

# ACCESS TO MUSIC



Music Libraries and Archives in the United Kingdom and Ireland: current themes and a realistic vision for the future



Pamela Thompson and Malcolm Lewis



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by

Pamela Thompson and Malcolm Lewis



International Association of Music Libraries, Archives and  
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*"I spent more hundreds of hours in music libraries whilst I was growing up than I dare calculate, and all the concerts that I conducted both in Liverpool and London were only made possible by the availability of material in libraries. I should like to express my support for our music libraries and their contribution to the performance of music".*

**Sir Simon Rattle** <sup>150</sup>

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**Numbers in the text refer to publications and websites listed in the bibliography.  
The symbol® acts as a cross-reference to recommendations.**





## **EXECUTIVE SUMMARY**

### **Background**

- 1 In 1993 a library and information plan for music was published by IAML(UK), setting out 53 recommendations for future developments, many of which have since come fully or partially to fruition. In the last decade, the library world has changed dramatically, the influence of technological development transforming working methods and aspirations. In the same period, significant funding opportunities across the sectors have been grasped, and these have enabled much music resource discovery and enhanced access to music materials through a series of projects, both national and international.
- 2 Many of these developments in resource discovery have been initiated and developed by music librarians. They include *Encore!*, an online national union catalogue of performance sets, *Cecilia*, an online gateway to music collections in libraries, archives and museums, *Ensemble* and *Music Libraries Online*, which have created critical masses of catalogue records for music, and *RISM* and *RILM* which provide access to musical sources and literature respectively. There is now a need to find synergies between these music projects, in order to develop them further, sustain their vitality and currency, ensure that they interlink appropriately and creatively, enable their continued existence, and ensure that they provide all users of music with a simple gateway to all the information and materials available.

### **Context**

- 3 The range of music libraries across the sectors is wide and diverse. Users of music libraries have equally diverse interests, professional and amateur, educational and social, with some participating actively in musical activities, others simply enjoying them. Music libraries must reflect and support this cultural and social diversity and ensure that they and their managers respond broadly to users' varying needs.
- 4 Music produces high economic returns across the UK, which is a leader in the field and well-respected internationally. The role of libraries in supporting the music industry, both directly and in assisting new generations of musicians is often overlooked.
- 5 In cultural and creative terms, music has equally high value, at many different levels, as evidenced by the enormous range of musical genres and traditions in society and levels of participation within them. It is a social and a sociable activity which engenders communication, social cohesion and mutual understanding, without the need for language or literacy. It has the power to influence cognitive and emotional behaviour, and its therapeutic and healing effects are widely acknowledged. It is important that music libraries engage with other agencies in developing work in these areas.
- 6 Studies have shown that music aids the educational development of both children and adults in bolstering social and intellectual skills and fostering confidence. It can also break down barriers and antipathies to formal education, can play a central role in engaging interest in the development of literacy, and is, for many of the population a core and continuing element in their lifelong learning and social environment. Libraries must take every opportunity to embed the use of music in their programmes and activities and ensure that it is usefully and productively exploited. They must also continue to support the millions who already participate in musical activities.

### **Current agendas and concerns**

- 7 Current agendas in the library community, in the UK and Ireland and beyond, are focussed on a small but crucial number of objectives: literacy and lifelong learning,

social cohesion and cultural diversity, access to information technology and the development of content online, and cooperation and partnerships between libraries and across the library, archive and museum domains. Concentration on these objectives may sideline music within libraries, when in fact it could enhance work in many of these areas, particularly as recent music projects have provided a helpful environment for further development.

8 Music is, however, in an ambiguous position in not being universally accepted as a core and essential service within libraries, and a reassessment of its core value and usefulness is overdue. At the most fundamental level, music services in libraries must include the literature of music as well as music in printed and recorded form. All three are essential for the study and enjoyment of music and, if co-located and effectively and knowledgeably managed, can extend musical horizons and nurture the musical experience, allowing serendipity in discovery and a cross-fertilisation of musical ideas and experience.

9 Recent reports in both the UK and Ireland have set out radical programmes for modernising and transforming library services, but there is not yet a robust national structure, nor secure funding streams, to translate these into practice and nourish and sustain them. Regional developments are seen as key, but there will be a need to ensure that there are firm mechanisms for interaction from local to national level and *vice versa* within a sound national framework to ensure that progress and benefits can be universally achieved, and involve true cooperation between all sectors. It will be important for all strategic agencies, in whatever sector or country, to advance a workable framework for this.

There is also a need for increased awareness of developments in international projects which need to be filtered into national policies and initiatives. This is particularly important for music with its inherently international dimension. IAML in the UK and Ireland must work with Resource, the British Library and the Library Council of Ireland to expedite this process.

As an essential element within the cultural environment, music and the role which music libraries can play must be embedded in all new cultural strategies, and music libraries must play a central part in this, ensuring that they also take account of current arts agendas, from international to local level, interacting with and supporting a wide variety of activities as they emerge and develop.

### **Collections and information**

10 The collections and information services which music libraries of all kinds supply are the bedrock upon which extensions to services and fruitful cooperation will be based. They exist in every sector of the library world, as well as in the media and in commercial environments.

11 In each of the national libraries in the UK and Ireland, music services have developed in different ways and have reached variable levels of achievement. The British Library's music services and their engagement with the library and musical communities have advanced swiftly in recent years through the amalgamation of their printed and manuscript materials and the inclusion of the national sound archive (as the British Library Sound Archive) in mainstream activities. Their music lending collection provides a unique service to support other libraries and their users. The inclusion of their London collection catalogues in online databases has provided vastly improved access; there is an urgent need for the catalogue of its music lending collection to be put into electronic form as well to ensure its full exploitation, either by its future inclusion in cataloguing consortiums or through the British Library's own programme. In Scotland and Wales, facilities, services and remote access to information on their collections have developed more slowly and could well be enhanced by emulating the British Library's integrated and outgoing

approach. The National Library of Ireland, where music did not have a central position in the past, is now focussing resolutely on the development of its collection. Further collaboration between all national libraries could be highly beneficial.

- 12 In the academic sector, in universities and conservatoires, there are many collections of national significance, access to which is still often hampered by an insufficient knowledge of all their holdings. This will only be addressed by collaborative cataloguing efforts to secure the retrospective conversion of old catalogues to electronic form with online access to comprehensive information. While progress towards this objective has been considerable of late, the same period has seen a diminution in specialist music services, and knowledgeable staff, with responsibility for a range of subject areas becoming almost the norm. Where this is the case, specialist music staff must be retained to ensure effective exploitation of collections.
- 13 Provision of music in the public library sector is in some centres excellent, in others adequate, in many areas extremely patchy, and in some almost non-existent. There is a strong need for music services to be supplied on a much more equitable basis, so that all sections of the community can benefit no matter where they live. All public libraries of whatever size should have or should provide seamless access to musical literature, printed music, sets of performance materials, music sound recordings and informed staff assistance and advice. Some public libraries which once had excellent collections with expert staffing are now shells of their former selves, as stock is jettisoned and specialist posts abolished. A national strategy for public music library provision is sorely needed with, at the same time, greater coordination both at regional and inter-regional level in services and in access to catalogue information. It is important that this is taken forward by national strategic bodies and by the Regional Agencies.
- 14 Some exceptional music collections are held by broadcasting organisations, in particular the BBC, and by orchestras and opera houses. Much material in the broadcasting sphere is, however, relatively unknown and may be adversely affected by media takeovers and by the proliferation of independent companies without strategies for preservation or archiving. More research is needed in this area, and there may be a need for music librarians to cooperate more effectively with their counterparts in orchestras and opera houses.
- 15 Access to material in specialist sound archives has been enhanced for users through the documentation now available in the *Cecilia* database and by the availability online of the British Library Sound Archive catalogue. The music sound recordings collections in other libraries around the UK and Ireland suffer from an inequity of provision and from little coordinated acquisition and documentation. It is important for local library authorities and institutions to examine whether the collections they hold are satisfactory and whether they could be improved by cooperative endeavour. Greater collaboration is also needed to ensure that the interests of minority communities are well-served. Further work is also needed to explore the benefits a national discography might bring and how it might be collaboratively created and maintained.

The CILIP/BPI agreement whereby new recordings may not be lent by libraries upon release often has a detrimental effect on library sound recordings services and the way in which the public use them. The time is ripe for a re-assessment by CILIP of the agreement in the light of experience and for evidence to be gathered on the benefits (or otherwise) to both producers and listeners which the inclusion of audiovisual materials in libraries brings.

The generation of income from sound recordings also needs further examination. There is a strong argument for sound recordings to be treated as an aspect of public library provision which is no different from that of printed material and other

multimedia resources, that is, free of charge. The format of content should not predetermine whether it is charged for or not. Local and regional library authorities should examine how a change in the law has worked in Denmark, and the DCMS should consider the question in its future deliberations.

- 16 Music information centres around the world are an invaluable showcase for the creativity of contemporary composers and serve them well in promoting and making available their music vibrantly and effectively, either in hard copy or online. In the UK, however, despite many progressive initiatives, they remain poorly supported in financial terms. A less exhausting method of achieving appropriate and continuing funding for them must be sought by the Arts Council and other appropriate funding agencies. The archiving of the contemporary is also important. With composers increasingly creating work in digital form, it will be important for libraries and archives to encourage composers to deposit this material for long-term secure archiving, whether through the British Library or on a distributed model across the sectors.

Traditional music archives are also very well established, with many now developing online content and information, but they too often need more financial support as they attempt, with some success, to modernise their activities.

There are many other music archives which are still relatively less well-known and would benefit from increased visibility through *Cecilia* and should, in the longer term, be disclosed in more detail. Areas which still need further action to reveal their extent and scope include: light and popular music, archives in religious establishments, film music, music in schools and music societies, and publishers' archives and those in performing institutions. These are issues which the Music Libraries Trust is addressing and for which funding opportunities must be sought, either by interested researchers or in broader collaborative initiatives with academic institutions.

- 17 As libraries become increasingly hybrid, with printed, recorded and electronic and digital resources, expert guidance will be needed, alongside focussed gateways to the vast range of online content. It will be important that work to create links to this information is not duplicated. Individual libraries might do better to concentrate on the creation of local links, while utilising the extensive bodies of other linking sites already available around the world. In providing access to information technology and digital content, it is essential that new and permanent strategies are developed to manage perpetual change. The assistance of JISC and Resource in this will be most valuable.
- 18 For music, an overarching portal to all music resources and information and advice will provide a much-needed focal point for musicians and music lovers of all kinds. The portal should complement the work being undertaken by Artifact, CultureOnline and the Performing Arts Data Service by bringing together all the music subject content to which users need dedicated access in a one-stop site. IAML will seek funding for an appropriate portal from appropriate funding streams.
- 19 The provision of printed music online is not yet well developed, with the few current providers generally offering only old editions or popular materials. Much more research is needed on the copyright implications and the practicalities of using online resources for performance materials, but these may not be resolved in the near future. While initiatives such as the MUSICNETWORK are exploring the issues involved, it will be important for all music libraries to evaluate new services on offer to ensure that they genuinely meet users' needs.
- 20 Digitisation for preservation and access is becoming vital, both for the materials involved and for remote researchers and performers. For music, however, which remains relatively poorly documented, it will remain essential for a balance to be

sought between developing and funding digitisation projects and developing and funding more elementary elements in resource discovery such as collection level and item level descriptions.

- 21 The downloading of audiovisual materials is one of the most discussed areas in both domestic and music library use of music. The issues involved are complex and global and beyond the full grasp and influence of the individual or individual library. There will be a need to follow developments closely and for advice to be formulated and disseminated across the library communities. At present, considerable caution is advised unless robust agreements between libraries and music providers are in place. This is a further area in which the advice of JISC and Resource will be continue to be valuable.
- 22 The availability of music reference materials online increases continually. There is, however, considerable cost involved on an ongoing annual basis which many music libraries in smaller authorities and institutions find difficult to afford or sustain. Coordinated licensing arrangements at national or regional level could assist greatly, and all possible bodies, including Resource and CHEST, are urged to explore and, where possible, help to broker such arrangements.
- 23 The archiving of digital resources for music will almost certainly be achieved at national level. It will, however, be important for national agencies to consider the copyright and practical implications of archiving both text *and* audiovisual content.
- 24 Online resources documenting cultural heritage are constantly growing. It will be important for music libraries, archives and museums to build local content to add to national initiatives such as *EnrichUK*, and *Cecilia*.
- 25 Formal gift and exchange programmes and mechanisms are now urgently needed, especially for music which in some areas is being disposed of by libraries at an alarming rate. Both national and regional programmes to ensure that such resources are not lost nationally or regionally must be instituted as soon as possible by Regional Agencies in collaboration with regional music libraries of excellence and by a national agency which must be identified.

### **Documentation and systems**

- 26 Music in catalogues requires special treatment and expert input is required. Unit costs are usually in excess of those normally quoted for monograph cataloguing. In order to facilitate the exchange of data across the world, better systems of authority control and multilingual thesauri must be developed, both by IAML and through other international projects. Lack of consistency in music catalogues is a major impediment to the sharing and exchange of data, and adherence to at least minimum standards is essential. This applies both in libraries and for commercial suppliers of data. There is a need for IAML to communicate music standards to all appropriate agencies to ensure that music is easily identified and titles easily retrieved in catalogues.
- 27 Too few music titles yet have an electronic record and many are still of a poor standard. Cooperation is needed to achieve cost-effectively a single record of high quality in electronic form for every music title, in order to share the records and develop in the long term a distributed or virtual national union catalogue for music and sound recordings. Now that some critical bodies of data exist, there is a need for the exploration of how such data can productively be brought together and developed towards the creation of a national union catalogue of music. While IAML can take this agenda forward, it will need to engage with major funding agencies to develop the proposal further.
- 28 There is an inconsistency in the search and display systems in music catalogues which confuse users. Clarity and an understanding of users' needs are essential if

resources are to be found and used. All libraries should examine whether their catalogues serve users' needs with clarity and urge systems' suppliers to adapt their systems where necessary.

- 29 Music cataloguing will become a dying art unless steps are taken to include it in LIS school courses and in in-house training programmes and other courses. The short-term contracts which cataloguing projects have lately engendered have led to a lack of continuity in the employment of experienced staff. Project funders should examine how a more seamless transition from one project to the next can be achieved by more forward planning.
- 30 The idiosyncrasies of music catalogues must be communicated to library systems suppliers. There is a strong case for the formation and re-activation of music systems' user groups, with online discussion groups operating internationally as well as nationally. All music cataloguers should respond to invitations to engage in this.
- 31 The contents of song and instrumental anthologies are difficult to identify, although this information is vital for users to obtain the works they seek. The numerous indexes which various libraries have created now need to be developed into a single online resource. IAML must explore this issue again and encourage the formation of a project to take this forward.

### **Standards and tools**

- 32 Libraries develop a wide range of standards which now need codification. For music, these can affect quality of stock and parity of provision. IAML has recommended standards for public music library provision, including staffing levels, which have never been adopted. The DCMS and CILIP are urged to consider the question again. General and sector-specific guidelines are also still needed to achieve parity across the UK and Ireland, and these should be further developed by IAML.
- 33 Good practices in music libraries should be widely disseminated, not least to inform inexperienced staff. With so many inexperienced staff in post across the sectors, there is a need to build new and strong centres of expertise. Music libraries which initiate new approaches must communicate them to colleagues. This could be done through regular meetings of music librarians and through the music library press. To assist in guidance in good music library practice, a "Toolbox" of suppliers and good practices should be developed by IAML and other interested bodies for music library staff, in particular to assist those whose experienced is limited.
- 34 The identification of good music libraries is essential to provide encouragement to others. In 2003, IAML(UK & Irl) is inaugurating a scheme of awards for exceptional music libraries.

### **Staffing, training and professional development**

- 35 Music librarians and archivists may have greatly differing roles and be responsible for collections which vary enormously in size and range. Their traditional roles may be changing, but the expertise they need remains a constant. A list of core competencies for music librarians has been developed in the USA which could be adapted and promoted by IAML for a range of varying roles in music libraries in the UK and Ireland. The significant decline in music library staff with subject knowledge or qualifications is very often connected to the extension of job descriptions to include more and more other subject areas. There is a very real need to ensure that those with responsibilities for music library services have the subject expertise to maintain and develop music stock and services. Increasingly, also, music library personnel are diverted to other tasks in order for libraries to comply with more and more complex legislation and issues of accountability. The effect of this on music library services should be examined by all relevant authorities and institutions.

- 36 There is some evidence that music library decline begins with the loss of specialist music library posts. There is a clear need for a balance between generalism and subject specialisms, and there is some evidence that the trend away from specialisms will need to be reversed if music users' needs are to be met. This trend will also need to be reversed as hybrid libraries develop in order to guide users through new information resources. The loss of trained music cataloguers and a lack of expertise in the interlending of music materials also presents difficulties. Authorities and institutions should examine closely whether the new staffing structures they have devised serve the best interests of music users.
- 37 New entrants to the library profession are understandably constrained in their aspirations for career development unless they follow generalist trends. The growing lack of subject specialists is producing a vicious circle of diminution in subject expertise and services leading to user dissatisfaction which in turn leads to lower use and then to further diminutions in services because they are not being used. Course providers should now examine whether they have moved too far from a focus on specialisms and whether they are meeting specialist libraries' needs.
- 38 Music librarians often work in isolation. Library managers must ensure that the professional development opportunities afforded them are targeted and relevant and regular. To ensure fair recognition of the work which subject specialists routinely undertake in tangential areas of their work, managers must also re-evaluate the contributions which subject specialists make to overall library development.
- As music has an international remit and relevance, it is also necessary for music librarians to have regular contact with their counterparts at home and abroad, to gain awareness of international and national developments and stimulate more long-term collaboration and development.
- 39 The lack of training for music librarianship is one which IAML continually endeavours to address through study weekends and courses on a range of music library concerns, so that music librarians' professional expertise is continuously updated and refreshed. For staff with little music expertise, this is doubly important. It is also important that schools of library and information studies recognise and address the special training needs of potential specialists, in the first instance by giving IAML the opportunity to provide some music input to their programmes.

### **The commercial sector**

- 40 Interaction with the commercial music sector is both unavoidable and fruitful for music libraries. Not all music is published, only hired, and copyright questions are central to the study and performance of music.

Copyright is a convoluted subject which impinges constantly on music library activities. It is influenced by global rather than national trends and requires expert guidance and vigilance. The licensing agreements which exist for books in the academic sector do not apply in the public sector and cause much confusion amongst library users, as does the fact that no licensing agreements for music copying exist at all, except to a limited extent for church choirs. There is a need to explore the possibility of such licensing agreements for printed music and for music libraries to respect the revised Music Publishers Association *Code of Fair Practice for copying music*.

Music publishing developments are key concerns for music libraries. Access to printed music is convoluted, with few dedicated bibliographical tools, and with much music out of print or only available on hire. Most music libraries can only afford a representative selection of music publishers' output, but do provide a fine showcase for their publications. It will remain essential for IAML to maintain good relations with publishers and consolidate cooperation with them.

With so much music material only available on hire and not subject to legal deposit, arrangements for libraries to archive hire material for access and preservation are vital. It could be helpful for archiving agreements to be distributed around legal deposit libraries, and this should be further explored by those libraries themselves. Arrangements to document publishers' own archives are also important and should be the subject of further collaboration between publishing firms and librarians and archivists.

- 41 As trends in the music recording industry develop apace, it will be important for librarians to maintain a balance between physical access to existing and developing formats and online access to recordings.
- 42 The music retailing sector is experiencing difficulty, much affected by photocopying and by publishers' direct online sales. Yet the continuing existence of the sector is vital to provide access to a wide range of different publishers' materials and to stimulate new repertoire and performances. Wherever possible, libraries should support their local music shops and try to prevent further closures.

### **Access and advocacy**

- 43 Music users require expert guidance to allow them to access all the material they require. They can also be fundamentally assisted through the creation of dedicated music gateways to collections, services and advice. These must now be further developed by IAML in collaboration with other agencies in order to provide a single, seamless and informed access point to all music resources and information. Clear access arrangements between libraries and archives across the sectors must also be encouraged and developed. It is also particularly important that library websites are clear and offer uncluttered access to music resources and catalogues, with clear indications as to how printed music and sound recordings searches can be achieved and structures to limit searches to these materials. Local community information on musical activities and services should also be prominent.
- 44 With so much music and information now available in different formats, user education by trained staff is vital in every sector.
- 45 Music libraries also need to build up good and close relationships with local music organisations and educational establishments at all levels, ensuring that the range of their services is well known and understood. They must also consider the needs of non-users and find ways of attracting them to libraries, often by extending the services and facilities they offer. At national level, too, IAML needs to engage with music organisations of all kinds to ensure that new developments are communicated and mutual areas of interest fostered.
- 46 All music libraries should examine whether they are promoting their services properly to all sectors of the community and whether further investment in stocks and services would bring about increased library use.
- 47 IAML itself needs to ensure that it extends its membership to as many libraries with music collections as possible to create a sounder membership base, a better informed community of music librarians, and to provide new funding and personnel for further music library developments.

### **Cooperation and partnerships**

- 48 Greater cooperation is key to the continued stability and development of music library services. There is a need for Regional Agencies and authorities to investigate strategic service agreements between different authorities and institutions to revitalise and enhance music library services, particularly in the wake of local government reorganisation. There is also a need for libraries in neighbouring areas to explore how they might maintain and extend stock and services through joint working.



- 49 Interlibrary lending of music materials is vital in so large a field as music. The unique lending service of the British Library is central to its success, yet cannot be fully exploited while its catalogue cannot be accessed. This is now a British Library music cataloguing priority, and every effort must be made to achieve it. Beyond that, a way must be found to bring together all the discrete but crucial masses of catalogue information available across the sectors, so that a national union catalogue of music can eventually be achieved on a collaborative basis. All those holding such data are urged to consider how such progress can be made.
- 50 The provision of performance sets to local music societies is one of the crowning achievements of music libraries. There is, however, no equity of provision across the country with the result that some libraries make an excellent contribution while others make none. Charging for the loan of sets in some authorities adds further complications. Many of these issues have been highlighted since the launch of *Encore!*, the online union catalogue of performance sets. There is a need for those authorities which have no or few sets to meet the needs of their user communities and for regional and national authorities to ensure that the most effective and equitable use of resources is achieved and that staff involved in sets interlending are properly trained.
- 51 The success of *Encore!* in providing access to sets is undisputed, but its development and sustainability is far from assured, and funding and mechanisms to sustain it need to be found in the very near future. It would be helpful if those funding projects and those undertaking them gave consideration to ways of achieving sustainability from the outset.
- 52 Despite the robust format of sound recordings today, few schemes for their interlending have developed. Further explorations as to the feasibility and value of this should be undertaken by Regional Agencies and other strategic bodies.
- 53 The value of cooperative acquisition and collection management of music materials has not yet been examined in any detail. These could bring great benefits, and the sharing of resources could release funds for more adventurous and varied acquisitions. Authorities and institutions are urged to examine what role they might play in this.

#### **A music framework for the future**

- 54 The recommendations scattered through this report are separately listed and will stand in their own right. The need now is to draw them into overall conclusions and set out a framework in which they can be addressed, It may be ambitious to aspire to the parallel construction and funding of policies and programmes which will assist their achievement, especially at a time when there is a hiatus within funding streams. This must, however, be attempted by all strategic bodies.
- 55 This report has been predicated on a subject approach to an area of library and archive provision which is highly specialised. Subject specialisation has not been high on LIS agendas for some years, but there are small signs that a trend towards subject management is re-emerging. The Resource Discovery Network is already developing subject portals, albeit with a wide range. It should be possible for the work of *Cecilia* to feed into this, presenting a focussed music subject portal within *Artifact*. It could be that *Cecilia* and *Backstage* could serve as a useful models for similar approaches in other subject areas,
- 56 In the period when substantial progress has been made in developing and delivering targeted music library projects, there has been an unfortunate diminution in music library provision in many libraries across the sectors. Recommendations to address this downward spiral are easily made, but the infrastructure to support them is not necessarily in place. The expensive nature of music provision leads

many authorities and institutions to sidestep the challenges it presents. There is, however, compelling evidence of music's relevance to economic, social, cultural and educational agendas, which has yet to be absorbed in library circles and will not be developed without strategic and financial investment. It is unlikely that this will be achieved without a firm steer at national level with the value of music given high prominence in future planning.

- 57 The Government is committed to cultural and educational development. In this music and music libraries can play a central role. For this to happen, new investment will be needed. Productive partnerships and creative contractual arrangements may be necessary to rebuild the music resource. Positive steps to investigate new ways of working in and between authorities and institutions could bring tremendous benefits. A true, cross-sectoral, national strategy for library development is needed, in which a clear structure for development from local to national level and *vice versa* can produce seamless delivery of library provision across all sectors. All major strategic agencies will need to play a part in this. The recommendations in the forward-looking reports on library development of recent years have yet to be translated into practice by finding realistic funding to support them. Cooperation between and across the sectors can assist greatly in this process. The progress already made in collaborative projects showing the real efficiency and effectiveness which can ensue must now be provided with a sustainable framework which will allow them to flourish. The improvements already achieved in providing access to music through a variety of project-based work now need to be knitted together within such a sustainable framework.
- 58 IAML must now build its membership base in the UK and Ireland by making a robust case for the value of membership and the collaboration and personal development which can ensue. At the same time, individual music librarians must make strenuous efforts to promote their collections and services to users and potential users, that they inform colleagues of innovative projects, and galvanise action to combat the stagnation and decline in music libraries over the last decade.
- 59 An overarching music subject portal (Fanfare) is now needed to provide a single access point to resources in music collections. It should have "landing pages" to guide different types of users to appropriate services. It should provide access to existing gateways and projects and to music library catalogues (and ultimately to a national union catalogue of music). It should provide guidance on using music libraries and archives, a "toolbox" for music librarians. It should incorporate an interactive "Ask a music librarian..." service. In time this portal should be extended to similar European (and more distant) portals, to provide seamless access to music resources around the world for researchers, performers and audiences. IAML expects to play a leading role in these developments and hopes that it will be supported in this by all appropriate strategic and funding agencies.
- 60 There is a long-standing need for a national union catalogue of printed music and sound recordings, so that maximum benefit can be gained by users. Exploration must be made of the critical masses of data which already exist to examine whether they can be brought together and cross-searched. To support this, further projects must be urgently developed with music librarians' advice and the technical assistance of JISC, Resource and other national and cooperative agencies to ensure that one high-quality record for every music title is created and shared, eliminating duplication of effort, time and cost.
- 61 The music library infrastructure across the UK and Ireland must be drawn together in still further ways: by collaborative collection management of all types of resources, through joint ventures to secure better training and management of resources, and by ensuring that regional and local networks operate across sectors, recognising that there are strong collections which are centres of excellence and drawing on

their expertise to expedite more productive development. Agreements and mechanisms for access and joint working will need to be developed, possibly with the assistance of Regional Agencies, local arts bodies and all other potential facilitators and partners. No single authority or institution can be self-sufficient in music, but it must be recognised that access to good music resources should be a mainstream consideration for all no matter where they live.

- 62 There are few current funding streams which might be utilised for the immediate developments necessary, which leaves many successful projects with no sustainable model for future development. The under-investment in music library collections, staffing and development of recent years could be reversed if music's value in current agendas for libraries were recognised. This would provide a base for the building of equitable, bold and progressive joint working to maximise productive developments through partnerships. In current circumstances, however, it may be necessary to consider whether libraries, in being alerted to and recognising the benefits of access to a range of materials, would be willing to pay a modest charge for them. Access for individuals could still be provided free of charge through libraries or libraries' websites. Other costing and charging models must also be explored in order to keep costs to a minimum. This exploration must be taken forward as soon as possible by relevant organisations, including IAML itself.
- 63 There is very clear support for music libraries by all who use them, but there are many who do not know of their services, nor of the range of recent projects which can enhance their interests. These must now be widely communicated by those offering music library services to all who need them. It is equally important that music libraries reach out to potential new users by initiating relevant services where they are missing and playing an active role in taking their services out into the community. In this, they need the support of their managers, the backing of existing users, and a good measure of determination to overcome the reverses of recent years. They will also need resources. It is to be hoped that the Government's stated commitment to education and culture for all will be translated into practice with adequate resources, so that a truly hybrid music library service in all sectors can be achieved and flourish and so that the whole music and music library community - and those who simply enjoy the fruits of their performances, research and study - can continue to be properly supported in their activities.
- 64 IAML intends to keep a watching brief on all the recommendations in this report, but will re-visit the document in 2006 to check on overall progress.

## RECOMMENDATIONS

The recommendations (listed below @ in the text) are divided into two sections. The major priorities for future development lie in the creation of the framework outlined in the final chapter of the report and therefore come first. For the remainder it is recognised that suitable opportunities for advancing individual recommendations may emerge and need to be grasped at any time.

### Major recommendations

- 1 The compelling evidence of music's value and relevance to economic, cultural, social and educational agendas should be examined in respect of its application to future library development by all strategic agencies and library authorities in the UK and Ireland with a view to it being included in mainstream activities and aspirations.
- 2 In the light of this, music as a subject specialism which requires expert provision should be re-examined by those same bodies and authorities.
- 3 Given the extremely high level of interest in music amongst the population and the Government's commitment to cultural development, the decline in music library services should be addressed and reversed.
- 4 A framework for effective national, regional and local interaction to achieve genuine advantage through cooperation across the sectors must be developed and implemented, to ensure that all library services, including those for music, can flourish through strategic partnerships.
- 5 Music libraries and archives must make solid and structured efforts to promote and market their services with the support of library managements.
- 6 IAML must develop its membership base by promoting extensively the benefits of membership to all libraries with music collections.
- 7 A dedicated, overarching subject portal to guide the music community to resources, services and information through a single access point must be constructed, drawing together existing work and creating other supplementary facilities, as described in the "Fanfare" proposal. IAML must seek the support of major funding agencies in taking this proposal forward and keep in mind the longer term aim of developing the portal internationally by working with similar initiatives elsewhere.
- 8 The critical masses of music records already created in various databases and by various cooperative catalogues around the UK and Ireland must be brought together. To achieve this, new funding streams must be urgently sought to continue the work already undertaken and new initiatives devised to develop the catalogue resources already available to achieve exponentially a national union catalogue of music.
- 9 For true resource discovery and to aid collaborative collection development, one high quality record must be achieved for every music and sound recording title in all libraries, the record then to be shared, so that the current overwhelming duplication of effort can cease. A series of projects will be needed to address this, but a start must be made immediately by current partners in projects to secure funding for very large-scale music resource discovery projects to create item level descriptions.
- 10 All funding agencies should urgently examine how the outcomes of successful projects to create new online resources can be sustained so that they retain currency and can be further developed.
- 11 IAML and its funding partners should examine whether charged access to current projects would lead to a sustainable model for them, if no other long-term measures to sustain them in the near future can be discovered and implemented.

### **Further recommendations**

A number of the individual recommendations which follow link in to those proposed above, but are separately listed to provide specific detail and to ensure that they are not overlooked.

### **Music project development**

- 12 Explorations must proceed speedily to test whether data brought together through the *Music Libraries Online* project can be successfully amalgamated with other critical masses of data and cross-searched.
- 13 Funding must be urgently and if necessary repeatedly sought for the re-vitalisation of the *Ensemble* project to achieve substantial inroads into the backlog of music titles in partners' libraries which still have no record in electronic form.
- 14 Funding must be sought by *RISM UK* for further work on the *RISM UK* project to ensure that the manuscript holdings of cathedrals, churches and country houses in the UK and Ireland are recorded and contributed to the international project.
- 15 Funding must be found by *RILM UK* to continue UK contributions of music abstracts to the international *RILM* database.
- 17 A long-term strategy must be devised by IAML in collaboration with funding partners to ensure the continued viability of *Encore!* and a permanent host for the database, alongside maintenance, updating and development of the database. Individual titles in collections must also be added to the database.
- 18 A long-term strategy must be found by IAML and funding partners to ensure the long-term viability of *Cecilia* with the most appropriate host organisation, alongside maintenance, updating and development of the database.
- 19 Funding must be sought through the good offices of the Music Libraries Trust to develop the collection of data on concert programmes and performances, so that it can be included in *Cecilia*, be in a suitable form to be added to international databases, and subsequently be maintained, updated and developed.
- 20 Synergies must continue to be explored between all existing music projects to enable their future development to be achieved in a unified and complementary way.
- 21 A programme to publicise the achievements of recent music library, archive and museum projects to music researchers, performers and librarians, must be undertaken by IAML and all other appropriate organisations and funding bodies.

### **Strategic and policy issues in music library provision**

- 22 The conclusions and recommendations of international projects with music content must be allowed to filter down into and become embedded in the work of UK and Irish music libraries so that they can play their part in contributing to such work and developing it in appropriate ways for the benefit of UK and Irish musicians.
- 23 Future reports on public library services in the UK and Ireland should consider more specifically the important role which music can play in achieving the aspirations in those reports. In particular, libraries in all sectors should consider adoption of the guidelines provided in digital form by the PULMAN project.
- 24 Libraries should re-assess the core value of music to society and give it the same prominence accorded to other mainstream services.
- 25 Audit Commission best value reviews which uncover good practices in music libraries should contain in their reports guidance on or recommended standards of good practice so that other libraries can emulate them.
- 26 The *WILIP* project should give high prominence to subject specific cooperation across all sectors with a user-centred approach.
- 27 A robust infrastructure for national library strategies must be constructed in order to ensure the seamless development of cooperation across Government departments, all sectors and all regions.

- 28 A clear framework for interaction between national, regional and local library services must be developed with an overarching national strategy which regional agencies can inform and be informed by, so that disparities in service can be addressed and more equitable library provision for all be achieved.
- 29 It is essential that libraries in the academic sector are included in the development of regional strategies.
- 30 The music library community must establish - or re-establish - links with arts agencies and organisations at all levels and develop a common framework of activity and interaction.
- 31 Further work is needed to establish how links with cultural organisations at local, regional and national level can be developed to achieve effective liaison.
- 32 New library initiatives must be monitored to ensure that funding and strategic opportunities for music libraries and archives are grasped whenever possible.
- 33 Further research is needed to establish whether national strategies for the development of music library services in Ireland, Scotland and Wales might ensure more equitable provision of such services.
- 34 Similar research could usefully be undertaken by Regional Agencies in England to examine whether similar strategies within the regions could secure more equitable provision.
- 35 CILIP and IAML should gather evidence to present to the BPI to demonstrate that public libraries support and assist the record industry, with a view to ending the holdback agreement on new sound recordings.
- 36 CILIP in the UK, the Library Council in Ireland and other relevant agencies should examine charging practices for recorded music and related materials in public libraries with a view to changing relevant legislation to make such materials available for loan without charge.
- 37 Formal national and regional gift and exchange programmes which include music materials should be organised and promoted as soon as possible to stem the loss of important material from libraries and ensure that it finds an appropriate home.

#### **Music collections, services and users**

- 38 As music materials do not date in the same way as some other library materials, their intrinsic longer-term value and continuing usefulness should be recognised by all libraries and procedures instituted to ensure that important music materials are not disposed of prematurely.
- 39 Music libraries need to contain fundamentally and as a minimum, a good selection not only of musical literature, but also of printed music and sound recordings. Librarians should examine their current holdings and attempt to bring them up to an adequate standard.
- 40 As musicians cannot possibly acquire and can seldom afford themselves the range of materials they need, it is important for music libraries to support all their activities with a good range of stock.
- 41 More surveys of music library users - and of those who do not use music libraries - need to be undertaken to establish users' needs and identify the services they wish to see and use.
- 42 It is essential that library provision reflects and supports the high value of music in the UK economy by ensuring that professional music makers and those who support their activities have access to the range of material they need.
- 43 Music collections must reflect the cultural make-up of their user communities and should seek to engage their interest by acquiring appropriate materials, utilising the expertise of those communities themselves, if necessary, to obtain the music materials needed.
- 44 Music libraries and their managers must make efforts to ensure that they have the stocks and expertise to engage the interest of the disadvantaged and excluded, by purchasing appropriate materials and undertaking outreach work.

- 45 All agencies must ensure that music is utilised to draw in to literacy schemes those with poor reading skills or without English as a first language.
- 46 As both literacy and musical literacy can be enhanced by the provision of good and varied music stocks which appeal widely, all libraries must ensure that they maintain adequate and appealing ranges of music materials of all kinds.
- 47 It must be ensured that music libraries continue to support or develop stocks and services to support the work and interests of individual amateurs, amateur musical societies, young musicians seeking careers in widely differing branches of the music profession, or those whose emerging musical talents are being discovered.
- 48 Music libraries should broker links with New Deal Schemes and Learning and Skills Councils to ensure that their services are communicated to and used by participants in such schemes.
- 49 Crucially, a balance must be developed or maintained in music library collections to ensure that the needs of all users are met through the provision of coverage of the most varied musical genres.
- 50 Expert guidance must be available for those seeking to make use of ICT to discover musical resources.
- 51 The National Libraries of Scotland and Wales should consider whether their services to the music community could be better served by a more holistic approach to the development of their services by the amalgamation of discrete elements within them.
- 52 The main Scottish music libraries and archives should consider how they can improve coverage in Scottish audiovisual materials by collaborative efforts.
- 53 Librarians with responsibility for music in academic collections should be encouraged to attend meetings of academic music librarians.
- 54 University libraries should examine closely whether the policies they have for the development of their music sections are actually benefiting their user communities in practice.
- 55 Conservatoire librarians should ensure that all those eligible to attend their meetings are invited.
- 56 Universities with music research collections and conservatoires with research collections should actively explore closer links with CURL and investigate whether membership at an appropriate cost level might be feasible.
- 57 Information must be sought on the holdings of broadcasting companies and independent programme providers to ensure that material they have is known and can be archived.
- 58 Cooperative acquisition and loan schemes for music sound recordings should be explored in all regions.
- 59 Libraries should collaborate in exchanging information and advice on sound recordings to meet the needs of new users from diverse ethnic backgrounds.
- 60 Music information centres should continue to explore what links with other libraries might prove productive.
- 61 The Arts Council and other funding bodies should seek a way to ensure that the work of music information centres have continuing, uninterrupted funding to sustain their essential work in supporting new composers.
- 62 Composers of note in all genres and their publishers should be encouraged to deposit their works with libraries, whether it is on paper or in digitised form.
- 63 Funding should be sought to support the work of the Light Music Library.
- 64 Further investigation is needed into the holdings of churches and cathedrals and collections in schools and local music societies.
- 65 Programmes must be developed in relevant institutions to trace and archive the work of film composers.

- 66 Further research is needed with their agreement on the holdings of private collectors and those in historic houses.

### **E-information and resources**

- 67 Music libraries should ensure that they have links to the excellent guides to music internet sites already developed while concentrating on adding local music information to their own sites.
- 68 Libraries should evaluate the usefulness of sites offering printed music to download before offering them to their users.
- 69 Further work is needed to assess the feasibility and practicality of using downloaded or on-screen music for performance.
- 70 Efforts must be made by libraries to increase the number of musical works in digitisation programmes so that researchers can obtain remote access to works.
- 71 All those who work in music, whether in libraries or beyond them, must keep abreast of trends surrounding the downloading of sound from the Internet, and IAML and other national agencies across the sectors must be sufficiently well-informed to offer advice to libraries and users.
- 72 Resource, CHEST, NESLI, JISC and other appropriate bodies should investigate joint licensing agreements for major music and other reference works available by online subscriptions to ensure that public libraries and small institutions can afford access to subject-specific music content.
- 73 When the archiving of net resources begins to be undertaken on a national basis, all agencies involved should pay particular attention to the complications which the archiving of both text and sound on sites involves.
- 74 All libraries and archives gathering cultural heritage information and presenting it online should ensure that sites with musical content are reported to *Cecilia*.

### **Documentation and systems**

- 75 Agreed standards for the cataloguing of music must be agreed and adopted nationwide so that the creation of records is not duplicated unnecessarily. Such data should then be available on a free, shared basis to reduce costs and develop a national resource of high quality records, with the ultimate aim of producing one high quality record for every music and sound recording title.
- 76 The commercial suppliers of catalogue records should ensure that the records they produce for music are of a high standard and investigate whether, specifically, the music records they supply might be made available in a more affordable way.
- 77 Music libraries must collaborate to ensure that more consistency in catalogue searching and display is achieved so that users are not confused.
- 78 Music cataloguers should have more contact with users to ensure that users' needs are understood.
- 79 The pool of skilled music cataloguers must be increased by the provision of better training in library and information courses or as part of continuing professional development programmes.
- 80 Further exploration is needed of the benefits which a national discography might bring and how it might be collaboratively created and sustained.
- 81 Music cataloguers must be involved at the earliest stages when new library systems are under consideration to ensure that the needs of music in catalogues are fully communicated to suppliers.
- 82 System user groups for music must be re-activated or set up, through discussion lists and preferably on an international basis, to ensure that music-specific issues are communicated to system suppliers.



- 83 IAML and other agencies must have input to new developments in cataloguing rules to ensure that the information which researchers and users need is easily and clearly retrievable.
- 84 A national union catalogue for music must be developed and the funding found to sustain it achieved through a series of relevant projects and substantial partnerships.
- 85 IAML must investigate as soon as possible ways in which existing indexes for songs and instrumental music in anthologies can be brought together into one online national resource.
- 86 Locations of holdings of collected editions of music should be investigated and made available.
- 87 Further research is needed on the feasibility of creating catalogues of off-air and unreleased music sound recordings, holdings of light and popular music, composers' letters held by the Arts Council and regional arts boards, and of musical ephemera which fall outside the scope of other projects.
- 88 Strategies must be devised to document and preserve the archives of music publishers, local music societies and performance organisations.

#### **Standards and tools**

- 89 Guidelines, including some on stock quality, should be created on the wide range of sets of standards which exist around the country.
- 90 The DCMS should re-consider the inclusion of standards for music provision in public library standards, including guidance on the availability of qualified staff, and IAML must continue to press for such re-consideration.
- 91 IAML must draw up sector-specific standards for music library stock, services and staffing, interlibrary lending of music and systems specifications.
- 92 Good practices in music libraries should be better documented by IAML and by those who have successfully introduced new initiatives in music libraries.
- 93 To assist inexperienced staff in music libraries, mentoring and advice services should be set up by Regional Agencies, seeking experience and assistance from elsewhere if it is not locally available.
- 94 Librarians and archivists with responsibility for music should meet regularly and formally on a local and regional basis, preferably cross-sectorally, but under the auspices of the Regional Agencies in England and other appropriate bodies elsewhere.
- 95 IAML should develop a web-based Toolbox as a guide to suppliers, standards, guidelines and other appropriate information for the benefit of all who work in music libraries and archives.

#### **Staff, training and professional development**

- 96 Sets of core competencies appropriate for music librarians in different sectors must be developed by IAML in the UK and Ireland.
- 97 The question of equivalence across music library services in different institutions must be examined if benchmarks are to be set and services to be comparable.
- 98 The importance of subject specialisms in general, and for music in particular must be re-examined by all involved in the training and employment of library staff.
- 99 Library managers should be aware that music does not date in the same way as some books and should formulate more balanced policies for retention in the case of music materials.
- 100 Music libraries and their staff must be recognised and encouraged as a real cultural and social resource, in order to deliver services which benefit users.
- 101 Music librarians must ensure that they are trained and competent to act as mentors within hybrid libraries.

- 102 Music librarians should make contact with specialist librarians in other subject areas to work together to publicise the factors which affect their work.
- 103 The overall contribution which subject specialists make to overall library and professional development should be recognised and rewarded by library managers.
- 104 Departments of library and information science should more widely accept the modules in music librarianship and information offered by IAML.
- 105 Libraries with inexperienced staff handling music should provide access to the CD-ROM course in music librarianship available from the University of Wales at Aberystwyth.
- 106 Students of library and information science interested in pursuing a career in music librarianship should be given opportunities to learn the appropriate skills.
- 107 All who work with music in libraries should be encouraged and funded to attend IAML courses and study weekends to ensure current awareness, and opportunities should be found for all working in music libraries to gain awareness of international music library developments.
- 108 IAML and CILIP should investigate partnerships in the provision of courses and accreditation.

### **The commercial sector**

- 109 IAML should explore with the Music Publishers Association the possibility of a licensing scheme for printed music, and the MPA should investigate with its counterparts abroad whether reciprocal agreements within a code of fair practice in copying might be drawn up.
- 110 Further cooperation with music publishing firms should be developed by IAML and by individual libraries.
- 111 IAML and the British Library should explore with music publishers whether the archiving of music hire scores, not subject to legal deposit, should be extended to some other legal deposit libraries.
- 112 Music publishers should consider making more of the music they hold in digitised form available upon demand.
- 113 It is important that libraries achieve a balance between their provision of sound recordings online and sound recordings in physical formats.
- 114 Music libraries must continue to support the music retail sector by buying from them and advising library clientele of their services.

### **Access and advocacy**

- 115 Library users should be clearly informed of the music services available to them no matter which library they regularly use.
- 116 Music libraries should advertise widely the access arrangements which exist at national and local level.
- 117 Library websites should ensure that they provide accurate and relevant information about the music services they provide and details of musical events and services within their communities.
- 118 User education in music libraries must be provided by knowledgeable staff across the sectors.
- 119 Sessions on music and information resources should be embedded into all programmes of music education at all levels.
- 120 All music libraries should examine whether promotional campaigns for their services would be worthwhile and actively seek out new user groups.
- 121 Music libraries should consider whether the provision of further services and equipment in their libraries would help to attract new users.
- 122 IAML and the project funding bodies must ensure that music library projects are well publicised and introduced to end-users.

- 123 IAML at national levels must bring the services of music libraries to the attention of the major professional music associations, while at local level music librarians must promote their services actively to local music communities.
- 124 IAML must seek to increase its membership base to ensure the continuation of its work.

**Cooperation and partnerships** (not mentioned elsewhere)

- 125 IAML must continue to work in partnership with all the mainstream library organisations.
- 126 All authorities should examine whether music library provision would benefit from shared resources and investigate the benefits of shared service agreements.
- 127 The library authorities in metropolitan areas in particular should investigate whether joint action between authorities can reverse the decline in music library provision.
- 128 All Regional Agencies should consider the expansion of cooperative acquisition of music materials.
- 129 Local library authorities and Regional Library Systems must again investigate urgently the structure and mechanisms of the interlending of performance sets and the imbalance in resources and provision.
- 130 All authorities should ensure that they make equitable arrangements for the supply of sets of performance material that will meet the needs of their local users.
- 131 Authorities must also ensure that material in performance sets is in good physical condition.
- 132 All authorities and institutions should consider schemes for the cooperative acquisition and interlending of sound recordings.
- 133 All authorities should examine whether cooperative acquisition and collection management would benefit their music library provision qualitatively and quantitatively.
- 134 IAML in the UK and Ireland should keep a watching brief on all the recommendations in this report and re-visit the document in 2006 to check on overall progress.**

## INTRODUCTION

Recent years have seen tremendous developments for music libraries. This report gives an overview of these and presents proposals for their development in the wider library context. It also continues and updates the *Library and Information Plan for Music (Music LIP)* prepared by Susi Woodhouse and published by the United Kingdom branch of the International Association of Music Libraries, Archives and Documentation Centres (IAML:UK) in 1993. The impetus for a new plan gained substance at a conference held at the British Library in March 2002, *Access to Music Resources in an Online Environment -*

**Jools Holland, musician  
and broadcaster, patron  
of the Drake Music  
Project**

*"Music is my life, I  
couldn't imagine not  
having access to it."*

*developing the resource*, which was supported by the British Library and those involved in four current music projects: *Cecilia*, *Encore!*, *Ensemble* and *Music Libraries Online*. One recommendation which emerged at that meeting was the updating of the 1993 Plan. An "Access to Music" Group consisting of a number of the key figures involved in music library projects continued discussions on this theme, until late in 2002 when the Research Support Libraries Programme agreed that unspent funding from the *Ensemble* project could be used for a new plan which

would consider *inter alia* exit strategies for current projects. The plan has again been prepared under the auspices of IAML, now the United Kingdom and Ireland branch.

There are timeless issues within music libraries which seem as relevant now as they did ten years ago, although much around them has changed. This means that many of the issues aired in the last plan are re-stated in this report as they have yet to be resolved in full, but they are updated and put into a current context. As a prelude to further development, the current situation is examined in detail so as to gauge the extent of future needs and formulate aspirations.

Work for this report has of necessity been carried out over a very short timescale in order to meet funding deadlines and to attempt to devise future strategies for several music library projects which are currently in limbo. In these circumstances, the work had to be undertaken by authors with extensive background knowledge of the subject but with other full-time employment. This reduced the opportunity for the wide range of consultation meetings and visits which would otherwise have been desirable. It is a testimony to the power of e-mail and the internet - and correspondents' willingness to respond - that desktop research and communication could provide much of the data required. Many areas of interest have been identified which may require further research or may become the subjects of shorter case studies. The opinions expressed in the report may not necessarily reflect those of the funding body for the project, nor those of many of the individuals involved in the work, but are supported by IAML(UK & Irl) and the Access to Music Group.

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## AUTHORS AND CONTRIBUTORS

**The International Association of Music Libraries, Archives and Documentation Centres (IAML)** was founded in 1951 and has about 2,000 members in around 60 different countries. The United Kingdom branch of the association was founded in 1953 and celebrates its 50<sup>th</sup> anniversary this year. In 2002, members in the United Kingdom and Ireland agreed to form a joint branch: IAML (UK and Ireland). It currently has over 250 members, both institutional and personal, representing public, university, conservatoire, broadcasting, orchestral and private libraries, others in music publishing, retail and academia and a number of individuals interested in the association's work. IAML (UK & Irl) publishes a regular journal *Brio* and a newsletter and has published a series of other reports and surveys, listed on its website [www.iaml-uk-irl.org](http://www.iaml-uk-irl.org). It has been involved in many recent music documentation and cataloguing projects, and its members oversaw and contributed to *The British Union Catalogue of Music Periodicals, Encore!* : an online union catalogue of performance sets, and *Cecilia*: an online gateway to music collections in libraries, museums and archives. IAML(UK) directed and published the *Library and Information Plan for Music, written statement* in 1993.

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**Pamela Thompson** worked for seven years at Blackwell's Music Shop in Oxford before moving to the Royal College of Music in 1977, where she remains Chief Librarian. She has been involved with IAML work since 1981 as Treasurer and President of both the UK Branch and the international association. She directed the project to produce the *Library and Information Plan for Music* in 1993 and was a founder member of the Music Libraries Trust. She translated some 500 articles for the sixth edition of *The New Grove Dictionary of Music* and contributed articles to the seventh edition.

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## CHAPTER 1: BACKGROUND

### 1.2 Library and Information Plan for Music, 1993

Ten years ago the United Kingdom Branch of the International Association of Music Libraries, Archives and Documentation Centres [IAML(UK)] published a *Library and Information Plan for Music (Music LIP)*<sup>202</sup>. Its opening words were: "Over the last ten years or so, there has been increasing concern among music librarians about the effectiveness of the delivery to users of printed music and sound recordings through library and information services". Since that time, almost everything in the library and information community in the United Kingdom and beyond has changed so radically that it is now hard to recall the circumstances and climate in which that plan was developed. The intervening ten years have also seen tremendous developments in music libraries, undreamt of in 1993 and to a considerable extent influenced by evidence revealed in the Music LIP. It is therefore intriguing that the fundamental concern expressed in that first sentence should still ring true today; music librarians remain concerned, not just for the service and the profession, but for the many users of libraries who depend on them. At the same time they recognise the tremendous progress made and the need to draw together and build on the advances already achieved.

### 1.2 LIPs - the concept

The concept of Library and Information Plans (LIPs) was first put forward in the Library and Information Services Council's report *The future development of libraries and information services: progress through planning and partnership* in 1986<sup>25</sup>. Initially intended as a planning process to make the best use of available resources and taking in the public, private and voluntary sectors on a local, geographical basis, by 1989 the concept had evolved in parallel to embrace "sectoral" LIPs, plans with a nationwide, subject-specific remit. LIPs, though not always so-called, still flourish, but while other sectoral LIPs have come and gone - and new ones have been developed - the Music LIP as a valuable tool for development and cooperation has been steadfastly nurtured by IAML (UK). It is interesting to note that the LIP model has been largely ignored in most reports in the last decade. A recent publication *Crossing Boundaries*<sup>168</sup> does, however, identify the substantial savings and improvements to services which can be made through strategic partnerships in the private, public and voluntary sectors, a fundamental tenet among LIPs around the country.

### 1.3 A changed library world

Since 1993, library provision has been transformed, almost beyond recognition. Major innovations have been achieved through technological advances, while, in parallel, many of the political and cooperative structures which existed in 1993 have been swept away and replaced, sometimes more than once, by other bodies.

The Office of Arts and Libraries has gone through several such transitions via the Department of National Heritage and is now contained within the remit of the Department for Culture, Media and Sport. A new Library and Information Commission has been superseded by Resource: The Council for Museums, Archives and Libraries. The Library and Information Cooperation Council has disbanded. LIPLINC, which brought together local and national library and information plans, survives as the National Forum for Information Planning and Cooperation. In Ireland, major reports on public library development, such as *Branching Out: A New Public Library Service*<sup>16</sup> in 1998, were still far in the future.

Scotland and Wales have achieved devolved status, resulting in new structures, while throughout the United Kingdom local government reorganisation altered, in some areas beyond recognition, the traditional frameworks of authorities. In the

library world, this continues with the development of new regional cultural consortiums and regional library planning.

Funding programmes for library and archive development have similarly been transformed with new initiatives from the Government, Resource and the British Library. In Scotland and Wales, SLIC<sup>177</sup> and CWLIS<sup>46</sup> have developed their own new programmes through their strategic agencies, while in Northern Ireland LISC (NI)<sup>120</sup> is developing similar initiatives. In higher education, the Follett report in 1993 set in train a series of funding initiatives which revolutionised opportunities for libraries across the sector, from non-formula funding for special collections in the humanities, to JISC and its myriad programmes of work, and to the Research Support Libraries Programme. The National Lottery and its Heritage Lottery Fund have added further piquant funding opportunities across the sectors.

It has been an era of major reports and initiatives for libraries, produced by almost all interested parties, both in the UK and Ireland - and beyond. In 1993, European Union library programmes were similarly still in their infancy. Some major

**Mike Wheeler, writer,  
lecturer on music**

*"The collections of CDs  
and LPs, scores and  
books on music are  
invaluable. I would not be  
able to do my job  
anything like so  
effectively without them."*

international reports and networks with significance for libraries, and for music libraries in particular, such as CANTATE, PUBLICA, JUKEBOX, MIRACLE, HARMONICA, WEDELMUSIC, PULMAN, MUSICNETWORK and NAPLE were far in the future.

Technological advances, which by and large began in the academic sector, gradually made their mark in public libraries too. It is extraordinary to consider that just a decade ago, to take a random sample, the Resource Discovery Network, e-Lib programmes, the Arts and Humanities Data Service, the Distributed National Electronic Resource, the People's Network, the New Opportunities

Fund, the National Grid for Learning, Access to Archives, CultureOnline, the United Kingdom Office for Library and Information Networking, and the Full Disclosure report and its implementation group - simply did not exist. Digitisation programmes were still in their relative infancy. Some public libraries had no personal computers for staff, let alone for users. The Internet, the World Wide Web and e-mail were still in the future for all but a handful of libraries in Europe.

While computer catalogues were well-established by the mid-1970s, ease of networking came more slowly and the need for common standards and interoperability were often sidelined in favour of expediency. This was particularly true for music catalogues, with records for printed music and recordings frequently being squeezed into systems designed only for books, or postponed for financial reasons, a legacy which is still being addressed.

Libraries and archives were still by and large operating in a degree of splendid independence, even when members of cooperative schemes or Regional Library Systems. The concept of regional cooperation cross-sectorally, not to mention across the library, archive and museum domains, and the concept of true national planning often existed more in theory than in practice, with far fewer active programmes to draw the sectors together. The British Library was still expected by many to take responsibility for the shortcomings of the whole British library world - and was still constructing its St. Pancras building. CILIP was still the Library Association, and IAML(UK) was to take another nine years to establish a joint branch with the Republic of Ireland.

Overall, the challenges have been enormous, but the opportunities wide-ranging and positive, and music provision in libraries and sources of information on music have in many ways taken great leaps forward.

#### 1.4 The Music LIP's recommendations and progress to date

The Plan itself outlined 53 recommendations, summarised in Appendix 1 together with their current status in terms of achievement. The progress recorded there in brief is enlarged upon later in this document, but overall has been considerable,

**David Elliott, director of music**

*"I cannot emphasise enough how much we rely on the music library to provide sets for our orchestras, bands and choirs and other works for individual research. The music librarians provide us with an invaluable resource for which we are very grateful."*

achieved to a very large extent by IAML's determination to see the work through and to grasp every funding opportunity which arose. With technological advances and the wide range of new, funded initiatives for project-based work, it proved possible for many of the Plan's recommendations to be re-shaped and further developed. That many of the projects which gained funding were the brainchildren of music librarians deserves mention. So, equally does the funding bodies' and other partners' increasing confidence in IAML as an association which would see projects through. There are areas, particularly those concerning standards, guidelines and advocacy for music libraries, which can be seen to need further action and for which recommendations will be made. The importance of the Plan as a focus for work in progress and as a framework for future development cannot however be over-estimated.

#### 1.5 Responses to initiatives and development of projects

Within months of the Music LIP's publication, a series of opportunities for libraries in higher education was to unfold, gradually to be followed by other national and public library initiatives. Major reports in Ireland had a rather longer gestation period. Overall, however, steps towards a national strategy for libraries in the UK were made and the fundamental importance of library collections in higher education was given unprecedented prominence.

##### 1.5.1 HEFCE non-formula funding for special collections in the humanities

Late in 1993, the Follett Report<sup>98</sup> on libraries in UK higher education establishments from the (Higher Education) Joint Funding Council's Libraries Review Group was to change most positively the climate and future of libraries in the sector. Its recommendations, which were far-reaching and wide-ranging, contained one crucial element: that, for radical progress to be made, funding should be top-sliced from the whole higher education budget in order to benefit libraries throughout the sector. While music libraries could not expect to benefit exceptionally, their very backwardness was in some respects helpful - they were among those which needed considerable modernisation. One strand of the programmes developed provided funding for special collections in the humanities, in particular to support access through the retrospective conversion of catalogues. This enabled some music libraries to obtain funding both for automated systems and for work on retrospective conversion, a crucial first step towards further collaboration.

##### 1.5.2 Music Libraries Online (MLO)

Another direct result of the Follett Report was the establishment of the Joint Information Systems Committee (JISC) to direct and encourage programmes relating to information technology<sup>92</sup> The JISC's work was boosted considerably when in 1995 the Anderson Report<sup>204</sup> on library provision for researchers gave a firm indication that higher education collections would have to share resources to meet researchers' needs and recommended that "networks of libraries should be encouraged to develop at national or regional level". An electronic libraries programme (eLib) was generously funded to develop digital and electronic library services.

The nine libraries in the UK music conservatoires (see Appendix 2), small and mostly with little technological support in-house, formed a consortium *Music Libraries*



Online (MLO) to produce in a demonstrator project a web-based virtual union catalogue of their holdings, using the Z39.50 retrieval protocol. Their successful bid to the JISC became the only so-called "clumps" project with a subject and a national rather than a regional remit. The project demonstrated successfully that the technology could work on a subject basis and across different library systems. The ensuing union catalogue could not fully reflect the member libraries' holdings, as some still had considerable numbers of records in manual form only, but the project nonetheless established that a critical mass of music records could be brought together successfully in a virtual clump and underlined the benefits of closer collaboration. It was also sufficiently successful to develop into the first truly cross-sectoral music library initiative, as four university music libraries, two public music libraries and the British Music Information Centre<sup>22</sup> joined the clump.

By 2002, funding for MLO was virtually exhausted, none of the partners having the resources to fund it further themselves. While the website<sup>129</sup> remains and is intermittently searchable, a sound exit strategy for the project is yet to be achieved and the major partners agree that the exploration of synergies and collaboration with other, later music projects should be a way forward.®

### 1.5.3 Ensemble

The Anderson Report spawned another funding programme in 1998 to enhance access to research collections, prioritise needs and reduce expenditure and effort: the Research Support Libraries Programme (RSLP)<sup>158</sup> which offered significant funding opportunities. Again, the need for retrospective conversion of catalogues was highlighted, but this time, fortuitously, music was a subject area identified as deserving particular attention as an under-developed resource.

A consortium *Ensemble*<sup>64</sup> was formed, made up initially of nine major university libraries with music collections, all members of the Consortium of University Research Libraries (CURL)<sup>38</sup> and three conservatoire libraries (see Appendix 2). In later phases, these were joined by a further university and two more conservatoire libraries. Secondary partners included the British Library. The project was led by Dr Clive Field at the University of Birmingham and aimed primarily to effect swift retrospective conversion of music catalogues by using the good offices of CURL, sharing all records free of charge and reducing the cost of one record to £4.00, considerably less than the prevailing £6.00-£8.00. The project was funded from 1999 - 2002. The bibliographical standards set by RSLP presented a challenge to some libraries, but agreed standards were achieved. With an estimated 1,131,000 music items without an electronic record in the original consortium, *Ensemble's* achievement of over 180,000 records barely dented the problem, but within its own terms it was a considerable achievement and it set a framework for its longer-term vision: the creation of a distributed national library resource for music through partnerships across the sectors, in order to widen and ease access. *Ensemble*

proved that its collective strength could create a critical base of records with minimal effort, both by downloading and improving existing records and by producing a large body of completely new records of high standard and available for future use. The projected cost of £4.00 per record proved to be a little over-optimistic, but the £5.00 per record achieved still reduced earlier costs significantly.<sup>84</sup>

*Ensemble* has plans for a further retrospective conversion project, extending its partnerships into the public library sector and taking in the music loan collection at the British Library in Boston Spa. Negotiations for this are underway and new funding bids in preparation. The database containing the conservatoires' records is being maintained,

**Edwin Roxburgh,  
composer and conductor**

*"It is impossible for musicians, both composers and performers, to research the repertory without a music library; it is impossible to have all you need in your own library."*

thanks to the RSLP agreeing to use of *Ensemble* funds remaining. This report, producing in part exit strategies for *Ensemble* and other projects, and the preparation of further bids are themselves made possible by that same welcome flexibility on the part of the RSLP. An ongoing strategy to make solid inroads into cataloguing backlogs is now needed to enable electronic access to whole swathes of individual items in some of the foremost music libraries in the country and to provide access for researchers and performers. It is essential that the electronic portals and networks currently being developed can provide more than nominal access to collections by providing links to records for individual items.®

#### 1.5.4 **RISM - international inventory of musical sources**

The Répertoire International des Sources Musicales (International Inventory of Musical Sources)<sup>165</sup> is a vital tool for music researchers and performers. The international nature of music demands international collaboration, and *RISM* is a fine example. It dates back to the earliest days of IAML internationally in 1952. It is a programme of work overseen jointly by IAML and the International Musicological Society<sup>88</sup> (IMS) worldwide, with each country taking responsibility for the contribution of its holdings of pre-1800 printed and manuscript music and music literature to a central directorate in Frankfurt, from which international union catalogues are produced in various formats. Work on *The British Union Catalogue of Early Music*<sup>172</sup> in the 1950's enabled the submission of over 55,000 entries for pre-1800 printed music held in over 100 British and Irish Libraries. In the late 1960's, with British Museum funding, records were compiled for over 50,000 manuscripts from 18 libraries, and this was followed by further manuscript cataloguing in the early 1980's with the British Library's support. Not until early this century could work re-commence on manuscript holdings, with the award by the Arts and Humanities Research Board (AHRB)<sup>7</sup> of a major grant to Royal Holloway, University of London, to enable the creation of over 25,000 new records. Bids are in preparation for further funding to achieve the documentation of manuscripts in cathedrals.® Work on printed material acquired since the 1960's and (quite possibly) on 19<sup>th</sup>-century holdings will still be outstanding and could be the subject of further collaborative action.®

#### 1.5.5 **RILM - international inventory of music literature**

While *RISM* provides access to musical sources, *RILM*<sup>163</sup> is an invaluable tool for recording and discovering music literature of all kinds in all languages in almost every country in the world. The international scope of writings on music renders national bibliographies only partially helpful; an international collaborative approach, with each country contributing its own data and abstracts, is essential. Like *RISM*, *RILM* is a joint IAML/IMS project, based in New York. Begun in 1966, it is a computerised abstracting service and bibliography of scholarly writings on music of all kinds throughout the world. For many years, in the UK, this work was facilitated by the British Library with volunteer contributors whose work continues. Work on *RILM* in the UK has likewise been refreshed in recent years by a grant from the AHRB to Royal Holloway. Work on *RILM* in Ireland continues independently. Again, like *RISM*, the ongoing work on *RILM* will soon be seeking further funding to achieve full currency and sustain the work into the future.®

**Valerie Langfield, freelance musician and PhD student**

*My music library is invaluable! It provides me with a major source of hard-copy up-to-date journals and back issues; it holds much older journals; it gives me ready access to RILM and other indices, and to theses, as well as to obscure musical scores, quite apart from the obvious benefit of the books!"*

#### 1.5.6 **Encore! - online national union catalogue of performance sets**

Sets of performance material in libraries underpin all the professional and amateur performances around the country. The expense of acquiring a whole set for an orchestra or choir would very often preclude the performance of a work, so sets

supplied by libraries are vital, as is their documentation. Striving for union catalogues of performance sets has devoured much of IAML's time over the decades. It took six years for the first edition of the *British Union Catalogue of Orchestral Sets*<sup>37</sup> to be achieved in 1982. The assiduousness of the British Library in Boston Spa in collecting updates to the data, enabled a second edition in 1989.<sup>153</sup> A national union catalogue of vocal sets, however, was a much more complex task, and even regional catalogues of vocal sets emerged only slowly with no mechanisms for updating them. As an interim measure, to assist both experienced and inexperienced librarians around the country, IAML (UK) published in 1989 *Sets of Vocal Music: A Librarian's Guide to Inter-Lending Practice*.<sup>111</sup>

The first positive step towards a development in vocal sets cataloguing came in 1997 when Malcolm Jones, long an advocate of a national union catalogue for sets, prepared on behalf of the West Midlands Regional Library System an online union catalogue of their holdings, funded by the Public Libraries Development Incentive Scheme and using limited AACR2 and MARC standards. This achieved, he continued to work on a voluntary basis, gathering data from other regions to add to his database.

**Jacky Erwtaman, librarian  
for the Whitehall Choir**

*"The staff of Hertfordshire Performing Arts Library are friendly, helpful, efficient and consistently support the choir by providing all the hire music we need. Their constant reliable service means that the process of hiring music has become a manageable exercise as opposed to the nightmare that it had been before."*

Late in 1999, the first British Library Cooperation and Partnership Programme (BLCPP) was announced. IAML(UK) applied for funding for a national union catalogue of performance sets, both orchestral and vocal: *Encore!* Under the leadership of Malcolm Jones, the catalogue was achieved and launched in October 2001 by Baroness Tessa Blackstone, Minister for the Arts. The *Encore!* catalogue is currently housed free of charge on a server in Oslo.<sup>62</sup> Entries continue to be added. Approaches have been made to both *Making Music*<sup>123</sup> (formerly the National Federation of Music Societies) and to music publishers, in the hope that their data could be added, but progress in these directions has yet to be made.® In the longer term, and when a further tranche of funding from BLCPP is exhausted, *Encore!* will need a longer-term strategy, to sustain the work and to extend coverage.®

**1.5.7 Cecilia: an online gateway to music in libraries, archives and museums**

The range of music-related materials in libraries, museums and archives is immense. Several years ago IAML began development of an online directory of music libraries, a successor to earlier print directories, by then considerably out of date. Late in 2000, building on the success of *Encore!*, a further bid was made to BLCPP for *Cecilia: Mapping the UK music resource*. The application was approved, with further financial support from RSLP, Resource and the Music Libraries Trust, a fine example of cross-sectoral funding cooperation. *Cecilia* is a pioneering "online directory of institutions holding collections of music materials, providing a web-based tool enabling enquirers to search descriptions in collections in music using free-text and structured keywords".<sup>4</sup> It covers libraries, archives and museums, includes every kind of music and will support a broad range of enquiries, providing an online gateway or portal to UK and Irish music resources, as enquirers are led to descriptions of collections or relevant links to online music information and catalogues. Additionally, *Cecilia* provides dedicated access to music information provided in larger archival initiatives such as *Access to Archives* and *AIM25* in the London area and can provide structured access to material in *Artifact*. A prototype database is now on the web<sup>31</sup>, and work is continuing with further BLCPP funding. The Performing Arts Data Service in Glasgow has agreed to host the data and make it available via a searchable database. IAML (UK & Irl) is also working with Resource to explore the possible relationships between *Cecilia* and the

*Cornucopia* museums website. Again, the data will need to be maintained and updated if *Cecilia*'s currency is to be sustained.®

### 1.5.8 Concert programme project

A long-standing desire to record collections of concert programmes began to take shape in 2002 with a scoping study<sup>161</sup> funded by the Music Libraries Trust<sup>130</sup> and undertaken by Rupert Ridgewell of the British Library. Concert programmes are "primary source materials for charting the emergence of repertoires and the development of musical taste"<sup>161</sup> and an increasing number of researchers are working in the field. While programmes are preserved in libraries, archives and museums in many different domains, a major barrier to effective resource discovery is that they have generally been a low priority for cataloguing. Recent archival projects have generated some new descriptions of holdings, but much remains to be done. The scoping study, published by the Music Libraries Trust & IAML and the recipient of the 2002 E.T. Bryant Prize, is now being developed for a further major bid to follow up the report's recommendations. It is expected that access to data can be provided through the *Cecilia* gateway. The input of this data to *Cecilia* will need to continue and be sustained.® The project will feed into an international database already under construction.

### 1.6 Access to Music Resources in an Online Environment: developing the resource Conference, March 2002

By early in 2002, it was clear that such a plethora of music projects, none with any guarantee of sustainability, required a consensus for a way forward. A conference in March 2002 was proposed by Emma Robinson, London University Librarian and by then Chair of *Music Libraries Online*. It was supported by the project directors of *Cecilia*, *Ensemble*, *Encore!*, *Music Libraries Online* and by IAML(UK) and the British Library. Clive Field, by then Director of Scholarship and Collections at the British Library, chaired the conference. A well-attended and stimulating meeting came to four conclusions, summarised by Clive Field as:

"(a) Responsibility for the next stage of planning the strategy for developing the online music resource should lie with IAML(UK) in partnership with the British Library and Resource.

(b) An advocacy strategy should be developed, communicating music's framework of advantage to amongst others policy-makers, the music industry, and colleagues in archives and museums.

(c) The 1993 Library and Information Plan for Music should be updated in such a way as to enable the community to develop priorities and phasing for future action, not least in terms of resource discovery, retrospective conversion, national discography, metadata standards, system requirements, staffing, training, interlending (of performance sets and multimedia), public access, digitisation and conservation.

(d) The *Cecilia* project should be developed as a music portal, integrating where appropriate with the Resource Discovery Network. *Cecilia II*, seeking UK funding sources, could usefully link in a range of general music sources, a UK national music catalogue, further retrospective conversion, and provide access to existing digitised content (whether sound or images, free or commercial). *Cecilia III* could usefully extend the scope to continental Europe, with European funding".

This is the background to and the framework to which this report relates. The intention is to explore the synergies between both current music library initiatives and current library agendas and to attempt to propose within those contexts a way forward in the development of the national music resource. The need for wide dissemination of this vision will be essential. Research has revealed that only a tiny proportion even of music academics has heard of any of the above projects,

which may indicate lack of time or interest, may be testimony to seamless delivery, but may equally call for better communication. It is to be hoped that those elements of projects which are crucial to users can be communicated to them effectively. A programme to publicise them widely must be developed by the funding bodies and by music librarians and archivists.®

**Valerie, Lady Solti, widow of Sir Georg Solti, conductor**

*Music libraries are the life-line of all performing musicians. They reveal all the mysteries, and answer the questions of how works were conceived, their inspiration, the musical techniques involved. In the case libraries that are the guardians of original manuscripts, they provide a safe home for irreplaceable treasures for the use of musicologists, musicians and students. Not every musician has access to printed music or books on music - in order to have a vigorous musical life, music libraries are an essential part of growth. We are fortunate in Britain that most people have access to printed music or manuscripts, but in less privileged countries this is a rare commodity.*

*My husband loved music libraries. I shall never forget his pleasure at being able to see the original scores of Verdi and Puccini with their corrections and changes, his look of joy when he saw Bach's disciplined handwriting on the manuscript of a prelude and fugue."*

## CHAPTER 2: CONTEXT

### 2.1 The range of music libraries

The term “music library” is used to describe any ordered collection of music, whether in the public or the commercial sector. It embraces collections in public, academic (school, college, university, conservatoire), national and private libraries. It is used to describe specialist collections held by broadcasting and orchestral organisations, and by other specialist music providers such as music publishers, organisations for the disabled and composer-specific archives or sections of other archives. It may be used to describe vast specialist collections, with millions of titles, such as those within national libraries, or substantial metropolitan music libraries with all formats of music materials, or it may loosely identify a relatively small collection of CDs and scores in a branch library. While music services in each of these sectors may be driven by different imperatives and are each subject to their own economic and organisational pressures, many share common features and all to a greater or lesser extent share many of the same resources to satisfy the needs of their own user communities.

**Peter Fribbins, senior lecturer and university programme leader**

*“The value of the music library for me is: sourcing of unusual, difficult-to-find 20<sup>th</sup>-century music scores / usefulness of inter-library loans / access to articles and periodicals relevant to the field / facilitation in finding new/more recent material and scholarship for supporting teaching and research.”*

A music library can cover collections in any musical genre: popular, jazz, “classical”, folk, “world music”, contemporary or ancient. It may refer to sound archives, to printed or manuscript music collections, to sets of performance parts or to the literature of music, all in a multitude of formats.

Whatever its scope or size, it will inevitably include materials published outside the UK; music, perhaps uniquely, is no respecter of national boundaries and has a universal language, accessible to all without translation or any high level of literacy. It reflects wide ranges of cultural heritage and traditions.

The collections and services of a music library may be free or involve charges. Much music, particularly that still in copyright, can only be found in publishers' libraries, is not available to buy, but must be hired. Music is expensive to produce and often expensive to buy. While some reprints of music and re-issues of recordings may now be relatively cheap, the acquisition of the best editions, of sets of music and of specific recordings is still on average a costly process, because music production in all its forms requires a large investment and, except for the most popular material, has a relatively small customer base. It must also very often be imported from abroad, and the range of titles and performances available is incalculable. In addition, a very large proportion of printed music is out-of-print and, even with the growth in re-mastered recordings, many recordings are no longer available. One factor which is difficult to communicate is that music in all its formats goes out-of-date far less quickly (if at all) than other materials; its true shelf-life cannot be judged simply by issue figures and turnover. Different editions and recordings come and go, but all are likely to have an intrinsic value and continuing usefulness, and some may be the last surviving copy in a particular area, or indeed worldwide.®

**Helen Faulkner, Chief Executive, Musicians Benevolent Fund**

*“I’ll never forget the sheer thrill, as a student, of discovering in libraries music I didn’t know. Music libraries give everyone the chance to taste the world’s music. They can feed our curiosity or increase our appetites to experience sounds we never knew existed.”*

As a subject, music requires more investment than most other subjects. A musician, professional or amateur, a

student, young or old, or a person of any age who simply likes music may need access not only to the literature of music, but to the music itself, whether in printed or recorded form. It cannot be stressed enough that all these materials are fundamental and crucial to a music library for the study, research, performance or enjoyment of music and, being expensive for users as well as libraries, the objective need for their inclusion in libraries may be the greater, as users can seldom afford the range of materials they need.®

## 2.2 Users of music libraries

That there are specialist music providers in all sectors of the economy and community indicates that the successful provision of music above the most basic

level requires expert providers to identify and supply accurately appropriate music information and materials to meet the needs of the communities they serve. Their user communities vary widely between the sectors. In broadcasting virtually all use of the music library is by staff employed by the organisation, although the ensuing broadcast is relayed to the public at large. In the commercial world there are, to take but two examples, music libraries which provide specialist audio services to other commercial organisations and music publishers' hire libraries which supply vocal and orchestral music to professional and amateur choirs and orchestras as well as to those in the educational sector. These types of use are well recognised through experience, but little active research has been undertaken on the user or non-user communities, despite recommendations in both the Music LIP and in the *Harmonica* project. Further research on users and non-users is still needed.®

**Councillor David G Meacock,  
conductor and concert pianist**

*"The UK has spent much money stocking the national library service with classical music resources, which are of tremendous benefit to the sorts of community choirs and orchestras I both conduct and with which I play concertos. Many of these organisations survive on a financial shoestring, partly helped by the national library's music provision. Thus, any threat to such provision would be a threat to the UK's unique community amateur music making traditions. The current service could be improved by having one system and one set of charges, which should reflect the fact that the stock being funded by central taxation (since local government is still majority central government funded) has already been paid for by borrowers (unlike a private library where hire service profit is required to generate capital purchases)."*

Music libraries in national and university libraries serve the needs of students and researchers at all levels, from undergraduate to advanced research. The conservatoires, in particular, are involved in the extensive provision of performance materials, not just to meet the needs of their own students and staff but also to support the wide variety of outreach programmes

they operate for the benefit of the community at large. But, in all educational institutions with music programmes the divide between academic and performance studies decreases continually. Performance needs historical and theoretical context, while academic work is seldom abstract but intertwined with performance.

Increasingly, however, as access to collections is more widely broadcast and the collections better documented, especially electronically, barriers to the use of specialist libraries by a wide range of users is diminishing, aided not inconsiderably by the requirements of project funding bodies. So wide is the subject area of music that no music library can ever be comprehensive, and users need access to the widest possible range of providers, whether through personal visit, remote access or interlibrary lending. The distinctions are beginning to blur, aided in part by nationally promoted access arrangements<sup>73</sup>, but a concrete access strategy across the sectors will probably only be achieved within the framework of a true national library strategy.

Public libraries serve the widest user community as by their very nature they can be used by anyone who lives, works or studies anywhere in the UK or Ireland, and in general they are accessible without the barriers to access that can apply to music libraries in other sectors. While sometimes perceived as being organisations that satisfy a much lower level of demand than libraries in other sectors, some well-developed public libraries provide research, study and performance materials that are comparable with, and in some cases superior to those in academic libraries.

Users of public library music services include:

- academics and researchers, music teachers and students in primary, secondary, further and higher education;
- freelance musicians and writers;
- independent music teachers and educators working in the private, commercial and voluntary sectors;
- conductors and librarians of music societies, choirs and orchestras based in the local community (or beyond it);
- amateur musicians;
- purposive and serious music lovers who will not necessarily read music but who need books and recordings to support their interests;
- casual users of music information, that is those who have only occasional need or interest in music-related information or books;
- those who use music for particular activities or events: aerobics and dance classes, background music for art classes, relaxation, weddings, funerals, ice skating, synchronised swimming, equestrian events, belly dancing, and even, allegedly, even more exotic forms of dance;
- and not least the many thousands of users who borrow music recordings for entertainment, recreation and the enrichment of their personal lives - those who just enjoy listening to music.

**Clive Cappleman, funeral director**

*"For funeral services - families request many items of music ... library is invaluable".*

### 2.3 The value of music and music libraries

Music is all around us. It appeals in one form or another to almost everyone in the world, it transcends national boundaries and provides lifelong interest, appreciation and participation. Its presence in libraries has cultural significance at many different

**Robin Osterley, preface to "Counting the Notes", a report by the National Music Council, 2002**

*"The economic significance of the music industry, huge though it is, must never be taken to be the be-all and end-all of the importance of music. In a world where numbers and statistics are ever more important, we need always to understand the economic impact; but the proof of the importance of music lies in the sheer joy of making and listening to music, which enriches our lives in so many ways."*

levels, enhancing access to material for study or enjoyment without the barriers which spoken and written language can impose and providing an all-embracing civilising aspect for users of collections. If it is nurtured, it has the potential to provide avenues to the exploration of all the cultures of the world, whether popular or ethnically distinctive or whether at the pinnacle of high art. Music libraries exist to support the interests of a multitude of different users with the most varied needs and interests. They also underpin the most wide-ranging types of musical study, performance and enjoyment, and have the potential to do much more if viewed in a wider context. Music in libraries, appropriately exploited, can give immense added value to the library, to its users and to

the country. An examination of the economic, cultural, social and educational factors which do and which could influence the content, direction and development of music libraries is both worthwhile and overdue.



### 2.3.1 Music's economic value in public libraries

Precise data on music library use can be difficult to extract from broader collections of statistics. A study published in 2000, *The Economic Value of Public Libraries*,<sup>127</sup> contained relatively little on the value of music in libraries, largely because, as the authors admitted, they had little data to analyse. Nonetheless, in

**John Usher, management consultant**

"...an enormously valuable resource for research, general knowledge and for entertainment".

the "public: private benefit spectrum" which they presented and which "[underlay] the analysis of library services throughout this report", videos and audio CDs were at the bottom of the spectrum and defined as having "private benefit / low merit / few external benefits", as opposed to educational and cultural books which ranked highest in the spectrum for "public good / merit / external benefits". While the validity of this spectrum of relative benefits might be debated, its implied assumption that music materials should be deemed less worthy than others is curious. Music is a subject like any other, not merely a

product which library users can easily buy for themselves or use for entertainment. Books on the subject and much printed music would rank high in the spectrum in educational and cultural terms; and yet recorded music is perceived as somehow lacking in intrinsic merit, no matter what its function or use.

This perception of music as being largely of the recorded variety and principally for entertainment lies at the heart of the dilemma which many music libraries face. The expense of music provision is another factor, not least because it does not thrive without the specialist guidance discussed later in this document, but also because it requires a multitude of different materials to fulfil its role satisfactorily and attract the widest possible range of users. Music is easily sidelined, excluded or used for income generation in library provision. Yet the economic, social, cultural and educational value and benefit of music is continually stressed by other agencies, and this deserves some analysis.

It should also be remembered that libraries underpin many of the activities which produce economic, cultural, social and educational benefits. The music used in concerts and broadcasts almost always comes from a library, whether commercial or not, and benefits not just the performers and organisers but also the audiences, stretching to millions each year. Recording companies use music from libraries, programme and sleeve notes are produced with information gleaned from libraries and more recently from Internet research, itself often, and sometimes haphazardly, derived from libraries. School children and students only become well-rounded musicians or indeed listeners if they explore the repertoire for their instruments and the musical and cultural historical context of the works (popular and "classical") which they perform or enjoy. Music in all its forms and genres will find its users in libraries, if the users are properly informed about it and directed to it - and, if the music is in a library collection in the first place.

### 2.3.2 The economic value of music

Many major reports on the UK music industry have been published in the last decade: in 1995, *Overseas Earnings of the Music Industry: British Invisibles*,<sup>68</sup> in 1996, *The Value of Music*, in 1999<sup>139</sup>, *A Sound Performance: the economic value of music to the United Kingdom*,<sup>47</sup> and more recently, in November 2002, *Counting the Notes*<sup>48</sup>, the National Music Council report on the economic contribution of the music business. The first report noted "The excellence of British music and its contribution to UK cultural life is widely acknowledged. Much less is known about its importance to the economy." It concluded that gross overseas earnings amounted to £1,157.9 million (net earnings: £571 million) and that "the contribution of the music industry to the UK balance of payments is positive by a large margin. The UK's strengths in music making have resulted not only in a lively and diverse cultural

scene but also in significant economic success". In the 1999 report, net overseas earnings of the UK music business in 1997 were estimated at £519 million, and the estimated value added of the UK music business in 1997/98 amounted to £3,223 million. By 2000, net overseas receipts had dropped to £435 million, mostly due to a decline in the recording sector. The figure is still impressive.

The 1999 report further indicated that music generated the equivalent of 130,324 full-time jobs, which included all employed in the profession and in music education. These figures revealed that each person employed in music generated £24,730 in value added or £3,982 in net overseas earnings.

The music profession apart, domestic expenditure on music in 2000 amounted to £4,932 million.<sup>48</sup> In Scotland alone, according to a recent report *Mapping the Music Industry in Scotland*<sup>201</sup> consumers spend around £330.9 million per annum on music. The interest of the population is unquestionable. In 1998, about 33.5 million tickets were sold for professional performances of dance, drama, musicals, music theatre, opera and classical music, a high proportion of which were for musical performances alone. Of that total, at least 3.5 million were for music alone, excluding opera and music theatre.<sup>51</sup> Is that level of interest reflected in library provision for those interested? Surveys to date<sup>13&58</sup> have revealed only a partial picture of library expenditure on music nationwide, but, if compared with expenditure on other subject areas with far fewer devotees, the conclusion from that limited data and from the evidence of music library decline outlined elsewhere in this report must be that the answer in many libraries is in the negative. There is much progress to be made.

### 2.3.3 The cultural value of music

The diverse cultural scene mentioned above also deserves some examination, for, if music brings such economic benefits to the nation, it is unlikely that its cultural value is insignificant. The value of culture was acknowledged by the Prime Minister himself in his foreword to the DCMS 2001 green paper<sup>52</sup> *Culture and Creativity: The Next Ten Years*: "This Government knows that culture and creativity matter ... because they enrich all our lives, and everyone deserves the opportunity to develop their own creative talents and to benefit from those of others ... Above all, at their best, the arts and creativity set us free ... It is in that liberating spirit that the arts are part of the core script of this Government." Another leading politician made a more personal tribute:

"You know, I often say that I might not have been President if it hadn't been for school music ... what I learned was that if you're willing and have patience and discipline, and you practise, pretty soon you can make something really beautiful, and it can help you be a better member of the team, it can help you be a happier person, it can make you a better person, and it can also be an awful lot of fun" - President Bill Clinton addressing children at Joseph Lanzetta School, East Harlem<sup>60</sup>.

This is echoed in the National Curriculum for music: "As an integral part of culture, past and present, it helps pupils understand themselves and relate to others, forging important links between the home, school and the wider world."

**Simon Channing, flautist,  
teacher and administrator**

*"It is impossible for a musician to develop fully without having access to a good music library. But, even more importantly, music libraries are essential if music is to attract a wider, more culturally and socially diverse audience."*

If we take as a given that music forms an important part of culture, then some definition of culture itself might be helpful, not least because the word has diverse meanings and increasingly varied uses. There is firstly culture as "high culture", embracing all the dramatic, visual and performing arts, as well as their history and the architectural and archaeological heritage. This is the culture which is so often pejoratively deemed "elitist" and for a minority, while

**Sarah Stringer, student,  
violin**

*"I am a classical music student but I'm also interested in other styles (jazz, blues, popular, music of other cultures) and the library provides a wide range of music (CDs and scores) which otherwise I would not have access to."*

simultaneously being required (in museums and performing companies all over the country) to prove its educational worth through ever-expanding educational and outreach programmes. Can it be so elitist if it is a required element in education for so many age-groups? Classical music brings enjoyment to far larger numbers of people than is commonly admitted.

There is then the "culture of the people", of ethnic, traditional and local activities and interests, the culture of the "cultural diversity", now widely acknowledged to be significant for social cohesion and social inclusion and considered sufficiently important for the DCMS to advise that "In future Local Cultural Strategies will be subsumed within community strategies" and that "It is important that the library planning process should be linked to community planning".<sup>53</sup>

So far as music is concerned, its cultural impact needs little introduction or justification. *Cultural Trends* in a study of home-based leisure activities reported that 88% of the UK population listened to music, while only 62% were regular leisure readers. Within this analysis, no distinctions were made as to the type of music enjoyed. What is certain is that musical practitioners, amateur or professional, and listeners of all kinds experience a wildly diverse range of music, often taking in far more than one genre. Any exploration of the types of musical activity and where they take place reveals extensive musical participation, not all of it passive: community choirs and orchestras, smaller groups of performers such as chamber ensembles and jazz and rock groups, brass bands, music festivals of all kinds, live concert venues, schools, universities, colleges, churches, synagogues, pubs and clubs, theatres, concert halls, church halls, community centres, youth music centres, and simply playing at home. All this professional and amateur, formal and informal music-making adds up to an impressive catalogue of activity. In London alone, *Cultural Trends* in 2000<sup>48</sup> counted 600 major music venues with 1,000 places licensed for public entertainment. There are 350 folk festivals in the UK with a combined audience of 350,000.<sup>126</sup> While singing of all kinds, easily achieved to a reasonable level by most of the population, is the most understandable element within this, it is significant that in a report by the Associated Board of the Royal Schools of Music (ABRSM), an organisation which examines graded music, it is estimated that 49% of children

**Ray Hutchinson, head of  
Youth Music**

*"The music library is absolutely invaluable. The Music Librarian is able to provide instant advice and support for accessing music which I might otherwise struggle to find",*

have instrumental lessons at some point in their lives and that about one quarter of all adults can play a musical instrument to a greater or lesser extent.<sup>48</sup> In Scotland, each week between 55,000 and 60,000 young people take part in music activities in diverse musical styles.<sup>170</sup> Diversity is key. If there is not the range of music which users need and want, if there is not a serendipity of genres and styles, use of the music library can never be increased or extended, and the cultural (in all its senses) development of the nation will not be adequately supported.

In a recent survey of music professionals by Youth Music<sup>135</sup>, classical music was the most performed genre, but "over half the musicians (52%) performed across four or more different genres" (from a list of classical, film/TV, jazz, pop, opera/music theatre, folk, rock, latin, blues, electronic, indie/alternative, reggae, country and western and other). This is not so new a trend, but there has certainly been a rise in the last decade in the sheer variety of genres taught in schools, in conservatoires, in colleges and in universities. Jazz, music for screen, ethnomusicology and popular music are just some of the options now widely available. The BBC's commitment to

music broadcasting has widened considerably with the advent of digital programming which complements the traditional roles of Radios 1, 2 and 3 and special services in Northern Ireland, Wales and Scotland: BBC 1xtra for new black music, BBC6 for music and artists not well supported by other radio stations, BBC Asian Network for new and classic Asian music.<sup>18</sup> RAJAR reported in May 2003 that Classic FM now has 6.9 million listeners each week, with a surge in popularity amongst 15-34 year-olds.<sup>35</sup> Music libraries have to reflect and support these trends - and many do and have long advocated variety. What must not be overlooked is the fact that few recordings or performances in any genre would take place without a background of solid musical training - and the expertise which leads from it - amongst those who produce the music: record producers, arrangers, conductors, performers. One has only to recall George Martin's overwhelming influence on The Beatles' recordings to recognise this, but it is the norm rather than an isolated example. Cross-fertilisation and utilisation of talent lie at the heart of the UK's musical success.

**Case study: CD Central @ Leeds Central Library**

*"CD Central at Leeds Central Library gives local musicians access to a widespread and diverse audience, where their music is available from an easily-accessible central site, and at no cost to the discerning yet adventurous punter". Solo artists or band members who have produced their own CDs can donate them to the CD Central collection where they are made available both for loan and for on-site listening - and have forthcoming gigs advertised. As the website says: "Stop dreaming and start scheming! Send in your CD and gig info today!"*

**2.3.4 The social value of music**

Music is a sociable as well as a social activity. While enthusiasts can and do play and listen alone, they equally enjoy playing and listening in a communal environment, at a concert, a show, or in a pub with a live band. Much music only works when people play or sing together, perform in a group or watch in an audience. It brings people with shared interests together, stimulates new interests, enlivens social gatherings and provides a common sense of purpose. From African drumming to opera, from Indian dance to a rock gig, from church singing to military or youth bands, music's community-building power is self-evident and its therapeutic value almost self-explanatory.

But, its intrinsic power also has many applications. In 2001, the Performing Right Society in the UK published an extensive report *The Power of Music*<sup>75</sup> which covered almost all aspects of the social value of music. The scope of the study was such that it could productively be quoted in full, but here it is appropriate only to cite a selection of the points on the very varied social benefits which music can bring, taken from this report and from other sources. All the points quoted are from the above report unless otherwise shown.

- "music facilitates communication ... and supports the development of group identity";
- "music is powerful at the individual level ... it can induce multiple responses - physiological, movement, mood, emotional, cognitive and behavioural";
- "music has powerful therapeutic effects which can be achieved through listening or active music making";
- "active involvement in music making in children may increase self-esteem and promote the development of a range of social and transferable skills ... [it] can enhance behaviour, concentration, creativity, self-esteem and self-discipline";
- "[it can] alleviate the boredom of tedious tasks";

- “individuals ... use music to optimise their sense of well-being”.

Music therapy of many kinds is very well-documented and may include listening or more active participation. It has been used to aid a very wide range of clients, including “psychiatric patients, the developmentally disabled, the blind, the deaf, those with physical handicaps, the chemically dependent, autistic children, the geriatric population, prison inmates, victims of sexual abuse and people with HIV/AIDS”. The Council for Music in Hospitals<sup>42</sup> has as its aims “the relief of physical or mental sickness and the preservation and protection of healing by the use of high quality music as a therapeutic agent”.

Music may reduce anxiety and assist relaxation, it is known to have reduced pain in medical settings and in dentistry, to have assisted in rehabilitation and to have beneficial effects among mentally ill people of many kinds and amongst children with emotional and behavioural difficulties. The website of the British Society for Music Therapy<sup>23</sup> lists still more studies on the benefits of music therapy, including its use in a variety of mental health services, infantile regression, anorexia, schizophrenia and bereavement.

Various programmes are documented which outline the value of music in engaging offenders of various ages in music projects and sessions. The Irene Taylor Trust runs music programmes in prisons and reports that “the concerts are astonishing in many ways. The level of actual ability acquired in such a short time is a major boost to all those involved. Our projects are designed to kick-start further interest in education and group and race relations activities in prisons”.<sup>89</sup>

**Case study: Splash! Birmingham Central Library and The Reading Agency**

*The Reading Agency has brokered a number of partnerships which enable collaboration between libraries and youth support workers. In 2002, Birmingham Central Library, through an ongoing partnership with the Birmingham Youth Offending Service and the community music company C21VOX, ran a summer activity for young offenders and those at risk of offending. The event engaged young people in the library and its services and resources by providing a challenging music-based programme designed to raise their confidence and self-esteem and reduce the risk of re-offending. In all, 34 young people, referred by the Youth Offending Service, were actively involved in a range of activities which included video, animation, graphic design, photography, story-telling, song-writing and digital composition within the library. Workshops involved musicians, authors and library staff and enabled all the young people to produce and record their own piece of work. Few participants were previously aware of the library's services and many were surprised by the range of materials available. The programme culminated in a spectacular performance in the Birmingham Conservatoire, attended by 150 people. All of the work produced is available on [www.vactuality.com](http://www.vactuality.com). Those involved in the project reported considerable changes in attitude and behaviour throughout the week, as participants grew more accustomed to the library and more involved with the project. Some continue to visit the library. (Supplied by John Gough, Music Librarian, Birmingham Central Library)*

The healing power of music is further demonstrated by recent studies into its effects among the survivors of war. Music therapy has been used since the First World War to aid survivors.<sup>182</sup> More recently, the Pavarotti Centre in Mostar, Bosnia, has been undertaking a major reconstruction and reconciliation programme for the local population, with music playing a key role in the healing process for both the divided communities and traumatised individuals.<sup>143</sup>

The National Music and Disability Information Service<sup>138</sup> acts as an information and educational service while also lobbying for community music, in recognition of its benefits for the disabled, and there are many more examples, too many to include. IAML in the UK and Ireland has itself drawn up a guide to best practice for

music libraries with basic guidelines and specific information for those with various impairments or disabilities.<sup>86</sup>

Many libraries have developed music collections which reflect the cultural make-up of their local communities, the more enlightened of them involving the community in selection processes to ensure that appropriate materials are acquired. There are good instances of such activities in many authorities around the country and abroad, with Denmark perhaps being in the forefront of provision for new immigrant communities, a good example being the public library in Silkeborg.<sup>176</sup>®

These are all illustrations of therapeutic social benefits. They reveal the effects of music amongst many of the disadvantaged and excluded. If such benefits can accrue amongst these sections of society, the general benefits to society at large are correspondingly clear. What is less clear is the extent to which a wide range of libraries assist in the process, whether they have the stocks and the expertise to respond to specialised requests, whether they have sufficient and sufficiently qualified or experienced music staff to advise and undertake outreach work and whether more than a handful of libraries are actually involved in active programmes to introduce their music services to those who need or would enjoy using them.®

### 2.3.5 The educational value of music

Many of the points raised above have educational as well as cultural or social importance. Perhaps the most telling educational benefit of music in libraries, however, may be its ability to draw in those who would not otherwise visit libraries. Any musical taste can be catered for, no special language skills are required, and levels of literacy do not need to be high for music to engage interest.

The BBC online Parents' Music Room<sup>19</sup> outlines succinctly the major educational benefits of music and lists a wide range of activities which music can benefit, including: the development of speech and acquisition of language, the learning of maths through rhythm, spatial reasoning, the enhancement of social skills and the development of social cohesion and empathy, intellectual development, and self-expression and self-confidence.

#### **Case study: Melody Monkey's Marvellous Music Box**

*In April 2002, Kingston upon Hull City Libraries began a new music scheme for young children in the Humber Region, funded by the "Youth Music Action Zone". Melody Monkey, Crotchet Crocodile, Forte Frog and Octave Owl are characters in a music box which can be borrowed by any adult, playgroup, childminder or parent. The box contains percussion instruments suitable for little hands, songs for young voices, a CD and examples of musical notation, musical stories, games and puppets.*

*The idea is to encourage participation in music, to promote music to all and to enhance confidence and raise self-esteem in children that will spill over into other aspects of their life. It can also be a way to encourage reading between parents and children and for them to participate in the music as well as stories, bringing the two together. Listening skills, rhyme, rhythm and repetition are not only part of musical ability, but are also very important in literacy. The handling and using of musical instruments in young children can also improve their fine motor skills and coordination, and the sheer pleasure of making the sounds and thinking to themselves "I did that" is immeasurable. The scheme was reported in The Times Educational Supplement in June 2002.*

*The box is still popular and well-used. Although intended for the under-fives, it has been used successfully and enthusiastically by children up to the age of ten and a box has been placed in Hull prison to help with the Big Book Share project. There is still potential for producing more themed boxes so that children can progress from one to another. (Christine Hill, Specialist Librarian (Music and Multimedia), Kingston upon Hull City Libraries)*

**Niel Immelman, pianist  
and professor**

*"Britain's music libraries  
have long played a*

With so many benefits to its credit and with its power to break down conventionally recognised barriers and antipathies to formal education, it is perhaps surprising that the Government in its current drive for education has not emphasised more how music might be profitably utilised. Likewise, other government agencies, not least in the library sector, with their emphasis on the crucial need for engagement in reading, have not emphasised to an equal extent the role which music can play in bringing into libraries those with poor reading skills or those without English as a first language. Four out of five teenagers surveyed for research carried out by *Group Magazine* in 1999 said that music is either important or very important in their lives.<sup>57</sup> Teenagers who might never otherwise enter libraries can be drawn in through music provision and activities. There are relatively isolated examples of initiatives in this area, such as The Reading Agency's use of music in some *Splash!* projects, *CD Central* in Leeds, both described above, and the Arts Equipment Lending Service at Aberdeen City Library which lends guitars, drum machines, keyboards, portable mixing desks etc. to anyone over the age of 12. But, much more could be done. Sparking interest in good and varied music library stock, facilities and services has been shown to have spin-off benefits. Musical literacy of whatever kind can involve a range of skills which many have by nature and do not perceive as formal. Use of those skills can be enhanced not only by broadening musical interests and all the faculties inherent in music appreciation, enjoyment and practical musicianship; skills can be extended into researching words for a song, mastering music technology, finding career advice or simply participating within a group activity. But, again, for this to succeed the will and the resources must be present in the library.®

In a recent book *Respect*<sup>175</sup>, the author, Richard Sennett, examines the factors which surround the development of self-respect and attributes it to the "inner sense of dignity [that] comes from developing a skill ... The craft-work in learning music seems to illuminate how self-respect develops ... skill breeds self-respect when difficulties are mastered, not when something comes easily ... In learning music ... resistance and difficulty are constant companions, and they serve a positive purpose; they motivate learning by setting an objective standard ... The more a music student pursues playing correctly ... the more his or her expressive craft develops. This is secure self-respect, this capacity to engage something for its own sake".

In more general educational terms, as noted above, the National Curriculum attributes to music a powerful form of communication. It also lays down for each Key Stage a wide variety of skills which music will assist. The ABRSM report cited above gave a clear indication of the numbers of children involved in active music-making and those of all ages who play. It is, therefore, surprising that little consideration has been given to the greater inclusion of music in school libraries. School Library Services have been under pressure for a number of years<sup>191</sup>, but it is an area of music library provision which could well be developed to good advantage.®

Almost everybody listens to music, but their engagement with it may be passive or active, formal or informal. Sally Green in a recent study<sup>135</sup> argues for a closer relationship between musicians' informal learning and formal music education to open out "our understanding that there is a multitude of ways in which to acquire musical skills and knowledge". Certainly many of those participating in musical activities are either self-taught or learn as amateurs within their communities. In this regard the role of music libraries in supporting them can be crucial.®

**Dr Francois Evans, senior  
university lecturer**

*"The music library is  
indispensable to my  
teaching in music to convey  
aspects of technique,  
approach, history and  
philosophy to students from  
" " " " "*

The Government's 2001 green paper *Culture and Creativity: The Next Ten Years*<sup>52</sup> laid out an impressive programme for the development of culture and creativity across the country and for all age-groups. Its wide-ranging aspirations included increased access to music teaching in areas of deprivation, the New Deal for Musicians "as a stepping stone" to creative and cultural careers, the production by councils of cultural strategies, investment in a comprehensive infrastructure of public facilities, and national public library standards. It recognised the role of libraries within this programme, but did not directly address the extent to which libraries might be able to take up the challenge and offer support to these objectives, not least when the teaching of music in schools has declined significantly and years of under-investment have seriously depleted book (and, perhaps even more so, music) stocks. For music, much of the evidence of decline is inadequately recorded, but will be addressed later in this document.

The New Deal for Musicians is so far unique in the creative industries for having been awarded Government funding, the Department for Work and Pensions arguing that "the music industry is Britain's third biggest exporter and that it provides many jobs" <sup>148</sup>. The same article quotes Mark Hepworth, director of Local Futures, a geography think-tank: "It follows the regeneration theme ... It involves young people and ethnic minorities, and the music industry is all over the country. It's an obvious thing to do." Fundamentally, New Deal schemes are aimed at tackling inactivity and unemployment. Like the libraries which should support them, they are dependent on funding and resources being made available.® In parallel, *Access to Music*, runs training courses around the UK, allied with performance opportunities, and with the support of the Learning and Skills Council and further education colleges. Those participating also need the support of libraries, and libraries might well broker useful links with them.®

**Suzi Saperia, schoolgirl (15), singing, flute, piccolo, saxophone, music from show, classical**

"My mum introduced me to the library system as a toddler. Then it was for the entertainment and education of books. My enjoyment now extends courtesy of the music lending library. As long as they continue to lend, then borrowing will be music to my ears"

In April 2003, Youth Music announced funding of £2.65m for top youth instrumental ensembles, including orchestras, brass bands and South Asian music. The Education Secretary, Charles Clarke, announcing the funding, remarked that the world of music and dance had been inaccessible to whole sections of society and that people from all backgrounds should take up opportunities open to them, "especially the many young people whose talents in the past were never spotted". Will these young people, no matter where they live, find adequate resources to support their new musical activities in libraries?

The joint DfEE and DCMS conference in 2001, *Empowering the learner* on the contribution of cultural institutions to lifelong learning, following on from the Library and Information Commission's report *Empowering the learning community*<sup>55</sup>, launched impressive recommendations for a cross-sectoral cooperative approach with cross-sectoral funding arrangements, "access maps" and improved training to encourage mutual support between librarians and teachers, as well as "objective and quantifiable performance measures". There were at the time a number of authorities already advancing good local cooperative arrangements. Access maps (of which *Cecilia* is one) have appeared to a limited extent. The People's Network has certainly opened up new horizons for learning and the acquisition of skills and brought libraries into the 21<sup>st</sup> century, but has brought with it to a surprising extent an overall assumption that the internet can provide much of what is needed for learning. Much information can be gained from the internet, but its quality needs assessment and books are still invaluable for wider background and in-depth studies. It is also more effective with



expert guidance. In the case of music, despite copyright difficulties and performance practicalities, ICT can provide some resources in digital form, but music-making is supported as yet only with printed materials. Overall, the vision of cross-sectoral activity the report advanced has not yet emerged to the extent that many hoped.

Perhaps more than in any other subject area, music has long been a sphere in which lifelong learning is the norm, rather than the exception. Those who engage in musical activities learn new works and new songs, practise their technique, put on a concert with new works or a new musical show. Music is simply for many a lifelong interest in which learning has an integral role. Tributes to the way in which that learning is supported by music libraries run throughout this report.

**Kim Hember, young  
symphony orchestra co-  
ordinator**

*"I find the services provided by the team at Enfield Audio-visual services to be excellent and invaluable to my work. The staff are always very approachable and knowledgeable on all aspects of borrowing symphonic music. Not only do I hire music, but I will ring to ask advice about locating music and the orchestration."*

## CHAPTER 3: CURRENT AGENDAS AND CONCERNS

### 3.1 International initiatives

Music libraries, as indicated above, do not operate in a national vacuum. No better evidence is evinced for this than the range of international projects with relevance for music which have emerged in recent years, many with their roots in European Union initiatives, but others initiated by the music library community itself. There has been British and Irish participation in many of these but further development is needed in some areas to bring their activities to the notice of library managers and to embed the conclusions and recommendations of international work into national agendas.®

#### 3.1.1 IAML projects

IAML internationally has a wide range of involvement in international documentation programmes, as well as a number of working groups overseeing and advancing work in various areas. *RISM* and *RILM* have already been mentioned. Similar ongoing work continues on the musical press *RIPM*<sup>164</sup> and music iconography *RiDIM*<sup>162</sup>. Collaboration has been regular in work of mutual concern with IFLA, ISO, the International Music Council (IMC), the International Association of Sound and Audiovisual Archives (IASA), the International Association of Music Information Centres (IAMIC) and the International Council on Archives (ICA). Recent working groups within IAML's professional branches and subject commissions have included music periodicals and core bibliographic records for music and sound recordings. Current working groups are working on the exchange of authority data, the indexing of music performances, Hofmeister documentation (see Appendix 3), the registration of music archives, and a vital new area of work: a music toolbox, based on a Danish model, which will aim to provide online information on the widest possible range of products, procedures, standards, etc. to those working in music libraries and archives, alongside advocacy for the libraries themselves. All this work connects music libraries around the world and feeds into and interlinks with ongoing work in the UK and Ireland.

#### 3.1.2 European and other international projects

A survey of all the music library projects around the world is beyond the remit of this document, but a brief outline of some, in many of which IAML and music library colleagues in the UK and Ireland have been and are involved, will show the scale of the work which has been and is being undertaken and the range of work in which music librarians need to be involved. Some of the projects, such as *CANTATE*, *HARMONICA*, *MIRACLE* and *PULMAN* have now been completed but feed into other work. Other initiatives, such as *WEDELMUSIC*, *MUSICNETWORK*, *ISMIR* and *EUROPEAN MUSIC NAVIGATOR* are still active. Some have included extensive surveys of music libraries which feed into this report. These projects have immense significance in the most varied range of music libraries and archives. Keeping abreast of them when there are so many parallel national, regional and local initiatives is not an easy task, but allowing them to filter down into all the current work taking place at home would be a positive and useful development for further progress.® Some are outlined in Appendix 3.

### 3.2 National agendas in the UK and Ireland

Fundamental themes central to the vision for libraries across the sectors at present might be summed up as concentrating on a fairly limited, but potentially far-reaching number of issues. They are: literacy and lifelong learning social cohesion, access to information technology and development of its uses and content, cooperation and partnerships of various kinds, with a focus on libraries, archives and museums coming together, "full disclosure" of information, and the development of digital content and access to it for researchers and performers. In

the public library sector, there is the added dimension of the Audit Commission's "Best Value" reviews.

### 3.2.1 Music's place within the agendas

It will be clear from the content of this report that music librarians see a substantial role for their libraries within these developments, welcome the vision they contain and the challenges which many of these current agendas pose, and are active in advancing many of them. There are, however, specific areas of difficulty for music collections and staff.

Firstly, current national agendas are wide-ranging and involve substantial investments in the infrastructure to support them. This can impact severely on work perceived to be outside the mainstream and can consume already limited budgets. Secondly, the agendas themselves rarely mention music or its value within those agendas. Sound recordings collections may occasionally be mentioned, but the wider possibilities for music within surveys and reports are rarely stated or even recognised. Thirdly, there remains a perception that music is a peripheral activity, although much of the evidence cited above shows this to be an illusion.

Central to these difficulties is the somewhat ambiguous position of music provision. As noted above, music collections within public libraries range from small CD collections to large, fully-fledged libraries with music literature, printed music, sound recordings and well-developed electronic resources. The range of provision in academic libraries may be equally diverse. Across the UK and Ireland there is simply no equity of provision, and, in public libraries, this is widely believed to stem from music not being specified as a core service and not being included in minimum standards for public libraries. IAML(UK) has made repeated submissions to consultation papers on standards over the years urging that standards be set for music scores and sound recordings, but as yet to no avail. The standards which IAML recommends are cited in Chapter 6.

**John Wallace, Principal,  
Royal Scottish Academy  
of Music and Drama,  
trumpet**

*"I wholeheartedly endorse IAML's work towards an integrated music libraries plan for the UK. Music libraries are part of the bedrock of the profession, and a flourishing UK musical economy needs a national plan to secure their development."*

The question of whether printed music should be viewed as a core service should not be in dispute. As recorded in the proceedings of the parliamentary Culture, Media and Sport Committee in May 2001 (leading to Third Special Report: Public Libraries<sup>44</sup> "...the duty to lend free of charge extends only to written material in eye-readable form lent to individuals who live, work or study full-time in the library authority area". It would be difficult to exclude music from this definition. It would even be difficult to exclude the sets

of materials lent to orchestras and choirs, as items within the sets are always used by individuals, but many authorities do charge for the loan of such sets. Indeed, Virginia Bottomley, when Secretary of State for National Heritage in 1997 wrote to the Rt. Hon William Waldegrave MP: "... printed music, whether loose-leaf or bound, is written material for the purposes of Section 8 of the Public Libraries and Museum Act, 1984. Therefore, where the lending facilities are provided, they must be free of charge to library users to whom the library authority has a duty to provide facilities for borrowing."<sup>14</sup> As for other music materials, Alan Howarth, in the same May 2001 Select Committee, admitted that a "blurring of boundaries between different media" exists and that the issue might well need to be revisited. His reference was to CDs and videos. The Government response of 3 May 2001, admitted: "...networked and multimedia services must now be regarded as core services of public libraries together with books ... therefore we recommend that there should be no charges placed on networked and multimedia services." No specific reference was made to audiovisual materials.

Ireland differs from the United Kingdom in that local authorities have the discretion to charge for services and may levy annual fees for library membership as well as charges for individual items. Levels of charge vary, but in 25% of libraries the use of music services incurs an additional annual fee, over and above the fee for other services.<sup>142</sup> There have been two major reports on public library services in recent years in Ireland, *Branching out* (1998)<sup>16</sup> and *Joining forces* (2000)<sup>97</sup>, but neither contains significant references to music services. A recent study by Eileen O'Brien on Irish public library music services similarly lamented the lack of a national policy on and strategy for music holdings and made out a case for music's inclusion as part of the core public library service in Ireland.<sup>141</sup> Her study noted that the 1998 Government report *Branching out* contained no reference to music services while the 2000 report *Joining forces* mentioned only the collection of Irish music and folklore materials in traditional music archives, deflecting attention from the lack of solid, general music provision in public libraries.®

The improvements which can follow specific legislation are exemplified in the new library act which came into force in Denmark in 2000.<sup>54</sup> The act gave all public libraries three years (until 2003) to comply with new legislation which specified that all public libraries should "promote information, education and cultural activity " and supply free of charge and obligatorily not only book materials, but also internet access, digital databases, CD-ROMs and music. A training programme, to ensure that librarians without specific knowledge in these areas could quickly gain the relevant skills and knowledge, was immediately implemented. The fundamental tenet behind this legislation was that communities should have access to knowledge regardless of its medium of production. This pioneering approach is recommended in the European Commission's *PULMAN* digital guidelines.<sup>149</sup>®

For music, some similar acknowledgement of its core importance for study and enjoyment would ensure much more equitable provision and might lead to its more specific consideration in many of the surveys of library and planning processes currently released, under development or in the course of implementation in the UK and Ireland.®

Further trends which have emerged in the last decade take the form of viewing music within a wider context, either as part of "multimedia" services in general or as part of interdisciplinary performing arts services. While music, and particularly sound recordings, may sit fairly comfortably in the "multimedia camp", there is still often a lack of clarity as to what the multimedia format may embrace and further confusion over whether the use of multimedia should attract charges. Similarly, there is little doubt that there has been enormous growth in the educational sector in inter-disciplinary performing arts studies, a trend for which libraries must cater. Unfortunately, these trends have too often given the excuse not for extended links between subjects or formats, but for large-scale re-organisations which may often not benefit music, as staff are deployed for much of their time to other areas or have little music subject knowledge, and collection development and user services can suffer.

Music's importance in society and relevance to current agendas, as demonstrated above, make a re-assessment of its core value essential to give it the same prominence accorded to other mainstream services.®

### **3.2.2 Current library agendas in the United Kingdom**

The numerous library reports and initiatives in recent years are too many to analyse in detail, but references to them appear throughout this report. In this section, reference will be made only to very recent developments and initiatives. Few make specific reference to the development of music services in any detail, but all obviously inform the background against which the provision of music services will be assessed.

CILIP and the British Council's report *An Investment in Knowledge: Library and Information Services in the United Kingdom*<sup>191</sup> laid out very clearly the current situation of libraries and information services, illustrating the differing remits for information of various Government departments, the different library sectors and the variety of users and their needs. The report ended by recalling the report produced by the Library and Information Commission *Keystone for the Information Age*<sup>115</sup> which concluded that "issues of connectivity and content were being addressed effectively through the development of national networks and the creation of managed content to populate them, but the issue of competence - a person's ability to take advantage of all the information sources opening up to them - was being left behind". This may apply to library staff, but applies principally to library users, even those whose level of computer competence is otherwise high. Computer literacy does not necessarily equate with information literacy.

The People's Network<sup>144</sup> has already made a tremendous impact in providing computer access in public libraries and training staff in information technology skills, but has not yet produced a solid strategy for future developments as upgrades to equipment and services are required. The DCMS *Framework for the Future*<sup>53</sup> set out a vision for the way in which public libraries can develop, promising to lead action in developing a framework for an enhanced role for libraries, for a strong voice for the library community, for strengthened cross-sectoral activities in the regions, a streamlining of planning and delivery through partnerships and a new relationship with the business community. It also highlights the need to attract more professional staff. As Bob McKee, CILIP's Chief Executive commented, "This report presents an important vision of what that [public library service] can achieve throughout the country. But for this to happen, there are serious issues of funding and performance management that need to be addressed".<sup>33</sup>

The Audit Commission report *Building Better Library Services*<sup>8</sup> is provoking a growing re-examination by libraries of how they operate, in order to reverse the overall decline in library use. It is to be hoped that authorities will not take a superficial approach to revising their operations. The report suggests that libraries should provide more books that people want. Public Library Standards add further pressures on authorities. Decisions on stock retention can too easily be based on recent issue figures rather than on considered long-term collection development and proper public consultation. There is not yet much evidence that libraries are producing solid evidence on which to base their decision-making. There is a marked trend to disposing of "old" stock, simply because it is not the book (or the score) of the month, in order to gain instant improvements to issue figures. Unwanted stock is then disposed of with little consultation, with many collections decimated, and often without any attempt to sell unwanted materials and hence at least

**Sir Peter Maxwell Davies,  
CBE, composer and  
conductor**

*"Without the availability of public music libraries, I would never have got to know musical scores. They are absolutely essential for the furtherance of musical knowledge and enjoyment".*

make the exercise better value for money. This hits printed music collections particularly hard, as music does not date in the same way as some books do. Where disposal happens, it is all too unlikely that true "value for money" is being achieved and some doubts as to whether taxpayers' contributions over the years are being best administered. The continuing impact of the Audit Commission's "Best Value" reviews in England is also considerable, but so far as music is concerned, while several completed reviews praise music provision in some individual authorities the reports do not give guidance or recommend standards of best practice that could be used to improve the quality of music services in other libraries.

Much new content in digitised form is being created across the sectors and domains through the New Opportunities Fund (NOF)<sup>140</sup>, while the work of the Full

Disclosure Implementation group (FDIG)<sup>73</sup> sets out a framework for much-needed item-level description to link up with extensive work on collection-level descriptions and their dissemination. Underlying all these initiatives, recognition that the retrospective conversion of catalogues is key to true access remains critical. In this, the work of Full Disclosure with its cross-domain remit must be encouraged and supported, and its development of an ongoing national strategy for retrospective conversion is vital.

In the higher education sector, the Research Support Libraries Group<sup>157</sup> has analysed provision for researchers, recommending better strategic management at national and international level, with a new Research Library Network to enhance support for research and encourage deeper collaboration between academic and national libraries. It recognises the need for the development of discovery tools, licensing agreements and metadata standards, building on the work of the JISC.

The Resource initiative *Wider Information and Library Project (WILIP)*<sup>199</sup> aims to “maximise the contribution made by the library and information domain to the economic, social and cultural life of the UK”. One of WILIP’s aims is to embrace all the issues which obtain cross-

**Lionel Roy McColvin in  
“Music Libraries”, volume 1**  
“The man who hears and  
listens has as many  
opportunities as the man  
who sees or reads.”

sectorally and to communicate them to all stakeholders, whether in the library domain or across government departments, including the DCMS. It is to be hoped that, as Carl Clayton has pointed out on behalf of NFIP<sup>134</sup>, WILIP gives high priority to subject specific cooperation which crosses sectoral divisions. This user-centred approach would lend itself particularly well to music as a very specific specialism, for which a number of projects have already set the scene in a cross-sectoral approach, but for which there is as yet no long-term sustainability. The wide-ranging approach and extensive consultation which WILIP is undertaking

are, however, admirable, and it is to be hoped that their eventual report will have a significant impact both on libraries’ thinking and practices.

The thoroughness of all these reports is highly commendable and all make the case for national strategies to address shortcomings. It is still the case, however, that most do not set out a robust structure for those strategies. While ventures to bring together the various museum, archive and library domains are well advanced, those to create sound and workable policies to ensure a seamless development of cooperation across Government departments and across the academic, public and private sectors are still needed if resources are to be developed and communicated to users. This will need to be extended across the regions, too, so that a two-way process of cooperation within and across the structures can be achieved and policies coordinated.

### 3.2.3 Current library agendas in Ireland

Agendas in Ireland mirror those in the UK in many respects, with the same central concerns regarding cooperation, technological developments, social inclusion and lifelong education. There have been two major reports. The first, *Branching out*, called for better infrastructure, stock, services, ICT and marketing, while the second, *Joining forces*, developed these themes in specific areas: networking, training and education, marketing, research, social inclusion, information resources, cooperation - and called for a national coordinating body for libraries. Neither report considered music specifically, but other projects have followed in their wake: a Cultural Heritage Project which includes some audio and video elements, and a Public Library Research Project. It is to be hoped that the latter will consider the issues for music collections in Ireland raised in Eileen O’Brien’s thesis<sup>141</sup>. With a lead now being taken for music at the National Library of Ireland, there are considerable opportunities for developments in other sectors.

### 3.3 Regional and sub-regional developments

The UK Government's commitment to constitutional reform led to the devolution of varying degrees of power to Scotland, Wales and Northern Ireland in 1999. In England, the process of devolving powers to the regions is still evolving, but over the last few years Government policies, the progress towards regionalisation and new funding opportunities have already had a significant effect on the way libraries cooperate on a regional basis. The impact of the establishment of Government Offices for the Regions, Regional Development Agencies, Regional Cultural Consortiums and Learning and Skills Councils has led to a large-scale restructuring of most of the former public library regional systems and to a complete reshaping of the purpose and management of library services at regional level.

A major change has been the increased emphasis in cross-sectoral and cross-domain collaboration. Regional Agencies where libraries will work in collaboration with the museums and archives communities will be in place in every region by 2004. Within this framework each region will develop its own model for the strategic advocacy and delivery of improvements to library services at regional, sub-regional and local levels. It is here that there are great opportunities for collaboration and sharing expertise between and within sectors, leading to a far more effective delivery of music services at regional and sub-regional levels through high-level commitment to resource sharing. Interaction and cooperation between regions at national level will help spread examples of good practice to all regions. Potential opportunities for collaborative projects to deliver more effective music library services in the regions, not least through wider access to regional musical resources, are developed in later sections of this report. In this, the need for structured links at local, sub-regional, regional and national levels - and between those levels - will be crucial. In particular, it must be hoped that the tension between national and regional roles, identified frequently (but specifically *inter alia* in *Making the Links*<sup>20</sup>), and the disparity of services between the regions will both be addressed. An overarching national strategy which regional activities and strategies can inform and be informed by still lacks some clarity and a framework for such interaction is much needed. The British Library's initiative with its *Reaching the Regions*<sup>21</sup> programme which aims to work in partnership with the new Regional Agencies and the Museums Libraries and Archives Councils in every region may well be key to achieving parity and cooperation across the regions. It will be of the utmost importance that libraries in the academic sector are included in these developments, not least to meet recent expectations within HEFCE which identify the need for "more regional networks that allow for research specialisation within institutions"<sup>78</sup>. Support for such research will not be met from the academic sector alone; its researchers rely on a wide variety of source material in libraries and archives of all kinds.

### 3.4 Cultural agendas

The development of music services in libraries is inextricably linked with cultural developments in general, whether at international or local level, as libraries must respond to new trends, new works, new cultural agendas and new musicians. From CultureOnline and the Arts Council at national level to Regional Cultural Consortiums, arts bodies and development agencies at regional level, to local authority arts services, to institutional music programmes, to the smallest village cultural event - all require links with the music resources in libraries and need music libraries and archives to act in tandem with them and reflect their activities. There is a renewed need for the music library community to

**Report of the Libraries and Arts  
Working Party, Library  
Association, 1997**

"...arts is more than literature  
and libraries should seek to  
promote music, crafts, video ...  
as well as creative writing and  
reading."

establish - or re-establish - links with all these agencies and develop a common framework of activity and interaction.®

Some research has been done on the extent of partnerships between libraries and the arts through surveys carried out in 1999 by Liddle, Hicks and Barton<sup>118</sup>. 256 partnerships were reported by arts organisations, and 11% (29) were in music. They found, however, that "Libraries and arts professionals need to be more familiar with each other if there is to be a chance of closer working". "Libraries in general are not pro-active in seeking partnerships with arts organisations". They identified a number of skills which they felt libraries lacked: "promotional skills, networking skills, customer service and community development, advocacy". There may well have been improvements since 1999, but it is a sobering list of perceived inadequacies, and some effort may well be needed to develop better relationships.

In some respects, some of the main cultural organisations may have frameworks which differ from those of local library authorities, and cultural events may cross boundaries. It would be worthwhile examining how these links can and do work in practice and what further work needs to be done to ensure effective liaison and development.®

### 3.5 Funding sources for music library and archive development

The extensive analyses of needs and priorities which have been set out in all the recent reports across the sectors have not yet been translated into action, as most are too recent for solid developments to have taken place. Resource is working on a programme to bring about implementation of the recommendations in *Framework for the Future*, and regional structures are in the course of development. Across all the sectors there is much on which to work and considerable vision in the strategies proposed, but not yet any analysis of the level of funding which will be needed for implementation nor any firm indication of when or whether new funding streams to support the vision may be announced. The British Library's Cooperation and Partnership Programme continues, and they are also working on strategies to begin to bring about the vision of the Full Disclosure Implementation Group, but in other respects there is, at least temporarily, a hiatus in funding streams at national level. This is equally true at regional level. It has been something of a truism to bemoan the lack of coordination in funding schemes, but this does present significant problems, succinctly summed up in the British Library's *Making the Links* seminar: "Fragmentation and diversity of funding sources are inimical to focussed development"<sup>20</sup>. The opportunities for music libraries and archives within new initiatives must be closely monitored and seized upon as they emerge, but it is probable that the funding which becomes available will need creative approaches for it to be secured.®

**Dame Janet Rifferman, Director, Royal College of Music**

*"For members of the music profession, throughout their careers, the holdings and services provided by music libraries are of vital importance. Without these, performers, composers, scholars and students would find it impossible to develop the wide knowledge of repertoire which today's musical world demands. The professional expertise which music librarians can offer, and the contacts nationally and internationally which have been built up, have been integral to the development of the discipline: just cast your eyes over almost any list of acknowledgements!"*



## CHAPTER 4: COLLECTIONS AND INFORMATION

### 4.1 Music collections in the UK and Ireland

The range of music libraries and their collections is described in 2.1 above. The catalogues of many can now be accessed online, special collections in libraries, archives and museums have been identified in some detail through the *Cecilia* project, and the music collections within academic libraries can be documented fairly well from institutional websites and through subject overviews in quality assessment reports. Overall, collaboration has been repeatedly discussed, with some very positive developments, not least the inclusion of the UK national libraries' catalogues in COPAC. This section, informed by extensive recent research, gives a detailed overview of the current situation in music libraries of various kinds, so that conclusions can be drawn and suggestions made for changes and collaborations where they could improve services for their user communities.

#### 4.1.1 National libraries

The national libraries in the UK (the British Library, National Library of Wales and National Library of Scotland) are all entitled to receive British publications, including music titles, by legal deposit, as are the universities of Cambridge and Oxford. While no legal deposit scheme operates for recordings, most UK recording companies do deposit their new issues with the British Library Sound Archive. The music automated catalogues of all the national libraries are now accessible through COPAC<sup>41</sup>, a major improvement for users. The British Library's music catalogues of printed, manuscript and recorded music materials can also be accessed independently. The British Library Document Supply Centre is unique in having a national loan collection of music on such a scale, although its use is restricted by the lack of an online catalogue.

With the pre-eminent collection of music in the UK, the British Library has long been considered to lead music library developments in the country, a role which has been considerably enhanced in recent years by an increasing and positive trend to advance cooperative initiatives with both academic and public libraries. This is perhaps best exemplified through its Cooperation and Partnership programme, but also through its participation and engagement with library developments across the sectors, and in music libraries in particular. Access to the music collections has been greatly enhanced over the last decade by the administrative amalgamation of both printed and manuscript music collections and the move of the former National Sound Archive to the British Library, providing a near seamless service to researchers for all types of material.

The National Library of Scotland's collections, a unique resource for Scottish music and the largest research collection for music in the north of the UK, comprise a large collection of printed scores, commercial and other musical sound recordings, music reference books, and music manuscripts. The collections of printed music, musical sound recordings and a core reference collection of books on music are in the care of the Music Division, while music manuscripts are administered by the Manuscripts Division. The Inter-Library Services Division maintains a separate collection of music, books on music and sound recordings. Music Division staff, in addition to looking after the collections in their care, also provide subject expertise to other areas in the library such as music manuscripts, books on music in the general collections, and interlending activities. Music staff (now 1.0 FTE professional and 0.54 FTE non-professional) have faced continuing cutbacks since late in 1997. The specialist reading room was closed in 1997, retiring senior staff were not replaced and music was not included in the Library's retroconversion projects. Access to the music collections is hampered by the lack of an online catalogue, and as all material is only available for reference, the collections cannot greatly

assist directly the performing musician, whether professional or amateur. The purchase budget for music is small, because so much is received by legal deposit, but this also leads to a lack of provision in areas such as audio-visual materials which are not covered by legal deposit. Under conditions where the British Library Sound Archive indicates difficulties in obtaining material from small Scottish manufacturers, a collaborative effort by the relevant institutions in Scotland, such as the National Library, the Scottish Music Information Centre, the School of Scottish Studies and Scottish Screen could improve coverage in audiovisual materials greatly.® Overall, if the National Library of Scotland's collections of music were combined administratively, as at the British Library, the service to users could be much simplified, access with specialist advice for users would be improved and a comprehensive strategy for development of the music collections would be much more easily achieved.®

At the National Library of Wales work on the music collections has been concentrated on the cataloguing of Welsh materials, much of which is now completed, and on purchases and current materials including scores, CDs and tapes. While efforts are being made to clear the backlog, a significant quantity of music remains uncatalogued. The library has no music reading room or officer responsible for music promotion. The National Screen and Sound Archive of Wales (NSSAW) is located at the National Library of Wales with its own offices and storage areas. It is clear that the music collections would benefit from a more holistic approach for music to enable the collection to be developed and exploited for the benefit of users.®

The National Library of Ireland is in a slightly anomalous position, as Trinity College Dublin is designated as a UK legal deposit library, but the National Library is not. It nonetheless has rich holdings of Irish music, printed and manuscript, and many rare and unique items, some relatively unknown, as the collection has only a card catalogue.<sup>83</sup> Recent developments have, however, greatly improved the status of music within the collection with the appointment of a music librarian and the announcement of a new partnership between the Library and the Contemporary Music Centre in Dublin. This aims to "develop the music collections of the National Library of Ireland, so that they can become the basis of a national archive of Irish composers, and a national music resource ... It is envisaged that as the National Library project develops, a search for the work of Irish composers which may be held in publishers' archives, in private hands, or in other libraries in Ireland or abroad, would be carried out, in conjunction with the ongoing National Library's manuscript acquisition programme".<sup>137</sup> The Contemporary Music Centre already has a large body of material, scores, archives and papers, which it does not have the facilities to store in the long term. It is, therefore, proposed that the National Library should take over all material by composers who died before 1945 and manuscripts of any date, subject to periodic revision. This invigorating proposal should do much to establish a new national collection. In fact, music is now given much prominence on the Library's website, with news of a new Music Library Project which aims to develop the collections significantly.

#### **4.1.2 University and Conservatoire libraries**

The music collections in universities and colleges around the UK and Ireland are collectively a very fine resource, many holding unique and rare materials. Those which act as legal deposit libraries have a clear advantage over others, but it is increasingly recognised that almost all the collections constitute a significant distributed national resource.

**Professor Colin Timms,  
musicologist, and  
conductor**

*"Well-stocked music  
libraries are the bedrock  
on which the remarkably  
active, varied and high-  
quality musical life of the*

There are about 90 music collections in UK universities and 9 significant collections in Ireland. Of those, 22 research libraries are members of the Consortium of University Research Libraries (CURL), with cooperative arrangements for cataloguing and combined access to those catalogues through COPAC. It is no longer very easy to assess the range of all university services and provision, largely because of wide-ranging changes in the last decade. Certainly, much progress in the documentation of their collections was made by some as a result of recommendations in the Follett report which led to non-formula funding for special collections in the humanities and was followed by the Research Support Libraries Programme which enabled a number of music digitisation programmes and the formation of the *Ensemble* consortium. This greatly enhanced the cataloguing of some of the most important collections in the country. Unfortunately, the same period saw recurring funding crises, much loss of specialist library provision and the loss of many professional and specialised music librarian posts.<sup>96</sup> Some universities with long-standing and highly regarded music departments and collections no longer have a specialist music librarian, a phenomenon discussed later in this report. In fact, the number of universities who still employ a specialist music librarian with no additional subject responsibilities is minimal, despite calls for more subject specialists.<sup>96</sup> While university libraries have rightly responded to new trends in music education which embrace inter-disciplinary studies and the performing arts as a whole, this has often resulted in no specialist music library knowledge being provided. In the same period some pre-eminent dedicated music libraries have been moved into central university libraries in the wake of the loss of their music librarian. In some cases, the move has involved discrete collections being dismantled and spread around different floors of the main library, at some inconvenience to users who can no longer easily make connections between different formats of materials. The benefit of the main library's longer opening hours may be lost in the increased time expended in locating materials.

Significant advances in materials and catalogues available online and in music library projects have not yet made a significant impact on the documentation of some of the most important collections in academic libraries. There are still major collections without electronic catalogue records for some of their most important materials.

Increasingly, libraries may be involved in the creation and dissemination of e-learning materials and provide guidance on other online music resources. It may not always be realised that, for music, major barriers in obtaining copyright clearance can occur. There are also significant cost implications in providing access to major online reference and research tools, particularly for smaller institutions.

Annual meetings of academic music librarians (or those with responsibilities for music), organised under the auspices of IAML, are extremely useful in highlighting new areas of work and providing support for those who often work in extreme isolation. Those who do not or may not attend could usefully benefit from the professional updates and sense of community which they provide.®

**Roderick Swanston, lecturer and broadcaster**

*“Like all libraries, music libraries are a repository of source material that is valuable not only for finding what a user wants but for containing material s/he did not know was wanted till he started hunting. In a conservatoire a music library is arguably the most important resource since without the notes (the source material) only improvisation and composition could take place. But a library is also there to resist the quickly changing vagaries of taste. It contains a record of what is*

In the conservatoire sector, there are eleven major collections (Birmingham Conservatoire, Guildhall School of Music and Drama, Leeds College of Music, London College of Music, Royal Academy of Music, Royal College of Music, Royal Irish Academy of Music, Royal Northern College of Music, Royal Scottish Academy of Music and Drama, Royal Welsh College of Music and Drama, and Trinity College of Music). All but the Guildhall School (funded by the Corporation of London) and the Royal Irish Academy of Music are directly or indirectly funded by the Higher Education Funding Councils, with Birmingham Conservatoire being part of the University of Central England, the London College being part of Thames Valley University, and the Royal Academy of Music being a college of London University. Their library collections vary in size and scope; all have strong collections of performing materials and sets of performance materials for orchestras, ensembles and choirs, allied to their particular curricular needs, but many also have collections of national importance with special collections and, in some cases, materials dating back to the early 16<sup>th</sup> century, as well as museum and other archive collections. A large proportion of the conservatoires now have well-developed research programmes, utilising well those collections, alongside their performance specialisms. Some libraries are open to the public and to researchers for reference while others concentrate on their own user communities.

The conservatoire libraries have long had informal and formal contacts, with bi-annual meetings of librarians, which were reinforced in recent years by the participation of nine conservatoires in *Music Libraries Online* and of five in the *Ensemble* consortium. Between them, they constitute perhaps the strongest group of professional music librarians, central to their institutions' activities. Their work involves, alongside the provision of comprehensive library collections and services, the extensive hire of music for their students' use. Most of the conservatoire libraries, with limited funding for technological development in their libraries, began documentation of their collections in electronic form rather later than libraries in the university sector, but have made great strides forward in recent years, assisted in part by the new funding initiatives available to them, but also with significant institutional funding. It is to be hoped that changes to funding streams and research assessment criteria do not now stunt that growth.

The recent collaborative projects between the university and conservatoire sector have already shown that immense progress can be made through cooperation. Much of it has been achieved through the good offices of CURL. With such a solid body of music data already in COPAC and following CURL's decision that conservatoire catalogue records can continue to be added to CURL's database, there would be good cause for those conservatoires with important research collections (and indeed other academic libraries with such collections) to seek CURL membership. It is to be hoped that this suggestion can be followed up and that a feasible pro-rata membership fee can be negotiated, should CURL be willing to pursue such action.®

#### 4.1.3 Public libraries

It is difficult to gain an accurate picture of music library provision in public libraries in the UK and Ireland in 2003, not just because data is not readily available, but also because librarians in individual authorities have differing perceptions as to what constitutes a music service. A significant number of libraries have well-established collections of music scores, sound recordings and sets of performance material and many of these provide comprehensive lending, reference and information services for music. However, recent surveys of music provision in Irish and UK public libraries show that some do not regard themselves as having music collections,

**Helen Bolan, retired music teacher, choral society librarian**  
*"The Warwick and Kenilworth Choral Society would not exist without the dedicated and extremely helpful staff in the Music and Drama dept. at Warwick Library."*

even though they lend music sound recordings, while others consider their recorded music collections as the only music services they offer and regard any printed music they possess as being just another section of the general range of their materials. Indeed, some libraries report that they have no music scores at all. In part this reflects the fact that historically many libraries did not provide special collections of printed music, even though most will have had a representative selection, while over the last 50 years virtually all public libraries have established recorded music collections and continue to invest in them.

**Vikram Seth, writer, in "An Equal Music"**

*"... the Henry Watson Music Library, my second home when I was a student in Manchester - and, even more crucially, for the three years between school and college when I had to earn a fitful living there. I could not afford scores and music in those days. If this library had not existed, I don't know how I could have held on to my dream of becoming a musician. I owe it so much ..."*

There is a long tradition of sound recording and audiovisual librarianship in the UK, and a more recent but developing tradition in Ireland, and music services that are almost entirely made up of audio materials, as well as the librarians who manage them, are as much providing music services as are those who are responsible for printed music collections. Many music librarians in smaller authorities also have responsibilities in other subject areas but this does not render the music services they manage any less important or prevent them from being identified as music subject specialists. Indeed, many established music librarians' posts often include

**Derek Williams, freelance musician**

*It was in the summer of 1974 that I had the idea of promoting a concert to include Beethoven's Ninth Symphony. I discussed the idea with the local County Music Librarian who immediately said he would buy the parts for us. For amateur orchestral organisations, the service provided by the local Music Library is a lifeline. Music hired from publishers is always expensive and would be prohibitively so were we not able to avail ourselves of the local library to borrow music that is out of copyright.*

*There have also been several occasions when I have browsed through the orchestral sets or just borrowed a set overnight to try out. Bowing string parts is a headache! When hiring from publishers, one cannot guarantee being sent a complete set of bowed string parts from one set. No such problem using a library set*

*The system of libraries having an agreement of lending orchestral sets to each other is also one from which we benefit. Little point in each library buying the same set of music! I have lived elsewhere in Britain over the years where there has not been the investment by the local library in sets. As a result the local orchestral scene has not flourished in the way it has where I live now!"*

some responsibility for other subject areas, and it is now common for those with responsibility for music sound recordings to embrace the management of video, DVD and CD-Rom services, reflected by the increasing use of the designation "multimedia librarian". Many librarians in large county music libraries have for decades also been responsible for providing sets of plays, and some of the larger music libraries have logically developed into performing arts collections providing resources and information on dance, film and the theatre while also working closely with their council's arts support services.

It will be seen from the surveys below that the range of music services provided by public libraries in Ireland and the UK varies widely. In some places they are well-developed, in other places less well so. In some there are direct threats to the continuation of an effective service. What is clear is that there are many tensions holding back the effective development of music services in all but the best-resourced public libraries. Many outside Ireland are burdened by the

need to generate income from music services to meet government-imposed income targets; smaller libraries cannot afford to employ librarians with responsibility for a single subject area. Professional staff often lack the knowledge, confidence or selection tools to provide relevant music materials; and too often there is not the will on the part of senior library managers to recognise that music is a mainstream interest of the majority of the population and not an elitist subject area. This may stem from the fact that many generalist librarians are limited in their own musical interests, have had no personal experience of performing music, and do not instinctively relate to its intrinsic value or social relevance.

### **Surveys of music in Ireland and the United Kingdom**

IAML (UK) researched and published annual surveys of music libraries from 1984 until 1999 but, while they provide an interesting snapshot of those libraries that contributed to the surveys, they were far from comprehensive. Fortunately, three surveys of public library music provision in the Republic of Ireland and the United Kingdom have been undertaken over the last three years. Eileen O'Brien surveyed

70% of Irish public library authorities in July 2000<sup>141</sup>; Carl Dorney surveyed music services in nearly 60% of the United Kingdom's public library authorities in July 2002<sup>37</sup>, and Malcolm Lewis undertook a desktop and telephone survey of all 209 UK public library authorities plus those in the Channel Islands between January and March 2003<sup>12</sup> using much of Dorney's research to confirm and inform his findings.

## **Ireland**

Eileen O'Brien surveyed 23 of the 32 public libraries in the Republic of Ireland and found that 20 provided music services though three of these were relatively small and restricted in scope. There are wide disparities in the levels of music provision. O'Brien cites the example of one library (Cork City) holding over 12,000 compact discs, while one of the county libraries has only 30 CDs; and while Cork County and Dublin Public Libraries had more than 15,000 music scores in their collections, only ten libraries in all claimed to have score collections. Nevertheless, at least half of the libraries surveyed mentioned music services in their development plans and also had in place management policies for them. Of the 20 libraries with music services, 17 loaned music materials, 12 provided music reference materials and four had dedicated music information services. With one third of Ireland's population living in the Greater Dublin area, most public libraries serve rural communities and ten library authorities provide their music service at some or all of their branch libraries, but not at a central library, which, being county libraries, they often do not have. However, ten libraries' music services are delivered from a central library and, whilst most are provided as an integrated part of the general service, at least five music collections are housed separately from other lending or reference departments within their library. Library users are well-served by 12 of the libraries that provide listening facilities.

Ireland differs from the UK in that local authorities have the discretion to charge a fee to those who wish to join the library and can also make different charges for different parts of the service. O'Brien found that while four out of 17 music libraries make no charge for their services and in eight libraries the annual fee for library membership covers use of the music service, in five libraries membership or use of the music service attracts an extra charge. Three of these five music libraries charge an annual membership fee over and above that for general membership and one charges an annual membership fee although there is no charge for ordinary membership. However, while many libraries in the UK report that income generation is one of the most important factors driving the management of their music sound recordings, in Ireland 14 out of 17 music services said that they were not dependent on income generation for their survival, two were partially dependent and only one reported that it was totally dependent.

Only three public libraries in Ireland appear to employ full-time professional music librarians (Cork City, Dublin Public and Roscommon County Libraries), while four others employ non-professional staff to run their music services. This is hardly surprising because, as one of O'Brien's respondents observed, "since public libraries are structurally small and have such a small staff, their role may be in popularising music and in acting as a gateway for more specialist interest". This is particularly true of, for example, Waterford County Library which operates a music service but only employs 16 staff altogether, of whom only five are professional librarians. It is not surprising that there is no evidence of any formal training in music librarianship in Ireland, but it is perhaps disappointing that only four libraries reported that there was any training in music provision at all and this being only that provided "on the job".

Cooperation between libraries with respect to music services was found to be very low with only five libraries reporting a significant level of cooperation with other libraries, but this can probably be explained by the fact that many music services are not separate and specialist but integrated into the general lending and reference services.

Cooperation between libraries and other music organisations is also quite low, even though cooperative activities have been advocated strongly in major reports on Irish libraries. While six libraries reported a significant level of contact with music organisations including schools, ten libraries reported negligible contacts. More positively, at least ten library authorities have plans for the future development of existing music services. These plans include hosting music recitals, creating databases of local music activities and services, expanding collections to meet curricular requirements for school music and the needs of asylum seekers and foreign students, the introduction of listening facilities and, at one library, which already has a keyboard for public use, the provision of music software which will allow the public to experiment with composition. O'Brien observed "while some of these plans are very definite and very ambitious, the extraordinary variety of intentions for different music services around the country suggests that the lack of standardisation which exists at the moment may continue well into the future". A national strategy specifically directed at music library services could assist greatly in the development of collections and services without great cost implications, and further research to assist in this process would be beneficial.®

## **Wales**

The provision of music library services in Wales is not wholly dissimilar to that in the Republic of Ireland. Much of the country is sparsely populated with few significant centres of population outside of the cities and mining valleys of the south-east, where around three-quarters of the near three million population lives. Following local government reorganisation in 1996, Wales now has 22 public library authorities and, as many serve large but thinly populated areas, it is not surprising that music services are less well-developed in Wales than in the rest of the UK. This is indicated by the fact that Cardiff is the only library with a full-time professional music librarian. Four other libraries each have "qualified librarians with responsibility for music provision", one authority has a "para-professional responsible for music", but none of the other 16 libraries appears to employ any staff with a specific responsibility for music. Cardiff's library service has a history going back over 140 years and its music library service can stand comparison with the best in the rest of the UK. Along with Denbighshire, Cardiff administers one of only two significant collections of performance sets in Welsh public libraries, although at least seven other authorities operate interlending services for performance sets by borrowing the material for their users from other, mainly English, libraries. A few libraries have well-developed collections of music scores and the music libraries at Bridgend, Cardiff, Rhondda Cynon Taff and Torfaen are listed in *Cecilia*. In other places there is little evidence that any development of printed music collections is taking place, one library reporting that "no new scores have been purchased for at least seven - eight years" and four other libraries saying that they hold no music scores at all, a sad feature in "The Land of Song".

On the other hand, a particular strength of music provision in Wales, especially as so many libraries are relatively poorly funded and serve scattered populations is that each of the 22 library authorities provides a lending collection of compact discs in some or all of their libraries. However, respondents to Dorney's questionnaire in 2002 paint a mixed picture of the current state and future sustainability of these collections. While four libraries say that the need to generate income has not had a noticeably adverse effect on their music sound recordings services and two libraries report that their services are developing and issues increasing, other libraries have understandable concerns about under-funding. For example, one authority reports that "the audio-visual budget was reduced by 50% between 1996 and 2001, and has been held at that level again this year" and another, "the book lending service has been overstretched for many years. In these circumstances, music provision has never been seen as a priority". Other concerns are shared by



many librarians throughout the UK: the effect of the CILIP/British Phonographic Industry (BPI) holdback agreement (see 4.1.5) , the impact of charging, the difficulty of providing a competitive and relevant service when cheap compact discs are widely available in shops, and income generation policies which distort selection and limit the range of recordings that can be purchased. As one librarian observed, "I feel that authorities including ours are "dumbing down", i.e. purchasing low quality current pop to increase income generation. Smaller unitary authorities cannot afford music specialists, who are vital - many professional staff do not have an interest in this area and also lack the knowledge needed to provide a quality service". A lack of balance does seem to obtain.

### **Scotland**

Although Scotland has 32 public library authorities, their size and the populations they serve vary dramatically, as the majority of Scotland's five million population live in the large towns and cities of the central belt and the north-east, while the rest of the country is relatively sparsely populated with few large centres. In this respect, the disparity in provision of music services in Scottish libraries echoes that of Ireland and Wales although Scotland is far richer than either of these in the depth and breadth of its music coverage. Despite this, only four library authorities have music librarians (the City of Aberdeen, Aberdeenshire, Dundee and Edinburgh) while only two other libraries, East Renfrewshire and North Ayrshire, have qualified librarians responsible for music. Two other music specialist posts were deleted in 2002. The other 26 libraries do not appear to have librarians with a specific responsibility for music provision, not even Glasgow which has one of the largest and most important music collections in the UK, but has not employed a music specialist since 1986. In the 2003 publication *Mapping the Music Industry in Scotland*<sup>201</sup> "a range of geographic issues, particularly for those without the central belt" were noted for music provision, which might equally apply to music library services.

Scotland has a long tradition of library provision and a few libraries, notably Edinburgh and Glasgow, have collections of national importance. Elsewhere many libraries' music collections are much less developed and seven library authorities say that they have no music scores at all. Only Aberdeen, Edinburgh and Glasgow appear to have collections of performance sets (although Stirling may soon be adding a collection). This is a particular weakness of music provision in Scotland, as libraries in England with sets of vocal and orchestral music regularly report increases in the number of requests for these from Scottish libraries. Music sound recordings services are much better developed with only two library services not having any collections, and it is interesting to note that four authorities do not levy loan charges. Several libraries indicate that their sound recordings collections are well used, and at least two say that their services are increasing in popularity. However, many libraries report barriers to developing their services. Reasons cited include the effect of the CILIP/BPI agreement, competition from the internet, loan charges, the wide availability of budget priced CDs, budget cuts and the lack of an interlending service for audiovisual materials. Six authorities report that the impact of income generation is limiting their ability to provide the range of recordings they feel they should have. To quote one librarian, "There is a tendency not to buy world music, indie rock, modern classical ... qawwali etc. If we are to meet income targets, it is safer to buy music recordings that we know will go out on loan. This also means we fail to cater for young people, if we have never heard of their favourite bands".

### **Northern Ireland**

Music library services are provided by each of the five Library and Education Boards that administer public libraries in Northern Ireland. All five have collections of music sound recordings. The level of commitment to a wide range of sound recordings for users is exemplified by the South Eastern Board which provides music

CDs and cassettes in all of its 26 libraries. Even so, only three of the Boards have music scores in their collections and only two have a dedicated music library service.

The music library in Belfast is the pre-eminent one in Northern Ireland, established in 1956. It has a substantial collection of books, scores and sound recordings, recently supplemented by music videos and DVDs. It also maintains a very large song index, complemented by an extensive index to Irish music which is very well used. The popularity of the library is shown by the fact that in 2002 it had 4,000 active members from all over Northern Ireland, with membership rising considerably and the collections being expanded to keep pace with members' needs. The Belfast music library also has overall responsibility for the staffing of the collection of the City of Belfast School of Music, an arrangement which might well be emulated in other areas throughout the UK and Ireland.<sup>69</sup> In one respect public libraries in Northern Ireland are far in advance of those in the rest of the UK and Ireland. The Electronic Libraries Programme will make available in 2003 the catalogues of all five Education and Library Boards through a portal at [www.ni-libraries.net](http://www.ni-libraries.net). The "advanced search" facility for music on this portal is currently unparalleled anywhere in the public, or indeed any other sector in either country.

## England

The reorganisation of English local government between 1995 and 1998 and the extensive changes to regional library activity since 1997<sup>194</sup> have had a considerable impact on the way music library services are now delivered in England. In 1994, there

**Janet Hilton, clarinettist  
and professor**

*"The free use of the music section in the Picton Library when I was a teenager in Liverpool transformed my musical horizons. They had a marvellous LP loan scheme and shelves of clarinet music. Without this facility I would not have been able to experiment and try new music, as the cost was not within my reach."*

were 109 library services in England. By 1999, an extra 41 library authorities had been added following the break-up of county council library services and the creation of unitary authorities. One of the many results of this was that whereas in 1994 only one library authority outside London and the metropolitan districts served a population of less than 222,000, by 1999 there were 35. Because of this, many of these new library authorities no longer had immediate access to music library collections or professional music librarians and, although a number of libraries made agreements with neighbouring authorities to supply some music services, many could no longer directly supply their users with the services they had previously come to rely on and certainly did not have the resources to employ music specialists. In 2002, at least two of these smaller authorities reported that their libraries had no music scores at all. The complete restructuring of regional library systems in 1997 (still not complete) and the collapse of the national regional transport system have also had a major impact on music

library provision throughout the country, although new transport arrangements, even those not yet wholly satisfactory, are significantly speeding deliveries between libraries. These changes, along with the continuing impact of the restructuring of individual library authorities and "Best Value" reviews, has led over the last seven years to an extremely complex pattern of public library music provision throughout the country. There are 150 public library authorities in England, most of which have some music scores in their collections. All but two have collections of music sound recordings and at least 102 libraries have collections of performance sets. To manage these collections, however, only 43 authorities employ professional music librarians, while another 27 employ qualified librarians whose duties include some responsibility for music. The size and range of music resources in individual authorities throughout the country varies considerably. This has much to do with the fact that music libraries in England have been established for over 140 years since Liverpool

opened the first music lending library in 1859. There has never been a national strategy for music provision in English public libraries and very few examples of systematic regional cooperation, and the development of music library services in individual authorities over the last 100 years has had as much to do with the whims and enthusiasms of individual chief librarians and the generosity of individuals' donations as to any coherent vision of satisfying local cultural needs. The result of this is an almost haphazard scattering throughout the country of individual library authorities with well-developed music collections, neighbouring other authorities whose music services are weak and poorly resourced.

There are many important music collections in England. The music libraries at Birmingham, Manchester and Westminster can stand comparison in the richness of their resources with any public library music collections in Europe. But the major strengths in England lie in the number of libraries providing performance sets and music sound recordings services, and some well-developed examples of cooperative provision. Wakefield, with more than 500,000 items has by far the largest collection of performance sets in any public library, but most regions have collections of national importance, and more than two-thirds of England's library services own

some sets of vocal or orchestral music. There are, however, many tensions surrounding the provision of sets. These include widely varying practices in charging for these materials and the demands made on libraries with large collections by others who will not develop their own collections or refuse to buy this type of material themselves. These problems are discussed in more detail in Chapter 10.

**John Freeman, retired polytechnic lecturer**

*"I value the existence of a music library, separate from the different facilities of a book library and children's library enormously (I have been a member of one for approximately 35 years). The value of a concentration of LPs, CDs, scores, musical literature (both books and magazines), the help and advice, musical and technical, of our experienced, professional staff cannot be exaggerated."*

From the poor selection of printed music available in many libraries it is obvious that many spend little money on purchasing new or replacement scores. With the lack of specialist staff, increasing dependence on buying stock from book suppliers who do not provide music scores and the potential impact of the new public library standards which will put pressure on materials with relatively low short-term issue potential, some music collections, particularly those in smaller authorities, are facing increasing threats to their future sustainability. Disturbingly, there is evidence that some well-developed and long-respected music collections in public libraries are being decimated. In London, over 90 boxes of scores and books on music from two major public libraries have been transferred to a conservatoire library to rescue them from arbitrary disposal. The catalogues of second-hand music dealers increasingly contain items

(some of considerable rarity and value) from major public libraries in the North. There is no known evidence to show that users have been consulted, nor that the libraries concerned have made any effort to liaise with others in their area to provide an improved joint service.

Virtually all library authorities have music sound recordings, but there is a wide variation in the number of collections provided by individual authorities and in the range of recordings they offer. The need to generate income to meet library service income targets is one of the major factors affecting the management of many services. Many libraries freely admit that they only buy recordings that have high issue potential and have abandoned any pretence of providing representative collections covering a wide range of different musical styles. Equally, while under the same pressure to increase income, a large number of other authorities have managed to sustain and improve their music recordings services and provide as broad a range of music as their resources allow. There are many

other problems facing managers of music sound recordings services including the lack of knowledgeable staff, the continuing impact of the CILIP/BPI agreement, the low priority given to music in some libraries and the ever-present problem of budget restrictions. These issues are explored further in **4.1.5** below.

Despite these handicaps to effective provision, many music services continue to flourish. A major reason is the high level of cooperation in performance sets interlending that exists both nationally and on regional and local bases. The national system of interlending performance sets is in the main based upon what is essentially an informal network of individual libraries willing to lend their materials freely to other authorities anywhere in the United Kingdom. This system is supported by more formal networks of performance sets provision in some regions and local examples of resource sharing by individual authorities. There are also examples of cooperation in the acquisition and interloan of sound recordings materials, the GLASS system in London being the largest and best-known. However, the widespread provision of music library services, the wide disparity in the services they offer and the inescapable fact that three-quarters of local government revenue is provided by national government<sup>121</sup> provide strong arguments for the greater coordination of music library services at regional level in order to provide more effective local, regional and national and to build on those cooperative schemes that are already well-developed.

#### **4.1.4 Broadcasting, Orchestra and Opera libraries**

The collections of music in broadcasting and professional performing organisations are vital to their professional user groups. It is understandable that, having invested

**David Lloyd-Jones, conductor,  
editor and translator**

*"The Central Music Library in Victoria got me hooked on music libraries as a schoolboy back in 1950. Since then I have constantly used them both nationally and internationally. My oddest experience was working on my edition of the original Boris Godunov in libraries in Soviet Leningrad and Moscow during the early 1970's without disclosing what I was doing. This was perfectly legal, but I knew that it would make hackles rise. I told them I was preparing a new production, which I was; they could not understand why I was interested in the different inks that Musorgsky had used in order to do this!"*

in their collections, they take a fairly proprietorial approach to access and use by others. In the case of sets of performance material this is understandable, as it is vital that the marked-up sets used by a particular orchestra or company are preserved for future use. There are also good commercial reasons why they may not be able to provide access to their holdings, as they often receive substantial subsidy in the form of discounts from music publishers on condition that they keep material for sole use. Often, however, they do hold historically significant material, much unique manuscript material, and music in printed and recorded form which has long been out of print or deleted from the catalogue by manufacturers. In this respect, knowledge of their holdings is vital within an overview of national holdings, and arguments for such collections being "private" may be challenged when funding from the public purse is taken into account. In the case of the BBC, this might well figure in negotiations affecting renewal of its charter.

No national survey of music collections can be undertaken without acknowledgement of the central importance of the BBC's holdings of printed and recorded music as well as music literature. Their orchestral collections alone hold around 29,500 sets of

performance material, around 14,000 orchestral works in score only where performance material is only available on hire from publishers, as well as around 100,000 works in manuscript. Their disposal of some material in past years was criticised, and sometimes unfairly. The sheer quantity of duplicate material necessary for production purposes regularly leads to over-stocking and long-term storage problems. The approach to disposal taken by the BBC Music Library in

recent years has been widely welcomed, as material is thoroughly assessed, a reasonable number of copies are retained and material then established as unwanted is offered to other libraries, with a very good take-up rate. In particular, early editions and manuscripts passed on to other reference libraries with better facilities for preservation and research access is to be applauded.

Following regular upheavals and re-structuring processes in the last decade, the BBC now plans to bring together again all music materials (printed music, books and recorded works) under one roof, with a new policy to keep separate the material produced outside the BBC from the archives of material generated by the BBC itself. This will provide a good focus to the music collections, making use of the collections much more straight-forward at a time when documentation of the collections to appropriate standards is now well underway, with, to date, about 20% of the collection fully catalogued on their new system.

Commercially recorded music holdings in the BBC comprise over one and a quarter million records, discs and tapes which represent nearly three million performances. In addition to these there are very substantial music holdings within the BBC Sound Archives which contain material generated by the BBC itself. Access to a wide selection of this material has long been facilitated through the National Sound Archive (now the British Library Sound Archive).

The collections of Radio Telefis Éireann, RTÉ, have given sufficient support to musical activities in the Republic of Ireland for many years. They have also funded some of the most important performing groups in Ireland – orchestras, choirs, and a string quartet – and have thus promoted much concert activity in addition to their broadcasting remit. RTÉ has significant collections and archives but they are only in the main accessible to members of the organisation.

Information on the holdings of other broadcasting companies is not easy to obtain, as few broadcasting libraries have a web presence and particularly when so much production is now undertaken by separate companies. There can be little doubt that they hold substantial collections of recordings, as their music output is so great, but precise information is not available and much specially commissioned material may well not be held centrally. The situation in broadcasting is confused both by the proliferation of independent companies in recent years and by the demise of others. Preservation of unique material may happen by chance or through the vigilance of one person, as was the case in Pearson's take-over of Thames TV, when it was agreed that the archive should be given to the Royal College of Music, an invaluable resource for students in composition for screen. Further study is needed on the fate or indeed the existence of other collections.®

All the major orchestral companies in the UK and Ireland maintain their own collections and generally have sets of hired music with their own markings available from publishers. Some have significant performance archives of their own and collections from others deposited with them. Opera companies also maintain their own collections, in the case of the Royal Opera House, a very historically significant one. A group of orchestral and opera house librarians are currently considering the extent and development of their archives.

#### **4.1.5 Sound archives and collections of recorded music**

Collections of music sound recordings may be found in many libraries and archives and may include both commercial and non-commercial recordings. Access to information on many of these, especially special collections, is now included in *Cecilia*.

The principal public sound archive in the UK is the British Library Sound Archive (formerly the National Sound Archive, and earlier still the British Institute of Recorded Sound). Its catalogue (<http://cadensa.bl.uk>) contains entries for some two and a half million recordings, including classical, international and popular music and jazz,

and, as mentioned above, includes much off-air material from radio and television. This is a singular achievement, as there is no system of legal deposit for recordings, and most are received on a voluntary basis. The archive has a well-advanced research programme, including a current project on traditional music in England. The BBC, as noted above, has vast collections of both original material and commercial recordings. Other sound archives of note in the UK include the North West Sound Archive and the National Screen and Sound Archive of Wales. The John Levy Archive at the School of Scottish Studies in Edinburgh University has a renowned collection, while other Scottish Gaelic material is held by BBC Scotland and the National Trust. In Ireland, the Contemporary Music Centre in Dublin has significant holdings, as do the Irish Traditional Music Archive and the Regional Traditional Music Archive in Ennis, Co. Clare, now being significantly enlarged.

**Freda Ward, admin  
secretary, amateur  
orchestra member**

*"I like to get hold of the miniature score of the works we are performing at the orchestra, and the CD, and I can get to know the work as a listener as well as trying to play my part with everyone else. I do not wish to buy everything. A very useful resource.*

Almost all public and academic libraries hold sound recordings as a matter of course, as they are essential to the study or enjoyment of music. Indeed, the term "music library" may often be perceived by library authorities and some users as relating predominantly to sound recordings collections. The range of commercial recordings available, and the number of them which are regularly deleted, make the provision of a comprehensive sound recordings service difficult, and some expert knowledge may be necessary to fill users' needs. The eminently sensible cooperative approach taken in London through the GLASS (Greater London Audio Specialisation Scheme) ensured good coverage of recordings by each library authority in the area concentrating on defined areas of sound recordings and

lending to other members of the scheme, giving users a far better chance of finding a particular recording. Although the scheme still operates, many London authorities have disposed of their LP collections and have not necessarily built up such extensive CD collections, and some authorities have left the scheme altogether. It is sad that so practical a solution has partly fallen by the wayside - and that cooperative acquisition and loan schemes have rarely been emulated elsewhere.®

Many library authorities already have good collections of sound recordings for minority communities and do their best to provide a high level and relevant service for them. However, many of these recordings can be difficult to source, particularly those that meet the needs of refugees from diverse ethnic backgrounds. For this reason, there is a need for collaboration between libraries in exchanging information and offering advice. These are elements which could also be well provided through "Toolbox" development.®

There are two important external factors that affect the provision of music sound recordings in public libraries. The first is the agreement between CILIP and the BPI whereby most new sound recordings issued in the UK are subject to a three month holdback after their initial release. This creates real difficulties for libraries that strive to provide a professional and relevant service for their users who often find it difficult to understand why a recording that is available in the shops is not available in the library. The agreement has now been in place for nine years and during that time there has been no evidence to suggest that the lending of music sound recordings in public libraries has had any detrimental effect on the UK sound recordings industry. There is however plenty of anecdotal evidence from record retailers that a well-managed public library CD collection stimulates sales locally, not least because in most parts of the country they are the only places where a wide range of record companies' back catalogue recordings are displayed and brought to the attention of prospective purchasers. There has to be serious doubt as to whether the CILIP/BPI

agreement is relevant any more and CILIP should actively gather evidence to present to the BPI to demonstrate that public libraries support and assist the record industry and do not damage its commercial viability.®

Of equally serious concern to libraries in England and Wales are the year on year increases in revenue targets imposed by central government on local authorities. These have had a considerable impact on the management of music sound recordings services in some library authorities for many years. Because sound recordings are not specifically mentioned as part of the free service that public libraries are obliged to provide under the 1964 Public Libraries and Museums Act, some libraries, though far from all, rely on income raised from these services to meet a substantial proportion of the overall income targets a library department is obliged to meet. This has led to a number of libraries operating their sound recording collections purely for the purpose of generating income. These libraries will only buy recordings they consider will have high issue potential which inevitably means that they provide only a limited range of material, not of interest to large numbers of potential users whose musical tastes do not coincide with the narrow range of recordings allowed for by such a policy. Some respondents to Dorney's survey were quite clear that providing recordings that have high issue potential to the exclusion of all others was the only reason they could justify providing a music sound recordings service at all, and yet such policies lie uneasily with the aims of social inclusion and the future development of library services as laid out in, for example, the *Framework for the Future* report. Where only a limited choice of "chart" type material is provided this means that a large number of potential users are excluded from access to materials they should legitimately expect to be provided by their library. There are now only a handful of libraries in the UK and Ireland that do not charge for the loan of audiovisual materials and yet a generation ago most libraries did not charge at all; indeed, in England and Wales when the 1964 Public Libraries Act was passing through Parliament there was vehement objection to the imposition of charges for the loan of recordings and other non-book materials. The arguments against charging were powerful then and the same arguments, augmented by contemporary experience, are as powerful today. That the format in which an item is available determines whether or not a charge is levied for its loan is intellectually indefensible and, since the decision by the UK Government to make access to all content via the People's Network, including music, freely available to all citizens, it is an argument that is unsustainable. CILIP in the UK and the Library Council in Ireland, along with the public library communities in both countries, should each examine the current position regarding charging for recorded music and related materials with a view to changing relevant legislation so that libraries are required to make these materials available for loan, without charge, through all public libraries. The very positive experience of Denmark in changing its public library legislation can be emulated here to the benefit of all.®

Overall, access to information on where sound recordings in libraries may be held remains elusive, with documentation patchy and often inadequate, and there is little effort to coordinate either acquisition, inter-library lending or documentation. Further exploration is needed of the benefits a national discography might bring and how it might be collaboratively created and sustained.®

#### **4.1.6 Music Information Centres and other archives**

Music information centres operate under the umbrella of the International Association of Music Information Centres (IAMIC), which has 43 member countries, to document and promote the contemporary music of their own countries. In Ireland, this role is undertaken by the Contemporary Music Centre in Dublin<sup>39</sup>, while the UK has three separate organisations: the British Music Information Centre in London<sup>22</sup>, the Scottish Music Information Centre in Glasgow<sup>174</sup> and the Welsh Music

Information Centre under the auspices of Ty Cerdd/Music Centre Wales in Cardiff.<sup>196</sup> All have holdings of the contemporary music of their countries as well as information services. The Contemporary Music Centre can supply authorised facsimile copies of scores, while the British Music Information Centre has a current project funded by the New Opportunities Fund to digitise 1,500 scores for perusal online and a publication programme. The MICs provide excellent access to contemporary music, including that which has not yet found a commercial publisher. The MICs are developing the *European Music Navigator* outlined in Appendix 3. The new partnership between the Contemporary Music Centre and the National Library of Ireland, whereby older material from the Centre will be deposited in the National Library echoes a similar long-standing arrangement between the British Music Information Centre and the Royal College of Music. Indeed, there is a strong case for expanding links between the centres and other libraries.® Some of the music information centres have had a fragile history with searches for funding a perennial concern and far fewer resources than equivalent organisations elsewhere in the world. Their role is vital for composers, especially those at the start of their careers, and they deserve strong support if they are to represent their countries' creativity appropriately.

**Michael Messenger,  
Chairman, Management  
Committee, Elgar  
Birthplace Museum**

*"The public library network, with its extensive and generally effective system of inter-library loans, is a key element within the national provision of music. The provision of scores to local orchestras and choral societies, many of whom do not have the resources to build their own collections even were it practicable given the range of music they perform, is a well-established part of the service and is vital to the musical health in many areas ... One ignores the value of the public library service to local music teachers and their pupils at one's peril..."*

Traditional music is also well represented in specialist archives. The English Folk Dance and Song Society has a vast, well-documented collection in the Vaughan Williams Memorial Library.<sup>63</sup> The Scottish Music Information Centre<sup>174</sup> represents traditional music as well as contemporary, but Scotland also has the Wighton Heritage Centre for the Study and Appreciation of Scottish Music which will open soon, housed in a building funded by the Heritage Lottery Fund. It will contain the important Wighton Collection of National Music and will perform a vital role in furthering the study and development of Scottish Music. In Wales, the Music Centre in Cardiff, part of a new, large cultural development will offer extended facilities. The Sage Gateshead is planning to bring together traditional, educational and performance libraries and archives in one dedicated centre, providing a one-stop centre for music information and illustrating a forward-looking cross-sectoral approach. In Ireland, the Irish Traditional Music Archive<sup>90</sup> and the Regional Traditional Music Archive in Ennis, Co. Clare,<sup>156</sup> are developing large-scale collaborative programmes, including projects with Radio Telefis Éireann (RTÉ) and the British Library Sound Archive, while continuing massive documentation and research programmes.

Archives, study centres and museums dedicated to composers, such as the Britten-Pears Library<sup>24</sup> in Aldeburgh, the Elgar Birthplace Museum in Lower Broadheath<sup>61</sup> and the Holst Museum<sup>92</sup> in Cheltenham provide rich resources for researchers and students of all ages, although the latter has funding difficulties. There is, however, a need to continue to persuade composers of note (in all genres) to deposit their materials safely and to encourage their publishers to do likewise, whether the material they hold is in paper or digital format. With the increasing use of music technology to produce scores, manuscripts will become increasingly rare, composers' working practices much more difficult to ascertain, and their works subject to loss in digitised form as the software and hardware to read them become outmoded.®



In another long-neglected area, Ernest Tomlinson's Light Music Library in Lancashire provides an invaluable service to the increasing number of people interested in light music and its performance. Countless collections, many unique or in manuscript, but destined for oblivion as they are discarded by theatres, libraries or individuals, have been rescued and sent to Mr Tomlinson's barn, where he stores and catalogues them and makes them available to interested orchestras and individuals for performances and recordings. It is an extraordinary phenomenon and is testimony to the enormous impact which one individual's vision and commitment can achieve. It is to be hoped that the collection will have a permanent home and that others will rally to the cause should it prove necessary. Certainly, even a modest amount of funding for the collection would ease the burden considerably.®

Cathedral and church collections have also been somewhat sidelined over the years, although some of the major collections have been well catalogued. It is still not easy to

**Mac Pritchard, music teacher, clarinet, saxophone, 12-piece band**

*"During the 40 years since I formed the band I have produced nearly 1,000 arrangements. Had there been no wonderful music library I should have had to buy the music. The British Heart Foundation and other charities have benefited by £000's over the years from our performers which might not have been the case had the borrowing facility not been there."*

determine the full range of material distributed amongst them, although recent information has been gathered for the *RISM UK* project, a 1996<sup>11</sup> thesis by Almut Boehme investigated Anglican cathedral collections, and an article by Boydell<sup>15</sup> described Irish cathedral collections, drawing on a number of earlier studies.® A very welcome new development is the opening of a new Jewish Music Library with substantial plans for future growth at SOAS in London.

The National Library for the Blind<sup>136</sup> contains a small but useful music collection, while the Royal National Institute of the Blind<sup>169</sup> can also supply materials and offers other information and advice.

While many lesser known music collections have been identified through the *Cecilia* project, further research is still needed in a number of areas, including collections in schools and local music societies®, and in genres such as film music, an increasingly important field of study, the material for which is frequently difficult to trace or hidden in film company archives or in composers' own collections. A number of institutions have developed plans to expand film music collections, but fuller documentation is still at an early stage.®

While a few private collections and those in historic houses are well-known, there is still room for further research, which could also feed into the work of *RISM UK*.®

## 4.2 e-Information

### 4.2.1 The hybrid music library

As libraries become increasingly hybrid, offering access to both printed and audio-visual materials and to material in digital format, the need for collection models and for expert guidance becomes all the greater, as does a permanent strategy to manage perpetual change. It is too early to complain that too many promising sites have less content than expected, but it is certainly the case that much time can be wasted in browsing for unmediated information of mediocre value. The role of the librarian in guiding users should be paramount, but equally focussed gateways to material can help, as can the excellent guidance to music sites offered by such institutions such as Royal Holloway, London University, and the University of Indiana. Library websites should certainly offer links to such valuable sites elsewhere, but might otherwise concentrate on more local information, rather than duplicating the efforts of others.

Portals to subject-specific information will be equally important, as exemplified by the development of *Cecilia* for the UK and Ireland and IAML(UK & Irl)'s hope to create a new overarching portal, *Fanfare*, drawing on much work done elsewhere

and such projects as *musicaustralia*. The coming launch of *Artifact*<sup>5</sup> in the Resource Discovery Network, and the data already available through the Performing Arts Data Service (PADS)<sup>145</sup> including the *Backstage*<sup>9</sup> performing arts data base, and through the Government's *CultureOnline*,<sup>45</sup> will also assist considerably.

There have been a number of attempts to date to offer "printed" music for downloading online or from CD-ROM, including some commercial offerings. Recently, some printed music material has become available free through the Danish Public Library system, and Project Gutenberg is developing a chamber music archive which will have chamber music parts free to download. The difficulty of some of these initiatives in practice is that they are either confined to a very limited number of popular titles or that they are not in the good editions which most musicians would recommend. For these to become available, much more extensive licensing arrangements will be necessary. Even then, performers are faced with the difficulty of having to enlarge copies to make them readable, to deal with poor quality paper which falls from music stands, and to stick copies together to make them usable in practice at all. Much further work is needed on such practicalities - and indeed on the feasibility of reading off screen in performance - if such services are to have a worthwhile future.®

Digitisation for reference and for conservation are a wholly different question and should prove more workable in practice, if funding can be found on an ongoing basis. The work of the British Music Information Centre, for example, should make access to many more contemporary British compositions easier, while the digitisation of rare materials is widely sought by libraries and researchers, particularly those outside the main urban centres for whom the cost of microfilms can be great. Overall, improved web access to sources is already having a considerable impact on service delivery. Digitisation is, however, an expensive process, and although funding is available from various sources at various times, there are rarely continuous streams available and often too little overall to make a significant impact. The inclusion of substantial amounts of music in projects has not yet been quite as great as it might be, possibly in part because of the large-scale microfilming projects of recent decades and in part because so many music libraries have lagged behind others in the documentation of their collections. Furthermore, digitisation is not yet considered a means of long term preservation which might have further cost implications. There is to some extent a feeling that web access at the most basic levels of collection and item level descriptions needs to precede access online to the materials themselves. Even when funding opportunities arise, music libraries which tend to have small staff resources, find it difficult to take on further work while still attempting to convert catalogues to electronic form. Nonetheless, as the costs of digitisation fall and as continuing requests from users for more digitisation increase, it may soon prove necessary for greater efforts to be made.®

Questions surrounding the downloading of audio and video materials are currently one of the hottest topics amongst musicians, commercial providers, the media and the general public, not least those who wish to download. Various paying sites are already up and running, as are many illegal ones, and the global copyright issues remain confusing and intricate. In the educational sector, institutions are being advised to advance with caution, but it is within this sector around the world that advances may occur. Extensive work on some of these issues is taking place at the University of Indiana through their *Variations* projects<sup>190</sup> which have extensive research elements to consider usability, copyright, metadata, system design and marketing which are then applied to the production of a digital library system. The first phase has made available "over 7,000 titles of near CD-quality digital audio to users at computer workstations in the Cook Music Library ... and select locations on the IUB campus network". A second project, *Variations2*, aims to "establish a digital

music library testbed system containing music in a variety of formats". It will be interesting to follow their progress, to calculate the cost-efficiency of the projects, and to gauge whether they might become models for smaller institutions. In general, beyond the educational sector alone, these issues are being widely debated through the *MUSICNETWORK*<sup>132</sup> and through *ISMIR*, an international forum for all issues surrounding music information retrieval and "all music-related contents available digitally, locally or remotely, through networks"<sup>91</sup>. It will become increasingly necessary for all those working in music, both in libraries and beyond, to keep abreast of trends, which change almost by the day, and to take no new products or developments for granted. It is to be hoped that IAML and other national agencies will be able to advise on these issues, which will need a collaborative approach if they are to be understood and communicated both within the profession and to music users.®

An increasing body of music reference material is becoming available in electronic form for music users, *The New Grove Dictionary of Music*, now available in both hard copy and online, is probably the most significant work for music libraries in all sectors, but many find it difficult to justify - or to afford - the considerable annual subscription cost. For research libraries, whether in the public or academic sector, other online resources are equally essential. Major reference works such as *RISM*, *RILM*, *RIPM* and *searchRED* (the national database of UK-distributed music recordings) are increasingly available online by annual subscription but at significant cost, repeated every year. This demands a considerable investment year on year and means that other desirable electronic media cannot be afforded. Even some smaller university libraries and conservatoires cannot afford to subscribe to expensive and large bundles of datasets. For music, there is a clear need for subject licensing, already recognised by JSTOR which is preparing a music journal collection. It would be helpful if CHEST and NESLI could investigate licensing arrangements across the music library sector to enable full or partial licences to be negotiated for smaller institutions or for the sector as a whole. Assistance from one or more of the strategic agencies in brokering such arrangements across the sectors would be invaluable.®

#### **4.2.2 Archiving net resources**

While the implementation of the UK Legal Deposit Libraries bill for non-print publications is still awaited, the question of the archiving of internet resources remains vital. While the British Library may be expected to play a key role in this area, the task is as yet unfathomable. On the one hand, legal deposit should bring enormous gains, but will require considerable investment in staff and time, but on the other hand a more distributed model for the archiving of resources beyond the remit of UK legal deposit will almost certainly be both essential and valuable. Further comment is beyond the remit of this report, but as music resources on the net increase, so will the associated problems in harvesting and archiving them. This may prove to be more complicated for music than for some other subjects areas, as both text and sound will be involved - as will all the associated copyright issues.

#### **4.2.3 Cultural heritage information**

The digitisation of cultural heritage information and materials available online is increasing rapidly in both the UK and Ireland. There are several notable projects. EnrichUK, supported by the New Opportunities Fund, already contains a number of sites with musical interest. One example is the FARNE (Folk Archive Resource North East) project<sup>66</sup>, which is creating a new folk music archive on the Internet to bring Northumbrian folk music to people's homes and to act as a resource for students of all ages. It includes music manuscripts, songs, photos and sound recordings from collections across North East England and from individuals, and is due to be released in full later this year. COINE projects in Ireland will contain some music information and audio and video materials. It will be important for libraries to

continue to create materials at local levels and for all this distributed music content to be drawn together through Cecilia.®

### 4.3 Gifts and exchange and fugitive material

In the last ten years there has been little real progress in formulating formal programmes of gift and exchange between libraries. Overall, the lack of a national union catalogue for music remains a handicap, as it is still not easy without extended searches to establish whether a copy being withdrawn from a library is widely held or is the last surviving copy. The ease of making informal offers of unwanted materials has, however, improved greatly with the availability of e-mail lists where material can be offered to other libraries quickly and easily. There are now numerous instances of materials being offered and redistributed to the benefit of all concerned.

The last decade has also seen a welcome increase in the amount of withdrawn material or unwanted gifts being sent to countries overseas, in particular to Central and Eastern Europe, the Middle East, Africa and South America where collections are still developing. This, too, is greatly facilitated by e-mail, as it can be established relatively easily what materials are needed and where. The existence of an international outreach fund established by IAML to pay for transport costs has also helped the process considerably. These arrangements bring in their wake reciprocal benefits as the recipients supply elusive materials and information from their own countries.

However, with increasing quantities of music material being withdrawn from libraries and disposed of to dealers, local purchasers, other libraries or to skips, there is an urgent need for a new nationwide formal arrangement to be set up to ensure that no more rare, out-of-print and valuable material is lost and that surplus material finds a home.® It is already several years since the British Library published the results of a seminar<sup>20</sup> which concluded that more collection mapping and collaboration at national level would assist in this process. A simple online procedure, nationally and regionally organised and promoted, might do much to assist. With much material already destroyed or dispersed and, as some publishers continue to sell parts of their archives - at prices which few UK libraries can afford, a considerable proportion of British and Irish musical history will be lost to the nation unless action is taken speedily.®

**Susan Sturrock, music administrator, oboe**

*"Music libraries offer serendipity, leading one into areas of interest, enjoyment or research.*

*A good audio library with scores and reference material provides a "complete experience" all under one roof. It is also an archive, preserving scores and records of performances as documents ...of interest in the future, and it has a social function as a gathering point for like-minded people and the exchange of information and opinion."*

## CHAPTER 5: DOCUMENTATION AND SYSTEMS

The preceding section has outlined many of the issues which surround information and materials in electronic and digital form, but the more traditional forms of library documentation, such as cataloguing, and the systems to support such documentation deserve further examination.

### 5.1 Cataloguing

Music cataloguing is hardly a new science so it is perhaps surprising that the subject can still provoke such keen debate. In general, few cataloguing systems have been custom-designed for music records, so music requires special handling in catalogues with extra fields and considerations such as uniform titles. Authority control for music titles is still far from satisfactory, with no nationally agreed standards, let alone the international standards from which music libraries worldwide might benefit, though IAML is exploring the matter. These factors all conspire to make music cataloguing a field for experts and an expensive process.

#### 5.1.1 Standards in catalogues

It would be sensible to suppose that these factors would urge far more cooperation amongst both cataloguers and their employers to ensure that standards are developed and adhered to and a common standard maintained and used. In practice, this has happened rarely, despite years of work in producing minimum bibliographic standards for all types and formats of music, not least by IAML. In recent years, some common bibliographic standards have been devised and agreed for consortial projects such as *Music Libraries Online* and *Ensemble*, though not without some soul-searching in member libraries and with no guarantee that commitment to agreed standards outlives the project. Local government re-organisation also encouraged some authorities to share their catalogues, but not to an extent that might seem sensible. CURL now has agreed standards for music materials, but not all its older records are very satisfactory. Overall, the ensuing lack of consistency is a major hindrance to sharing and exchanging resources and to the creation of a solid and comprehensive national union catalogue for music. The duplication of effort is nothing short of mind-boggling. Moreover, the confusion this engenders for music library users is simply unsatisfactory. One of the difficulties is that many music libraries, alert to their users' needs, still find existing standards unsuitable in some regards, especially for performers. It remains essential for IAML and other agencies to have input to new developments in cataloguing rules and formats so that the information which music researchers *and* performers need is easily and clearly retrievable.

In this situation, it is not surprising that untold quantities of music and sound recordings around the country lack an electronic catalogue record. Some collections survive with card (or more antiquated) catalogues, some are attempting to bring early, unsatisfactory records up to a good standard, but overall the proportion of good music records available is small. There is still a pressing need for more collaboration, more agreed standards, more records in electronic form and more sharing of records without charge. The scale of the problem is such that only cooperation will achieve a distributed, actual or virtual union catalogue for music. The aim must be to produce an electronic record for every music item in every collection by sharing responsibility for their production and making them freely available, so that work is not duplicated at all. There is no reason why some of these records should not come from commercial suppliers, provided that the quality is high; and it is not yet, by any means, universally so.®

A further pressing need is to achieve more consistency in catalogue searching and display systems and methods. Users continue to be bemused and confused by the variety of approaches taken by libraries, and still need far more guidance than is

often supposed. Even experienced researchers complain of the difficulties they encounter, while the less experienced frequently use the shelves as their catalogues - often with as much success. When staff are on hand to assist, such confusion may be overcome, but with increasing numbers of catalogues available via library websites, clarity becomes even more essential, particularly for public libraries. Part of the difficulty in achieving such clarity and understanding users' needs stems from the fact that many cataloguers understand the intricacies of the cataloguing process intimately, but have little contact with their user communities and do not appreciate the difficulties users encounter. More interaction with day-to-day library enquirers might well prove beneficial.

Currently, 124 of the 209 UK library authorities provide catalogue access via their websites. It can be difficult to identify music titles, especially printed music and sound recordings. Wherever possible, Opacs should have search options which assist users by allowing searches to be limited to music sound recordings or music scores, but at present few do. There are, however, helpful examples of good practice, as in the Edinburgh City Libraries' web catalogue. Perhaps the most sophisticated public library search facility for music is currently to be found on the Northern Ireland Libraries Portal ([www.ni-libraries.net](http://www.ni-libraries.net)) which allows searching across all five library authorities' catalogues. Sound recording searches can be limited by five different formats and printed music searches by thirteen. A recent development in the London area is the London Libraries Development Agency's proposal to use the Z39.50 protocol to enable one search across all London public library catalogues. This could be a major boon for music users in the capital, if the music records it displays are of sufficient quality to display well. It will also be essential for users to be informed that many London music collections are not yet fully catalogued, so that no assumptions about lack of availability are made. There is a possibility for other music collections in London to join this initiative. This needs further exploration.®

Despite the wide international acceptance of the International Standard Music Number (ISMN), some libraries are still failing to include it in their catalogue records, even though it has tremendous potential as a product identifier for ordering and supply - a crucial potential, given the vagaries and complications inherent in music supply.® For sound recordings, there is the further complication that no equivalent identifier exists for the commercial product - although UPC and EAN barcodes do assist with this - and further development of an identifier might assist.®

### **5.1.2 Cataloguing costs**

Through a collaborative approach the *Ensemble* project succeeded in reducing the cost of a catalogue record for printed music to £5.00 instead of the previously estimated cost of £6.00 - £8.00 per record. It is partly the cost of producing high-quality records which has deterred many libraries from attempting to achieve them for either printed music or sound recordings. Many good commercial records do exist for music within OCLC and RLIN databases, but these can on the whole only be afforded by large libraries, and many other commercial records are simply not of a high enough standard. There is quite possibly room in the market for more affordable commercial solutions.

It must be clear that immense savings could be made and record-quality improved at a stroke, if through collaboration one record of high quality for each music title (printed or recorded) could be created and made available for use by all.®

### **5.1.3 Music cataloguing staff**

Music cataloguing requires considerable high-level training. In circumstances where schools of library and information science now only rarely offer in-depth training in cataloguing at all (and in music cataloguing specifically even less so) it is not surprising that skilled music cataloguers are hard to find and that many libraries

have to offer in-house training. The proliferation in recent years of project-based cataloguing funding has exacerbated this difficulty, as staff are often given short contracts and feel compelled to find new employment before their contracts end. There is now a pressing need for music cataloguing training to be addressed, and for continuing training for music cataloguers to be available. This becomes increasingly important as the library community changes to the MARC 21 standard. This issue is discussed at greater length in section 7.

## **5.2 Systems**

The range of different library systems in use across the UK and Ireland has been examined in the past, but no recent surveys in music libraries have been undertaken. When last investigated, it was shown that the number of systems in use were very varied, and various independent music library consultants have commented at IAML meetings over the years on the difficulties which can ensue for music in catalogues if the particular idiosyncrasies of music are not taken into account at the earliest stages when new systems are under consideration. It is essential that music cataloguers are consulted and play an active role if at all possible in ensuring that appropriate systems and configurations are attained.

The particular needs of music catalogues also need to be regularly communicated to systems suppliers. This should be best achieved through music system user groups in each country, or more locally if appropriate. Various user groups have existed in the past, but many have become stagnant. There is now a strong case for re-establishing them, and, as meetings may often be costly in time and travel, for creating and using e-mail lists for communication on matters of mutual concern. These do not have to be limited by country and, indeed for music it would be particularly helpful if more international discussion lists were established where they do not exist or extended internationally where they do.<sup>®</sup>

It has been demonstrated through *Music Libraries Online* that successful searching across different systems can be achieved if at least minimum standards are agreed. There is now a need to discover whether similar initiatives incorporating larger bodies of music data can achieve similar results.<sup>®</sup> This could be one model by which a national union catalogue of music could be achieved, but the model remains untested on a large scale.

## **5.3 Retrospective conversion: towards a national union catalogue of music**

A recurring theme in this report is the enormous quantity of music titles without a record in electronic form or a good quality record. Various cooperative solutions to this have already been advanced and will be enlarged upon in the concluding parts of this report. It is a vast difficulty which no individual affected library of substantial size will resolve alone and its resolution, even if collaborative approaches are used, will require massive levels of funding which will have to be sought and achieved by all possible means. Without that investment, however, a national union catalogue of music, either in its own right or as part of a larger national union catalogue, will not be achievable and the extent of the national resource will remain undisclosed.

## **5.4 Other documentation**

Recent and current projects such as *Cecilia, Encore!* and, *RISM* are already providing access to a wealth of music materials, and *The British Union Catalogue of Music Periodicals* is invaluable for tracking down music journal holdings, but there are a number of other long-desired initiatives which will require further efforts. Principal amongst these are indexes of various kinds to music in collections and anthologies.

Many libraries in all sectors invest a considerable amount of staff time in compiling indexes to songs and instrumental music in printed music anthologies. In public libraries one of the most common enquiries from users is for the music to individual

popular songs, while in conservatoires singers, in particular, regularly need to track down a single song or choral work. Some of these indexes are very large and have been meticulously built up over decades. Among the largest are those in the BBC Music Library, a card index of over 140,000 entries at the Mitchell Library in Glasgow, a vast card index at Westminster Music Library and an in-house index on CD-Rom in Brighton and Hove. Many of the indexes are already in electronic form, but only one, that of Plymouth Library with over 60,000 song titles is available via the Internet. IAML(UK) undertook a preliminary survey of song indexes in 1997 and found that while many libraries were indexing exactly the same anthologies there was no cooperation in sharing the data, an enormously wasteful and expensive duplication of effort. With no comprehensive commercial database of songs in anthologies, some libraries were still creating their indexes on cards, others were putting them into electronic form, but with no standard software and no common standards for data entry. This situation still obtains.

Song and instrumental indexes are a vital resource in all libraries. Without them, librarians cannot fully exploit their music collections for the benefit of users. Further wasteful duplication of effort must now be curtailed. There is an urgent need for research to investigate cooperation in the production of indexes and the amalgamation of existing data, so that in the future it may all be developed through collaboration or centrally and accessed in one place via the Internet.®

Collected editions and scholarly anthology series of music are also often ill-documented, and, while guides to their contents grow in sophistication, holding libraries are not easy to identify, as volumes often tend to be the last in collections to be catalogued. This is an area which future cataloguing projects will need to address, to ensure that identification of holdings is more easily established.

The Music Libraries Trust has compiled a list of other documentation projects for which a long-held need has been felt and for which it would like to obtain funding. They include a number of catalogues: of off-air and unreleased sound recordings, of holdings of light and popular music, of film music and associated documentation, of composers' letters held by the Arts Council and regional arts boards, and of musical ephemera which fall outside other projects. The list also identifies the need for surveys of and strategies for the documentation and preservation of various archives, including those of music publishers, local music societies and performance organisations. These are all areas of work for which programmes will be needed.®

**Yonty Solomon, pianist**

*"Music libraries are a vital, indispensable and invaluable resource to all musicians and students. They are necessary to locate and research often rare and out-of-print music scores and important books which form such an integral and functional part of our ongoing creative lives. I have used music libraries my entire life to gain access to seminal musical and scholarly material which is impossible to find elsewhere. And I am indeed grateful for this."*



## CHAPTER 6: STANDARDS AND TOOLS

### 6.1 Adherence to standards

The Resource publication *Mapping of standards for Museums, Archives and Libraries*<sup>1</sup> in 2002 discovered nearly 30 different sets of standards, excluding generic ones such as *Investors in People*, and recommended that a “directory of standards” be compiled and that Resource should “sort out the tangle of different standards and be an information point”, so that standards and non-mandatory guidelines could be applicable across the sectors. It further reported that librarians would like to have more of them, including some on stock quality, an initiative which IAML would endorse<sup>®</sup>

For IAML, the question of stock quality and parity in provision has been a perennial concern, because music remains in an anomalous position so far as public library standards are concerned. IAML has taken every opportunity to advance suggestions to remedy this, but these have never been accepted. For example, in the consultation on public library standards in 1999, IAML recommended the following in its response:

**“Music scores (not including sets)** These were not specified in the draft statement. They make a significant contribution to performance and music education and we believe a minimum standard is justified.

- *Minimum stocks: 50 scores per 1000 for +/- 100,000 population*
- *Minimum annual additions to stock: 3 scores per 1000 for +/- 100,000 population*

**Music scores (performance sets)** Standards are more difficult to assess for these materials, although they provide vital support for musical performance. We therefore recommend that orchestral and vocal sets should be stocked in sufficient numbers to satisfy the demands of choirs, orchestras and other groups in the authority's area.

#### **Music sound recordings ...**

- *100 music sound recordings per 1000 for over 100,000 population*
- *150 music sound recordings per 1000 for less than 100,000 population*
- *Minimum annual additions to stock 15 music sound recordings per 1000 for +/- 100,000 population”.*

The IAML response continued: “These standards are fundamental to provision of music in libraries. In addition to stock, however, the most important standard should be with regard to knowledgeable staff...” These are reasonably modest recommendations, but have never been implemented. The result is that a significant number of local authorities across the UK have very poor music collections, and this leads to an imbalance in the use of music libraries which is discussed later. IAML(UK & Irl) must now again take positive steps to publicise recommended standards and urge their implementation.<sup>®</sup>

Promotion of such standards for public library music services has been a long-standing concern, but, with the decline of specialisms in the academic sector too, a set of common guidelines and standards for all types of music libraries, with some possibly sector-specific, would be invaluable. IAML does intend to begin drawing up such documentation for wide dissemination, in collaboration with other relevant agencies, and will promote its adoption wherever possible. Apart from the desirability of such guidelines *per se*, they would serve as a useful baseline for best value procedures and other bench-marking activities. Standards are needed not only for stock, services and staff but also for bibliographic and systems information and for interlibrary lending.

Without some guidance at national level through to regional level, it is unlikely that local library authorities as a whole will consider their music provision and adhere to standards for it. Each authority of course has the right to determine what is needed locally, but were public library standards for music in place, there would be a framework in which authorities could meet local music needs.

## **6.2 Good practice**

All kinds of good practices can be included in the standards and guidelines mentioned above, but more general research into good and innovative practices and services is needed. Some are already documented in the music library press, but many colleagues rather overlook the need to tell others of successful initiatives and should be encouraged to do so.®

With a substantial number of music collections in the care of relatively inexperienced staff, there is an additional need for the experienced to help in the promotion of good practice. A system of mentoring and an advisory service within local areas, across different sectors if necessary, would be invaluable. Where no local expertise is available, institutions and authorities should be able to seek it elsewhere within a region or, if necessary, from another region. There is a great need for relevant and appropriate experience to be codified and its availability disseminated. This is a role which new regional bodies could well undertake - and it might well be extended to other subject areas which require specialist input.® Cooperative initiatives of this kind could be invaluable in building new and strong centres of expertise which would in turn strengthen music collections, their management and effectiveness both within regions, across sectors and across the country as a whole.

### **6.2.1 Dissemination of good practice**

There is a need not only for IAML to ensure that good practice is clearly stated, encouraged and publicised, but for individual colleagues to report on their own initiatives. It is also essential that such initiatives are reported beyond the specific music library press and that users as well as librarians and archivists have access to such information to ensure that they know what standards they can expect.

One simple and productive way of ensuring that good practice is disseminated and cooperation fostered is for groups of music librarians, archivists and librarians with some responsibility for music from all sectors to meet on a regular and formal basis. This should be at both regional levels and at local levels where appropriate. A number of such meetings do already take place, in several places in England and, more recently, in Scotland, but not necessarily formally. In larger metropolitan areas, local meetings should be similarly organised. Such meetings should be organised under the auspices of the Regional Agencies in England and by other appropriate bodies elsewhere in the UK and Ireland.®

## **6.3 Toolbox development**

The concept of a "Toolbox" for libraries and librarians has somewhat surprisingly not yet taken root in either the UK or Ireland, despite the publicity which it has received internationally since first devised in Denmark. "Toolbox" is a web-based tool, which in Denmark serves as a guide to suppliers, standards, guidelines and much other information needed by the librarian on the ground. A version for music is currently in preparation in Denmark and is being taken up by IAML internationally. It is considered in more detail later in this document.

## **6.4 Beacon libraries and charter marks**

An examination of libraries in authorities which achieve Beacon and charter-mark status provides evidence that not all such libraries necessarily achieve such excellent standards of service in their music provision. Nor do European "Cities of Culture" necessarily have the music library services to support their status.

To assist identification of the best music libraries across the sectors, IAML (UK & Irl) intends to mark its 50<sup>th</sup> anniversary with the inauguration its own award scheme for music libraries and archives of distinction. The award scheme will be announced on 1 July 2003 and details of eligibility and methods of nomination are currently under development. It is hoped that this "Golden Fanfare" award will give due recognition to authorities and institutions whose support for their libraries have enabled staff to achieve outstanding levels of service for music. The award will be subject to review every three years.

**Steven Isserlis, CBE, cellist**

*"A good music library is like an Aladdin's cave of treasures. Many of the most interesting and unusual pieces I have played have come from libraries, where I have either tracked them down, or just come across them. Any town of any size, and any musical institution, should be able to boast of at least one fine music library; they are invaluable assets to our generation, and will be to future generations."*

## CHAPTER 7: STAFFING, TRAINING AND PROFESSIONAL DEVELOPMENT

### 7.1 Staffing

What is a music librarian? What is a music archivist? It will be clear from the range of different music libraries and archives outlined above, that they may have greatly differing roles and responsibilities and collections of enormously differing sizes in their charge. Any survey of music libraries and archives reveals that those with responsibility for them may have a wide range of professional qualifications and experience - or, indeed, very few. With a trend in the last few decades to constant re-organisation, re-structuring and re-assessment of prime objectives, and a steep technological learning curve, not to mention funding difficulties, the traditional role of music librarian/archivist has often been swept aside or radically changed. The extent to which this may matter deserves exploration.

#### 7.1.1 Core competencies for music librarians

In the earliest days of music libraries it is probable that any librarians with musical interests or any musicians in need of a job might find themselves in charge of a music collection. By the 1950's music libraries had moved on considerably to the stage where E.T. Bryant in his *Music Librarianship*<sup>26</sup> could state: "the post of Music Librarian should automatically be on a professional grade, and choice may have to be made between a person with library qualifications, but without a degree or diploma in music or one with music qualifications but no library experience; only in the very well paid is it reasonable to expect both". As early as 1937, however, Otto Kinkeldey pointed out that "above all else, a music librarian should be a good librarian"<sup>104</sup>, with which sentiment few would disagree. Many eminent scholars of music have been music librarians, and equally, many librarians have chosen to specialise in music without any formal music (or indeed library and information) qualification to their name. What is clear is that without a knowledge of music (of whatever kind appropriate to the collection), music librarians will not communicate well with their users, understand adequately their materials or interpret their value. It is also unlikely that many will survive in today's professionalised library world without a good knowledge of professional library and information concerns.

**Rita Benton in "The New Grove Dictionary of Music and Musicians" 6<sup>th</sup> edition**

*"Despite the spread of library science education, many library schools remain unaware of or choose to ignore the highly technical nature of music and the consequent necessity of specialized musical training for librarians handling music."*

It is only very recently that a music library organisation has set out the core competencies which a music librarian should possess to fulfil the expectations of users. The Music Library Association [of America] claims to have taken a pragmatic approach, keeping in mind the wide variety of music libraries. A slight bias to librarians in the academic sector is detectable, but otherwise most music librarians around the world will recognise many of the skills increasingly essential to their posts. Even so, the guidance it lays down might cause an eyebrow to be puckered amongst some European employers of librarians responsible for music provision. It recommends that music librarians should have:

- Course work at the higher education level in music;
- the ability to read music;
- education at the graduate level in library and information science;
- knowledge of a language in addition to English;
- experience as a performing artist;
- familiarity with a variety of research tools.

**Roger Phillips, musician, clarinet and saxophone teacher**

*"I use the music library every week to borrow*

The full range of competencies they recommend appears in Appendix 4. They are succinctly summarised by Jean Morrow as “general library training, music background and knowledge of the unique issues of a music library”.<sup>74</sup> Further recommendations for music library staffing are contained in the *PULMAN* digital manual guidelines, and state that “A music library must be run by a qualified librarian with good musical knowledge or a musician with library experience or qualifications”.<sup>149</sup>

Many will consider these recommended competencies to be far in excess of what can be achieved even in academic libraries in the UK and Ireland. They do however set an ideal, provide a framework through which comparisons can be made, and give a strong indication of the distance some libraries here need to travel in order to provide the best services. What must now be achieved is the publication of sets of competencies which could provide appropriate standards for the UK and Ireland in both academic and public libraries.®

### 7.1.2 **An examination of the role and relevance of the specialist music librarian**

The most recent thorough study of music librarians is a dissertation by Verity Steele<sup>181</sup> which looks into the specialist skills required, the structures to support them, and the decline in specialist training and staff. The conclusions the author draws are that there are great variations in music library services and in levels of expertise amongst staff who work in them and that the lack of standards for music provision has a detrimental effect on establishing common levels for services. High quality stock and services, and the extent to which users' needs are met, appeared in the author's view to characterise those music libraries with specialist staff. In the absence of standards and statistics, she noted that specialist music librarians should continue to play a key role in raising standards and that the “theme of service to users and to music must remain central.”

The question of equivalence across music library services in different institutions and authorities is clearly one which should be taken up again, if benchmarks are to be set and services to be comparable.®

### 7.1.3 **The need for specialist staff**

The core competencies outlined above and in the appendix go some way towards explaining why specialists are needed. Beyond the general skills in management and library and information science required, the central emphasis is on ability to serve and to communicate with users, for which specialist musical knowledge, knowledge of music's multifarious international sources and publications, and experience in reading and performing music are all highly desirable. Music libraries are run in many areas without specialist staff, but deteriorating levels of stock and service can soon become visible.

**Renée Stewart, retired music teacher with continuing involvement in putting on concerts locally and doing research on musical subjects**  
*“I visit the local music library regularly and very much value the services provided: (a) expert help and advice, (b) the use for study and pleasure of musical scores, CDs and books, (c) a place to work with, in addition to music and books, audio and visual playing facilities”.*

Specialist librarians do, of course, exist in many areas other than music. The Special Libraries Association published in 1996 a study<sup>179</sup> of competencies for special librarians of the 21<sup>st</sup> century which in the context of “rapid social,

technological and workplace transformations” identified three major changes: a move from paper to electronic resources and the development of multimedia resources; an increasing demand for accountability against a background of financial constraints; and new forms of work organisation with staff restructuring and de-layering combined with new patterns driven by computer use. In this context it delineated two main types of competencies, professional and personal,

which would need to interact: knowledge and skills - detailed knowledge and transferable skills. The challenge was described as crucial "in order to ensure that special librarians have a viable tomorrow". What many music librarians would question is whether that balance is being achieved - and whether music librarians are being trained for both competencies or abandoned in the quest for rationalisation to achieve the transformation which all know is inevitable.

In a conference paper by Eric Davies<sup>49</sup> of Loughborough University which quoted the above study the speaker summed up the dilemma which managers must face and for which training must be provided:

"providing a quality service demands people who are extremely knowledgeable, aware, responsive, committed and competent ... flexibility, adaptability, and sustainability in a range of professional competencies together with depth of learning and managerial and entrepreneurial acumen are requirements for the successful professional of the future."

There is, however, some evidence from the higher education sector that specialist staff are needed. A HEFCE Issues paper of June 2002 *Arts and humanities research infrastructure* highlighted the need for more space in libraries, but added: "At a time when researchers' (and students') expectations of library facilities are rising, libraries are able to deliver less ... other requirements include: more specialist staff".

Music cataloguing is another area of the profession for which specialist knowledge is essential. A long-held tenet amongst music librarians and cataloguers is that "a music cataloguer can catalogue anything" once trained in the mysteries of the art, but that the reverse is not true. What is true and reliably reported is that in the course of the *Ensemble* project the lack of trained music cataloguers posed at times serious problems and delays.<sup>54</sup> Equally, however, the use of staff on a project basis on short-term contracts leads to a loss of expertise when staff leave as projects near their end, leaving the project short of trained staff, difficulties in finding staff quickly to complete the project, and, overall, the loss of trained music cataloguers to other areas of work. If it is considered that the on-the-job training, so often necessary as so little specialist cataloguing is now formally taught, takes a long period of time for a good standard to be reached, it becomes clear that the investment made is often great and frequently lost in the longer term. A report<sup>52</sup> to the JISC and the RSLP, acknowledged the difficulties and proposed some remedies, but most difficulties will remain so long as so much retrospective cataloguing of music collections continues to be achieved largely through project work. One of the key issues to emerge from surveys of musicians' library use for this plan was that users found the variety of approaches to music cataloguing, the variety of search techniques necessary and inadequacies in catalogue content an impediment to their work. Subject knowledge and cooperative agreement on standards can transform the usability and usefulness of catalogues, as evidenced in the *Ensemble* and *Music Libraries Online* projects but it takes investment in staff and time which not all libraries are willing to make.

Interlibrary lending is yet another area where specialist skills are needed and a superficial knowledge of the subject time-consuming. Steele recorded the incident of a request for Monty Verdi's *The Art of Fear* (Monteverdi's *Beatus vir*), while a recent request to the Royal College of Music asked for A. Brookner motet (Anton Bruckner, an unspecified one of a number of motets - not by Anita Brookner). Even with the vastly improved access to sets of music which *Encore!* brings, such elementary mistakes will hinder provision considerably; if you can't spell the composer and title, the computer will recognise them not at all. In manual catalogues, there was at least the possibility that serendipity might lead the inexperienced to an entry lower down the page. Computers demand exactitude.

#### 7.1.4 The decline of the specialist library and librarian

A painstaking survey of music collections in public libraries undertaken for this study revealed that many had few or no staff with specialist knowledge or qualifications. An answer by Chris Smith, the Secretary of State for Culture Media and Sport, to a parliamentary question in April 2001 confirmed that no figures were collected on

**Jane Legg,  
physiotherapist and choir  
member**

*The value [of music libraries] is to me inestimable. I phone the pleasant, patient Fiona with my request and, hey presto, she has found the music (or, if not available, I am soon informed), and then it arrives at my nearby library for collection. Wonderful service."*

numbers of music librarians in local authorities. There are no authentic statistics on the loss of specialists in recent years either, but it is commonly accepted to be the case, this view being based on reports to IAML(UK & Ireland) and the Association's monitoring. Precise monitoring is difficult, as so many specialist posts have changed, with new titles appearing such as multi-media librarian, liaison librarian, performing arts librarian, information specialist: music, audio-visual librarian, community librarian: resources.<sup>181</sup> At the same time, music stocks are being subsumed into other departments or relegated to smaller areas to accommodate computers. Examples recorded by Steele include the loss of three professional music librarians' posts in Bristol and the scaling down of music and specialist staff in Glasgow, Liverpool and Sutton, all music services with a long-respected history. Since then, specialist posts have declined still further, with repeated restructuring bringing new losses of posts and repeated perceptions of threats to

the service. It is difficult to provide specific evidence of this decline, as those who report it often still work for the authority concerned and are understandably cautious about wishing to be identified even when the loss of specialists has received publicity in the local press.

In Ireland, with a smaller population, music library services are also necessarily smaller. Research by Eileen O'Brien<sup>141</sup> revealed three (of 32) public libraries employing professional music library staff and four others employing either full-time or part-time non-professionals. One respondent to the questionnaire observed: "Since public libraries are structurally small and have such a small staff, their role may be in popularising music and in acting as a gateway for more specialist interest" - a noble sentiment, which others might emulate.

Wales, again with a large rural population and professional expertise necessarily thinly-spread, has professional full-time music librarians only in Cardiff, with elsewhere four professional librarians and one para-professional with responsibility for music services.

In Scotland, again, there appear to be only four libraries with full-time professional music librarians.

The university sector has experienced a similar pattern of loss of specialist music posts and music collections subsumed into main libraries, with job titles changing and posts being extended to take in a wide range of arts and other subjects. Liaison librarian posts are increasing, the "liaison" being with a wide variety of teaching staff from various disciplines. There is, of course, a case for an interdisciplinary approach, particularly with the burgeoning of interdisciplinary studies, but it is not always clear that those appointed to such posts feel that they have all the necessary expertise and, very often, such posts are constructed as part of a restructuring process for budgetary rather than professional reasons. While some liaison librarians may have musical expertise or qualifications, they have much less time to devote to music or to liaise regularly with their users. Specialist music posts have disappeared even in some institutions with very high research assessment ratings for music. Overall, dedicated music library posts have been lost at many

universities. It is interesting to note that the once praised practice of music department staff having responsibility for and control of the music library budget is now less popular with teaching staff, who recognise that a balanced collection only remains so with specialist care and who now have so much administration and so many accountability concerns in other areas of their work, that they do not have time to devote satisfactorily to the music library - or indeed time to visit the library as much as they would like. In the survey undertaken for this plan, lack of time was repeatedly cited as an impediment to good library use. It is interesting to note the findings of the last HEFCE quality assessment subject overview reports of music, which date from 1994-95 and included an assessment of music library provision in universities and conservatoires. They reveal a very strong correlation between the employment of a specialist music librarian and good overall stocks and services.<sup>79</sup> It would be interesting to discover whether the loss of specialist posts since that time would result in a different overall rating now, but an independent assessment will probably have to wait until the next review.

**Joyce Sandell, retired,  
choral singing librarian for  
Ware Choral Society**

*"I most value the expertise and professionalism of the staff and access to other libraries ... The service offered to large choirs such as ours is exceptional."*

While the varying availability of trained and experienced music librarians is certainly a factor in the decline of music specialist posts, a problem exacerbated by the current lack of training for the role, other competing demands in both public and academic libraries have had a greater effect. These include in public libraries financial constraints, local authority re-organisation, an increase in the need to meet externally imposed targets and standards, involvement in necessary but time-consuming projects, the need for time-consuming accountability, the overwhelming effects of the

introduction of information technology, the new demands related to connection to the People's Network, and compliance with necessary (but expensive to achieve) legislation on health and safety and disability, as well as a general trend towards emphases on lifelong learning, social justice and cultural diversity. "Best value" may call into question relatively "under-used" materials, a factor which, in the case of music materials (which on the whole do not date in the same way as books) has in some areas decimated well-respected collections and their usefulness.

In many academic libraries similar constraints obtain, particularly those relating to funding, to the external demands of quality assurance and legislation, and to the requirement for every element of activity to be accounted for. In addition, the need to respond to calls for greater cooperation, while wholly sensible, diverts time from specialist subject services. "The professional staff of a library ... increasingly find themselves dealing with the management of the institution and its systems rather than information itself".<sup>67</sup>

While many music librarians are dedicated to their work and their subject specialism, it is undoubtedly true that such specialism comes at a cost. "Generalism" is currently more highly regarded, generalism is now on the whole what all entrants to the profession are trained for and feel they must - in career terms - nurture, and certainly, in times when subject specialisms count for much less than general management training, career enhancement can only come by abandoning the specialism, a hard factor to resist when rewards in salary for specialists are so poor, their ease of mobility thus hampered and their opportunity to gain wider experience limited. There are also fewer music posts to which to move. Frustrations inevitably surface from time to time, when the ultimate direction of music services is controlled by managers with little understanding of their particular needs, uses and users. The perception of music being for the middle classes, current among (and publicly expressed<sup>181</sup> by) some library managers, cannot be easily refuted if the music librarian is not given the resources or the



freedom to attract the wide clientele which is being achieved by the most forward-looking authorities. Overall, there is in many areas a vicious circle of music services being diminished, users not being satisfied and thus using the library less, and the diminution in use leading to a further diminution in the service.

Many music librarians also work in isolation, many have few opportunities to discuss professional issues with other subject specialists or with whom to put forward good cases for improved services. It is all too easy for those isolated to keep their heads down and cling to those parts of the service which survive - and all too easy for this to be perceived as negativity, lack of ambition, resistance to change and unthinking adherence to the status quo. When this does occur, it might be wise for managers to examine motives a little more closely, consider how a more enabling environment can be created and provision of services meaningfully improved. This is not just special pleading for music, it is special pleading for good management practice. In areas where the music library and its staff are nourished, encouraged and seen as a true cultural and social benefit, it has been proven to produce a quality service.

There is another factor which deserves consideration. In our increasingly "hybrid" libraries, it is commonly realised that knowledge overload can become a problem for staff and users alike. Mentors through the maze and tools for knowledge management will become increasingly necessary. Can these exist or be effective without specialist knowledge?

If the reality of a shrinking core of specialists in music libraries and archives is acknowledged, then in the short term, urgent action is needed. Some of the steps required are outlined in the following section. But, authorities and institutions might well consider how music library expertise can be developed and where it is to be found. A system of regional, local (and, if necessary) national mentors should be instituted with a cross-sectoral remit, so that those in any area who do not have the relevant expertise know who they can call on for help.® This is a practice which already often happens informally or by serendipity or through the IAML(UK & Ireland) e-mail list, but it needs management support and an organised structure. Without that, music services to users will continue to decline, not least as music specialists retire and cannot be replaced - an ever-closer factor as those trained in the 1970's near retirement age. Their expertise will be sorely missed.

A further development which would help isolated or inexperienced staff would be the creation of a web-based "toolbox", with information on all aspects of music library provision from classification, cataloguing and shelving arrangements to other areas such as specialist suppliers, user education, outreach to new users and so forth. A successful "toolbox" is already under development in Denmark and is being extended to include music. It is a question which IAML internationally is taking up and which could usefully be taken up at national level in the UK and Ireland. There is little doubt that this is yet another project that IAML in the UK and Ireland will find itself developing and sustaining in the absence of a national initiative, but there is a limit to what can be achieved by unpaid volunteers, and a national initiative would benefit not only music libraries and their users, but the library sector as a whole.

Overall, if music as a subject specialism is to be recognised and valued, more consideration will need to be given to the concept of specialisms *per se*. Music is not the only field where specialist knowledge is desirable and necessary. There is a need for departments of library and information science to re-consider what specialist training they ought to offer. In parallel, it would be sensible for music library specialists to make contact with specialists in other fields, attempt to publicise the factors which need consideration and work jointly towards a recognition of the difficulties they encounter.®

Another factor which deserves consideration is that salary levels for music librarians are in general low. They are forced to move into other areas of management if they

wish to improve their career prospects. If subject specialisms are to be maintained, there will be a need to recognise the contribution of those operating in them and to institute new methods of assessing their contributions. Areas which might be taken into account are the research they undertake, their representation in and contribution to professional work and development, the value of the interpretation and development of their collections, their individual input to the organisation of cataloguing, digitisation, education programmes, profile-raising and fund-raising, and to the development of library and information services in general. For any of this to be realised, there will, however, have to be a sounder recognition of the value of all these activities, leave and time granted for their expression and, in general, facilities and facilitation provided for their development.®

## **7.2 Training and professional development**

Some pointers to training needs and a safety net for professionalism are outlined in the foregoing paragraphs, but there are other fundamental issues in the area which need consideration.

### **7.2.1 Courses and modules in music librarianship**

It is decades since there were any full-time undergraduate or postgraduate courses in music librarianship in the UK or Ireland. Many music librarians currently reaching or nearing retirement age were trained in a golden era for music libraries when music sections were flourishing and expanding and when the need for a specialist course went unquestioned. Many trained at the former Polytechnic of North London on a postgraduate course which took in all the vagaries of specialist music provision from bibliographic and reference sources to complex cataloguing. In the USA in the 1970's several joint master's degree programmes in music and library science developed, a luxury which failed to reach us, while there were other programmes which offered a specialisation in music librarianship. Even by 2000, twelve institutions in the USA still offered joint master's degrees in music and library science, "three offer[ed] a concentration in music librarianship and a further 36 either a course in music librarianship or an internship in that area".<sup>74</sup> Their customer base may be greater, but it is curious that across Europe, specialist music training has declined, with IAML national branches constantly bemoaning the lack of adequate training. Welcome developments in recent years have been the establishment of a postgraduate music and media course at Stuttgart's Hochschule der Medien, while music library colleagues in France have been asked to deliver music modules in "library schools" and Estonian colleagues have had input to library programmes.

The UK and Ireland branch of IAML has made repeated approaches to departments of library and information science to offer modules in music librarianship (free of charge) but take-up has been minimal. All the needs for a wide-ranging foundation for a career in librarianship outlined above make this understandable to a degree, but the numbers of students each year who choose a placement in a music library is not inconsiderable and many apply to the Music Libraries Trust for bursaries to attend both IAML (UK & Ireland) Annual Study Weekends and courses. The creation of a module in music librarianship in the distance learning programme at the University of Wales at Aberystwyth (following a suggestion from IAML and support from the Britten-Pears Trust and the Music Libraries Trust) proved popular and successful. The module with accompanying CD-ROM, authored by Ian Ledsham, was subsequently published as *The comprehensive guide to music librarianship: a guide self-study guide for music librarians*,<sup>106</sup> but sales have been surprisingly disappointing considering the number of inexperienced librarians handling music who could benefit from it. Library managements should be encouraged to obtain it.®

A way forward must be found for students to receive adequate training in a field

which evidently attracts them.® As an interim measure in recent years IAML has been providing free of charge to departments of library and information science a one to two hour presentation, an overview of music librarianship, which includes the different types of music collection, the contents of such collections, the challenges presented by the musical language, the various formats, the range of users, music sets, copyright etc., as well as other professional issues such as government policy, best value, cooperation, information technology and current projects. So far, six departments have accepted the presentation while others are considering it. IAML will continue to make the offer each year and will encourage take-up by a greater number of departments.

### 7.2.2 Continuing professional development

In an ever-changing technological environment it is hardly surprising that continuing professional development and training have come to be viewed as essential. In a climate where specialists are increasingly isolated, new structures divert them from traditional roles, and many with responsibility for music services have had no formal training and little experience. Their needs for training do, however, go beyond the technological. An increasing need to keep up with

**Nicholas Kenyon, Controller,  
BBC Proms**

*"I would never have been able to explore music and writing about music without the existence of music libraries around the country which provided free access to a vast range of scores, manuscripts and books. They are a vital part of our cultural and educational life."*

professional developments, to investigate changing technologies for services specific to music, to be aware of developments in music library projects and cooperation, in music cataloguing and in internet resources and, not least, to understand the complexities of copyright legislation as it affects music, all require opportunities to learn.

It is not without sadness that IAML in the UK and Ireland has seen attempts to provide these opportunities dismissed by some library service managers as irrelevant or unnecessary. It is certainly the case that the demands of technological progress have in recent years caused many professional development budgets to be hard pressed, not least by ICT training, but given the savings made by re-structuring and the charges made for some

music services, it is sometimes difficult to resist the suspicion that agendas other than financial are at play. IAML (UK & Ireland)'s Annual Study Weekend usually costs under £300 including accommodation for a packed three-day programme, including a multitude of relevant papers and workshops. Beyond the sessions themselves, the opportunities for networking and seeking advice are extensive and commercial exhibitors offer wide-ranging opportunities to see new publications and services. It is, using any criteria, a bargain study session. Yet, it is not at all infrequent for some delegates to fund attendance themselves, to take annual leave to attend (even though willingly already sacrificing a weekend), or to be told that their attendance is simply not necessary. One footnote as illustration may suffice: at the 2002 meeting, one music publisher, upon hearing that a delegate from a major university library was funding her own attendance, immediately offered anonymously to pay her bill. The commercial sector can perhaps offer a perspective.

It would doubtless be seen as completely out of perspective to suggest that national annual meetings may not suffice for meaningful professional development of music librarians. In fact, it should not be outrageous to suggest that in a subject area so indisputably international as music and at a time when international cooperation, particularly in the European Union, offers significant funding opportunities and economies of scale (and music projects have received considerable funding under EU programmes) greater participation in international meetings could be beneficial. IAML's international annual conference usually attracts 300 - 400 delegates. The

opportunity to share common concerns and learn that they extend far beyond national boundaries is invaluable in widening outlook, and the possibilities for meeting potential professional partners are excellent. Those few who do manage to attend have found the experience in all ways rewarding and worthwhile. It is significant that the October 2002 statement on "European Public Libraries in Development" issued at a Copenhagen meeting of NAPLE (National Authorities for Public Libraries in Europe) stressed that libraries should engage in "new relations and new frames for cooperation with other educational, cultural and social institutions and organisations" and that "increasing cooperation among all types of libraries, serving the European population as a whole requires the development of standards, enhancing compatibility and networking to facilitate international exchange and services" by facilitating/financing "cross-border public library projects in Europe" and "exchange programmes for librarians on a European scale".<sup>133</sup> It would be good if this could even be facilitated more readily at national level. There is evidence that some music librarians participating in British cooperative music projects have been denied time off to participate. One can only wonder what motivates such refusals.

It is a true testimony to members of IAML at home that they have taken up wholeheartedly the challenge to provide a range of day courses to provide inexpensive training for both the experienced and inexperienced in music libraries. Regular courses offered in various venues in the UK and Ireland have included music reference sources (paper and electronic), "Notes in cyberspace", copyright, performance sets provision and "Music for the Terrified", a course designed for those who have to handle and manage music materials but have had no dedicated training for the purpose." Courses are run by volunteers, who may well take annual leave for the purpose. Some have so impressed colleagues abroad that they have embarked on similar initiatives themselves. Most recently, following a presentation at the Berkeley IAML conference, two UK music librarians have been asked to run a music reference course in Sweden. Further music training courses are now widely offered by Allegro Training, led by a former music librarian, and are a welcome addition. CILIP has also offered a music-related course on internet resources. It would be helpful if, within CILIP's new framework for professional development, a partnership with IAML for course-giving and accreditation is developed in the near future.®

While all this activity may be admirable, it is bound to be a little haphazard, dependent on venues and training staff being available at low cost, and is not necessarily sustainable. It also gives rise to the perception that it is not necessary for library authorities or institutions to take the initiative. In Denmark, where music recently became part of the core service for public libraries, training courses for librarians inexperienced in music have been developed as part of the national agenda and have resulted in such developments as Toolbox, mentioned above.

## **CHAPTER 8: THE COMMERCIAL SECTOR**

### **8.1 Copyright and licensing**

Issues of copyright in music are so convoluted that few music librarians feel that they are wholly competent to provide advice. It is an immense, constantly changing field in which even expert bodies like EBLIDA have to run to stand still, and with rights' holders seeking ever more restrictive controls on a global level, it is understandable that copyright issues intimidate all but the bravest. IAML is fortunate in having several expert interpreters of the legal and moral implications in providing music library services, but even the experienced face an uphill battle in communicating these to their user communities. While all the "fair dealing" aspects of copyright law also apply to musical study and research, the performance and recording of music bring quite different considerations to bear and require expert guidance.

The widespread licensing arrangements, particularly those of the Copyright Licensing Agency (CLA) now widely advertised in academic libraries, have ironically complicated the issues for printed music, as it is not included in their licensing arrangements, a fact which musicians find confusing. They are further confused because the CLA licence does not apply in public libraries. At least the provisions for those with visual impairments who need to make copies of music have been considerably relaxed in the past year through an agreement between music publishers and the RNIB.

A licensing arrangement for printed music, subject to fair limitations, reasonable pricing structures and applicable in both academic and public libraries, would assist libraries greatly. A limited arrangement does already exist for church choirs. It is not, however, a simple matter, as music is published across the world, and British publishers are not in a position to offer licensing arrangements for non-British publications. It would be helpful if the Music Publishers Association (MPA) could investigate the possibility with its counterparts in other countries and if IAML could continue discussions with the MPA in the UK to explore whether any licensing scheme might be feasible.®

While it is understandable that music publishers should be keen to protect composers' rights and fearful of music in libraries being copied illegally and indiscriminately, libraries do in fact make strenuous efforts to communicate copyright law to library users, to stress its importance and to control photocopying and, in buying and lending music, obviate the need for users to feel the need to make infringing copies.

#### **8.1.1 Music Publishers' Association Code of Fair Practice**

In fact, the MPA has for many years had in place a "code of fair practice" in copying music, which does clarify what may and what may not be copied and under what circumstances. It also provides documentation to assist requests for legal copies to be made. That code is currently undergoing revision, a process to which IAML has contributed, and the revised code is awaited. As with the licensing issue above, it would again be helpful if the MPA would explore with similar bodies abroad, whether a more international approach might be feasible.®

### **8.2 Music publishing**

Until the mid-19th century music was published almost exclusively for performers to use, with editions of music for study not in widespread production until public concerts, broadcasting and sound recordings provoked a market for them and musicology as a science demanded scholarly editions. The upsurge in publications from that time on has now spread to most corners of the world, with publications appearing even in countries without a long tradition of art music, or any long-standing written or recorded tradition of folk music. A further impulse to the

expansion of music publishing has been the production of educational materials. The amount of music published is simply incalculable. Access to it depends on a convoluted network of agents and distributors around the world under conditions where few national bibliographies chart its publication, language differences make for complications, ownership of companies changes not infrequently, and the publication itself may not remain in print for long or, alternatively, may only be published for hire and not for sale. This is not helpful to the musician who needs a work by a specific date in a specific place for a performance.

**Mike McCartney,  
professional guitarist,  
composer, music editor**

*Music libraries have been an indispensable part of my life since I was a young student, and my knowledge of the classical repertoire is due primarily to the availability of scores and recordings at music libraries. In my role as editor of contemporary orchestral and chamber music, I often refer to library scores to check notational conventions, to compare various publishers' house styles, and to examine score layout and appearance. In my role as a composer, I refer to library scores and recordings to stimulate my imagination, and to find helpful suggestions within the work of my great predecessors. And I must not forget that it was in the old archive of a music library that I made the most exciting discovery of my career - an enormous collection of original guitar music from before 1860 - which surely would have been lost completely without the library's intervention. Long live the Music Library! I would not be without it!"*

Production of printed copies, their promotion and distribution, however, form only a small part of music publishers' interest and income. Increasingly, publishers have come to depend upon legal ownership rights for both performance and recording, in partnership with composers and editors.

Under all these circumstances, the relationship between publishers and distributors and their library customers has not always been wholly straightforward. No music library can possibly hope to collect more than a representative sample of the music available in all its performance and study formats, while some publishers may feel that music bought by libraries reduces that bought by individuals. In fact, some publishers have little idea how much music is bought by libraries, as most music librarians buy from retailers or library suppliers rather than direct from the publishers, and, if libraries can only afford a sample of all that is published, how much less can individuals afford, and if professional music librarians and retailers find it hard to keep up with an ever-changing scene, how much more difficult is it for the musician only concerned with receiving material in time for rehearsal? Library collections are important for musicians and for publishers.

The availability of printed music was the subject of a report<sup>85</sup> in 1988 prepared by IAML(UK) with the support of the Arts Council. It explored in some detail the relationship between the commercial sector and music libraries in a broad framework, but despite the fact that members of IAML meet the Music Publishers Association from time to time to discuss matters of mutual interest and despite the very good relationship between music librarians and some individual publishers, much work is still needed to consolidate cooperation.

### **8.2.1 Availability of hire material**

A large proportion of music in copyright, in particular that for larger ensembles but including some chamber and solo music, is only available on hire and may not be purchased.

In archival terms, this makes it vulnerable, but it also prevents easy access to many works for study or consultation. Neither are works available only on hire subject to legal deposit. Some publishers have agreed over the years to allow scores of such material to be microfilmed and deposited with the British Library. The process is, however, slow, as the British Library can only cope with limited quantities of material at one time. The British Library is planning to expand its coverage of hire material, but

it could also be sensible for other national libraries and major reference libraries to help in this task, an extension to the scheme to which some publishers would consent. It would be helpful if this course of action could be pursued.® Given the fact that so many publishers now hold such works in digitised form, consideration might also be given to the deposit of digitised scores with the appropriate safeguards for publishers. As the number of works held by publishers in digitised form increases, they might also consider making more works available upon demand.®

### 8.2.2 Music publishers' archives

With music seldom going out of date, although sometimes going temporarily out of fashion, and with much material only available on hire, the archives of music

**Nessa Glen, composer, musician and publisher**

*"I certainly could not work without music libraries - both as a musician/composer and as an independent publisher. For me, life without music would not be worth living, so music libraries are not just a service but rather a large and vital part of my life."*

publishers are of enormous importance to historians of music and to performers seeking unusual repertoire. The dissolution of publishing firms or their amalgamation with others has resulted in a convoluted pattern of archives, some of enormous scope with material from a range of publishing houses dating back to the 19<sup>th</sup> century but others relatively compact and containing the works of a single firm. It is therefore understandable that some music publishers have an easier task than others in ensuring that their archives contain at least one copy of the whole range of their publications. It is also true that a renewed interest in many late 19<sup>th</sup> and early 20<sup>th</sup> century works did not grow until the later decades of the 20<sup>th</sup> century. By that time, many works had already been lost or destroyed or had gone astray during mergers. Equally, long-term documentation of archives had not always been a priority, perhaps in part

understandably in a different era when music research in the field was much less intensive than today. But, overall it must be admitted that large numbers of printed works and autograph and copyists' manuscripts have disappeared over the years.

A survey of music publishers for this report revealed a wide range of approaches to archival preservation. Some have archived and documented a full range of publications, others are in the process of sorting and documenting what they have and producing computerised records, while still others are patently unsure what and how much material they own and, in some cases, show little concern for its significance. This is not simply a view from the music librarian's or archivist's standpoint; many researchers have long bemoaned the loss of materials - and been castigated by publishers for their criticism, while some composers have felt it necessary to ask for copies to be returned to them. A one-day conference in 1990 brought many strands of the problem together, and its proceedings were later published.<sup>71</sup> Since then, considerable efforts have been made to track down missing materials, an area in which it would obviously be sensible for librarians and publishers to cooperate. Additionally, the British Library has substantially complete holdings of British publications and would be able to isolate the data which publishers would require to reconstruct a history of their publishing activity. This would not, of course, bring to light records of materials which were only available on hire and not subject to legal deposit.

A further way forward has already been started with a joint project between the music publishing firm Boosey & Hawkes and the Royal College of Music with funding from the TCS scheme. It aims to sort and document the publisher's vast archive (about half a kilometre) and propose archival recommendations for the future. Even without such a formal scheme, there should be ample opportunity for libraries and publishers to collaborate in documenting and archiving this vital slice of British music history.®

### 8.3 The recording industry

In general, the recording industries have experienced some downturn in sales in recent years, not least through competition from the internet, although in 2002 album sales figures for the UK sound recordings industry were the second highest ever (68 % higher than in 1992) and "BPI sources emphasise[d] the continuing, underlying strength of the market".<sup>131</sup> Increasingly, nonetheless, providers are moving towards paid online services, but largely for the most popular materials in their catalogues. Although this offers access to the products, there is not yet sound evidence of the extent to which buyers will wish to download and listen. Libraries have an important role here, as they provide access to a wide range of recorded materials, especially in areas without good retail outlets. The enormous range of music recordings produced also makes choice difficult. In this respect libraries provide an important showcase for record companies' products, the range of which cannot normally be found in music retail outlets. In this respect, libraries provide an invaluable and unrivalled service for their users. There is a danger that some library managers are being seduced by the notion that services can be provided satisfactorily only online. Even where libraries decide to provide access to charged music sites from which music can be downloaded or streamed legitimately or to services such as *Musiconline*, it is unlikely that such services will supplant existing physical formats. Libraries should continue to provide access to physical formats while embracing new technological methods, becoming truly hybrid, just as they are with print and electronic/online media. This will become increasingly important for providing access to a comprehensive range of music sound recordings through the distributed national networks of public libraries which reach all communities in the UK and Ireland.®

### 8.4 Music retailing

The music retail trade has contracted considerably in recent decades, with local music shops disappearing throughout the country. Many retailers consider that two main factors have contributed to this decline: firstly, music publishers selling direct to the public and to libraries (facilitated still more by online selling), a practice which retailers are powerless to prevent, and secondly potential customers photocopying instead of buying. This continuing loss of business cannot fail to lead to the demise of

**Steven Halls, Local Authority Corporate Director, amateur performer and promoter, formerly professional promoter**

*The Nottingham Music Library feeds the eclectic repertoire of my promotions by both stocking and adding to a wide-ranging selection of music and being able to obtain scores and parts from throughout the network. The staff are invaluable both for obtaining scores and parts and for contributing their own ideas and enthusiasms.*

still more businesses unless further action is taken. Firms report that music publishers fail to take action on illegal copying, even when it is reported to them. One possible counter to this will be for music retailers to publicise more strongly the law surrounding illegal copying and for publishers to support them in this. It is equally important for publishers, retailers and libraries to work together to stress copyright issues and for teachers to be made aware and communicate to their pupils the long-term effects which abuse of copyright will bring: the loss of music shops on which so many musicians depend and a decrease in publishing activity.

A further factor affecting the viability of music shops is the increase in online selling by music publishers. It is understandable that more and more music customers seek speedier access to the music they need, especially as so many now have no access to a local music retailer. But both publishers and musicians benefit from the excellent showcase which music retailers can provide, and it is to be hoped that publishers will continue to recognise their value.

It is also important that libraries continue to support the retail business by buying from them and advising library



clientele of their existence and services. The demise of the retail music business would leave a very real gap in the provision of music to users, denying them easy access to the whole range of repertoire they need.

## CHAPTER 9: ACCESS AND ADVOCACY

### 9.1 Guidance for access

The need for access to materials and information has been a central tenet of a multitude of reports and initiatives over the last decade and is a key concern for library users who want simply to know what is where and how they may access it. The creation of digital content, the retrospective conversion of catalogues and their availability online have all assisted resource discovery enormously, but have also highlighted the need for informed and mediated access to materials to guide users through the wealth of information available. To achieve this, the creation of portals and gateways with appropriate links, knowledgeably constructed, cross-sectoral and cross-domain, subject-based and directed through “landing places” to specific user groups will be essential.

### 9.2 Access arrangements

Once material or information is located, the user's need for physical access to materials, particularly in the case of music where remote access is limited by copyright or dictated by performance needs, becomes a priority. At its most basic level, this requires information in even the smallest branch library on how materials may be accessed, ordered through the local service or by interlibrary loan. For music services this basic information remains a rare commodity, a failing which should be addressed.<sup>66</sup> Website information is also key, as outlined below. The *Cecilia* portal can now provide much of the information on special holdings, but cannot yet provide all the links necessary to all libraries.

Also key are arrangements for access within and across the sectors. These have been greatly improved in recent years, particularly by INSPIRE (Information Sharing Partners in Resources for Education)<sup>67</sup>, an access and referral policy for libraries in higher education, public and national library services to improve access for those “with bona fide learning needs” (although these are not defined and might not cover those who are simply interested or are pursuing their own lifelong learning without recognised courses). The SCONUL ACCAISS Task Force on Distance Learning and UK Libraries Plus have compiled a comprehensive listing<sup>73</sup> of various access schemes around the country and across the sectors, both nationally, regionally and locally, which can greatly assist both users and library staff and deserves greater publicity.<sup>68</sup> In Ireland, arrangements are similarly documented by the Library Council of Ireland.

#### 9.2.1 Academic and special libraries and archives

All academic and many specialist libraries and archives now have an easily accessible web presence. Where consortiums have developed, as through CURL and *Music Libraries Online* and *AIM25*, the search for information is much reduced, though still patchy for music as so many catalogues of music are incomplete or not in electronic form and in some cases collections are completely uncatalogued. For other academic and specialist collections, a trawl through websites can be extremely time-consuming. Research for this report revealed that many, even experienced music academics find searching frustrating and would welcome a well-publicised gateway for all resources. They identified a further barrier to access: the cost of large-scale electronic resources which many small institutions cannot afford, meaning that remote access is only available in principle, not in practice - an issue discussed above in **4.2.1**

#### 9.2.2 Public libraries and archives

Most public libraries in the UK and Ireland now also have a web presence, but the quantity and quality of information about their services varies considerably, and information about libraries' music services even more so. For example, of the 34

libraries in the North East, North West and Merseyside Regions of England, 29 library websites contain information about their music recordings services, but only two of those mention that there are staff available who can help them with music information enquiries, only three mention that scores, including performance sets, can be obtained through the library interlending system and only 10 specifically mention that they have any printed music, even though 25 have their holdings of performance sets listed in the *Encore!* catalogue. As the music services and materials provided by individual libraries often represent a considerable long-term financial investment and social commitment by a local authority it is important that library websites contain accurate and relevant information about their music services so that their users can make effective use of them.<sup>30</sup> The information provided should include: a description of the range of music services and music sound recordings held by the library and at which branch libraries they can be found, whether staff with music subject knowledge are available to answer music enquiries and where they can be contacted, the process for obtaining music scores through the library interlending system, and whether the library holds performance sets or has an agreement with another authority to supply them, details of borrowing arrangements and charges (if any), and a link to the *Encore!* website for material not available locally.

Community information on websites can also make an important contribution. Information about local musical activities has long been a valuable part of the public library's role. As library websites develop, more of this information is being made available online and represents an important outreach activity for the libraries concerned, as well as a useful services for its users. At present only 86 library authorities in England, Wales and Scotland have any music information in the community information databases on their websites, and in many cases the information presented is very limited. The minimum which such websites should include is details of local music societies, including choirs and orchestras, and they should in time be developed to include information about music teachers, local music venues, concerts, festivals and courses, lifelong learning opportunities including local authority music schools and courses at FE colleges, local artists and promoters, recording studios, music shops, instruments makers and repairers, etc.

### **9.3 User education**

With so wide a variety of music library users, it is clear that a variety of different approaches to the education of users is vital if every user is to gain the maximum benefit. Perhaps even more importantly, it is vital that methods of communication with users are as transparent and as unthreatening as possible, so that those who prefer not to seek individual advice can navigate their way around collections and catalogues with ease. For this, the first priorities are an absence of library jargon and clear explication of the technical issues. Music libraries are by nature more hybrid than most, with printed books and music, as well as audiovisual materials and information in electronic form. There is an added complication in the fact that many music library catalogues are still far from complete in electronic form (or sometimes in any other), clear guidance to users is essential. From that point of view it is perhaps helpful that music users, like most humanities users tend often tend to browse and use bibliographies and catalogues relatively seldom. As Christopher Cipkin puts it, "music students need to be aware of the landscape of information searching and the particular problems it poses"<sup>34</sup>, a maxim which applies to all users of music, regardless of age or interest.

With music available in so many different formats, a clear explanation of music library layouts is essential, particularly with so many different music classification systems in use. In those libraries where literature for loan and reference may be in different places, and scores and recordings in different places again, clear signage and guidance are essential, written guides a tremendous help, and knowledgeable staff even better.

Users often need directing to appropriate editions and formats of material, if they are not to be confused and end up with unsuitable scores. Even regular music library users may not be aware of the best recent editions or of new music library projects which

**Katie Butler, student with musical interests**

*"I decided to study a specific piece which I could not find in any music shop. I telephoned the Hertfordshire music library and asked if they had it. After several attempts ... the librarian said she could not find it...; she then took my phone number ... and rang me back with several numbers which I rang and was then able to purchase the music. I could not have realistically found it so quickly without the library's help."*

can lead them to the exact information they seek. Indeed, the compilation of this report has revealed widespread ignorance of new projects and materials. Older musicians, including some eminent teachers, may be inclined to keep to what they know, rather than exploring the range of material currently available. It is also a fact that, with busy performing careers which keep them on the move and with little time to explore libraries or obtain music for fixed performance deadlines, musicians at most stages of their careers need extra efforts from librarians. Many have not had the time to become computer-literate or to learn how to use the electronic resources available - and not all music institutions, especially those with little space or funding, have yet been able to provide them with the facilities to learn.

There are now few academic libraries which do not provide some in-depth guidance to their users, in the form of several sessions spread through the length of courses. In institutions where music library posts have been cut, however, the requisite subject knowledge is not always in place. For music students the provision of sessions on music information resources and research techniques should be embedded obligatorily into course programmes in collaboration with teaching staff - who themselves might

well appreciate participating and having a chance to update their own information skills.®

Good user education is dependent on the availability of trained staff with a knowledge of musical information resources, the repertoire, and the needs of their users. It is the function of the librarian to act as the intermediary and guide.

Currently, many users report that they are confused by the plethora of disparate resources available, both those distributed around different libraries and those available online. Even experienced librarians may find it difficult and time-consuming to discover the location of resources and then navigate through these resources to find the material required. The two major complaints are that tracking down the material they need from all the resources around the country remains time-consuming and difficult and that the enormous range of online resources for music do not yet have a single subject gateway. Their basic needs can only be met effectively by full disclosure of all the items available and a single subject gateway to guide them to the resources they seek. These two major requirements could both be provided if funding were available for the enormous quantity of material which remains uncatalogued and for the creation of a gateway to all resources. Within such a gateway, an essential element will be explicit guidance for different types of users, from school students to the most advanced practitioner or researcher. To achieve this, the gateway must contain simple and conspicuous access points, "landing places" for each type of user, with links to appropriate information and material and guidance on how they can be accessed and exploited.

#### 9.4 Local advocacy

Many individual music libraries already enjoy excellent relationships with local orchestras, choirs and other music groups, and, indeed, do much to publicise the

**Josephine Bryan, book editor**  
“... excellent resource for playing through lots of repertory, which otherwise might only be used once and put away on a shelf at home. Also good for borrowing orchestral scores and recordings of works to be played in local orchestras.”

groups' activities, as well as providing materials for them, as many of the quotes in this report show. In some places, however, particularly where there is no solid music library provision, users are simply not aware of the range of services available across the country, whether through interlibrary lending or direct contact. It remains the case that many branch libraries (and even some large libraries) do little to advertise music services available, interlibrary lending or give any indication that almost any material might be available from elsewhere upon request. In areas where there is little music provision, it is vital that such information is provided so that more equitable provision can be offered.

Equally, many libraries do not publicise their music services clearly on their websites, to make it clear what services are available or to provide a gateway to music information of

various kinds. Many potential users are simply unaware that a wide range of different types of music may be available. The promotional campaign undertaken by Northamptonshire<sup>57</sup>, outlined below, shows what can be achieved. Much more work could be done to involve more music teachers, students, teenagers, schoolchildren and others by contacting schools, youth organisations, pensioners' clubs and other local organisations, who could also be encouraged to suggest acquisitions and developments so that their needs are better met. In particular, much could be done to draw more attention to music services through collaboration with various agencies, public and voluntary, in music projects, to arrange musical involvement in reading and language teaching projects, and to offer input to local minority groups.

All such activity is, of course, dependent on staff being motivated and encouraged to participate in such work and on staffing levels being adequate for the service. It may often be the work of one individual which galvanises action, but it is essential that such initiatives are welcomed and given support.

#### 9.5 Facilities to encourage new users

It may often be the case that libraries provide or can reasonably easily acquire additional facilities which would attract a wider range of users if publicised. Listening facilities, access to a keyboard, Sibelius computer score writing software are obvious services worth promoting and are not necessarily easily provided elsewhere in the community. The library may also provide facilities for local bands and concerts and even, as in Aberdeen, provide instrument loan.

#### 9.6 Advocacy to music organisations:

Over the years IAML has regularly informed other music bodies of its work and the ways in which music libraries can assist the profession. In its earliest days there were very solid links between IAML and musicologists, many of whom were members of both IAML and their own specialist organisations. Equally, many IAML members also have membership of and contacts with the main musicological societies. IAML now intends to re-activate some of this early enthusiasm and is planning to try to organise some joint meetings with the Royal Musical Association and to publicise its work to the National Association of Music in Higher Education. Both the *Encore!* and *Cecilia* projects are invaluable tools for researchers and performers. Some of the projects funded by the Research Support Libraries Programme remain unknown to those in higher education and beyond who could benefit from them (indeed, the

questionnaire recently sent to music academics revealed almost total ignorance of major projects). It is perhaps unfortunate that such projects have been promoted by RSLP far more to the library community than to the research community, and it might be recommended that in future projects are promoted more to their potential beneficiaries.®

**Sheila Parkes, teacher  
and librarian for local  
amateur choir**

*“As the librarian for a local choir, the service of the music library is invaluable. It is where I always go first to obtain music, not just because it is the most economical way of hiring music, but it is extremely efficient and always friendly.”*

Many members of the Incorporated Society of Musicians and of the Musicians' Union already make extensive use of their local libraries, as do members of the European Piano Teachers' Association, the European String Teachers' Association, the Association of British Choral Directors, Making Music, the Royal School of Church Music and many other specialist music organisations. There are however undoubtedly many members of these organisations who are still not aware of the music library services which could benefit them, and IAML should make further efforts to promote music library services amongst them, by visiting, providing information for their meetings or contributing to their journals and newsletters. Contacts with the Association of British Orchestras and with orchestral and publisher hire

librarians are already fairly good, but, once again, further efforts could be made to work in closer liaison in the future.®

## 9.7 Promotion and publicity

The best user education programme or set of music library leaflets in the world will be of no avail if potential users are unaware of the music services available locally. Little concrete and up-to-date information is available on the methods music libraries use to promote their services, on how much encouragement staff are given to do so, or whether any promotion whatsoever takes place, especially in areas with little music library provision. While there may be little benefit in advertising a service with few strengths, there are still libraries with strong music collections who do little to promote them actively. Even some libraries with good websites give little prominence to music services with the result that the potential user has to navigate through a series of screens to identify what range of music services, if any, are available. Too often, users become frustrated and disappointed when they discover only sketchy descriptions or none at all. Given the ability which music has to draw in a wide range of different members of society and its innate appeal to so many, this seems unfortunate. It is doubly confusing that even the income-generating benefits of sound recording collections may not provoke some libraries to advertise their collections widely.

Carl Dorney's research considered amongst other topics the effect of promotion on music libraries. He found that 16 public library authorities had used promotion bids for their music services and that the results showed that “there was no consensus of opinion on the success of these bids in promoting the service. Each of the four levels of success (poor, fair, good, very good) held the view of 25% of those who had tried this method, showing that at least 50% saw the exercise as positive. Time permitting, a more detailed comparison of these bids would perhaps highlight why some were deemed to be more successful than others”.<sup>57</sup> He also cited as a case study the experience of Northamptonshire's Challenge and Promotion bid, (reprinted here in part).

The 1999 report *Public Libraries and the Arts: Pathways to Partnerships*<sup>118</sup> found public libraries to be “generally poor at marketing and promoting the resources they do have that would be of interest to arts organisations”. The above case study shows that an impact can be made. Music libraries must attempt to market their

services more pro-actively, but they do, of course, need resources for this and stock and services which are worth publicising.

**Case Study: Northamptonshire Libraries and Information Service "Musical Notes" promotion<sup>57</sup>**

Early in 2000 the Central Library submitted a Challenge and Promotion bid to the Northamptonshire County Council Strategic Review Group to update, improve and expand the printed music collection at the Central Library which had been financially neglected in recent years, moved into the general collection to make room for an internet project and had lost some profile. There had also been a lower budget and more popular sound recordings purchased to generate income, resulting in adverse comments in the latest Public Library User Survey (PLUS).

The bid produced £10,000, of which £9,000 was devoted to stock improvement including more popular music to attract younger people and £1,000 to posters and leaflets to raise awareness with library staff and users including local musical societies which were visited. Four special events were organised and advertised in the press and a travelling exhibition sent around libraries in more rural areas. The music librarian also prepared a training module for staff covering music resources and services, reference material in hard copy and on the web and the correct music referral routes for enquiries and performance sets. 36 staff were trained and their training cascaded to other staff whose confidence in handling music increased. ...

To gauge the success of the initiative, issue statistics were collected, comments from staff and users noted, society memberships recorded and leaflet take-up monitored. Issue figures increased significantly in all areas of music stock, but particularly in popular songs and monographs. Nine new groups subscribed to the service for loans of sets, 56 people, some of them new to the library, attended talks, and overall there was much positive feedback. The subsequent PLUS survey drew numerous positive comments on the music stock improvement.

The success of the "Musical Notes" promotion indicated that there is still "a sizeable market for music resources from individual borrowers to large organisations. By providing the sorts of materials that people want and updating the collection regularly a large user base can be drawn and maintained, thus increasing the visitor count, membership and issue statistics ... Secondly, the success of the music collection and services is dependent on good marketing and publicity. The public (and staff) must be made aware of what is on offer to them and this has to be a pro-active campaign. Mail-shots and visits to music organisations make a big difference to the uptake of subscriptions to this service". (Jonathan Willmott)

## **9.8 Advocacy within the profession**

Despite the relatively high-profile projects in which IAML has been involved in recent years, there is still widespread ignorance amongst library colleagues and library managers of the assistance both the projects and IAML can give. IAML has plans to promote wider knowledge of its projects through presentations at conferences, courses, articles and general publicity, but, as a professional association with only the subscriptions of its members to sustain it and with no paid workers, there is a limit to the work which can be done. Now that a clear map of music library provision is available, IAML must try to increase its membership base, so that all libraries with music holdings have the opportunity to benefit from the expertise of long-standing members and from the professional development activities which IAML organises. Efforts must also be made to publicise the IAML (UK & Irl) e-mail list as a tool for information and advice, and interlibrary lending.

In a wider sense, IAML must continue to work as an association in liaison with CILIP and to develop and extend the links already established, and must maintain the

excellent relationships which it now enjoys with the British Library and with Resource. It is all too easy, unfairly and without detailed knowledge, to view IAML as a breakaway, maverick group outside the mainstream of the library profession. If this were ever the case, it certainly is not true now, and IAML must seize every opportunity to ensure that such views are laid to rest. There must be room for specialist organisations alongside the traditional mainstreams of library and information work.

IAML in the UK and Ireland regularly responds to almost all consultation papers in areas which affect its members and must continue to do so, working in partnership with other organisations whenever appropriate, especially in areas such as standards and copyright in which IAML has its own particular expertise.

**Vic Reeves, comedian**  
*credited public libraries  
with "filling my life with  
classical music". Quoted  
in "Update", May 2003,  
p.64*



## CHAPTER 10: COOPERATION AND PARTNERSHIPS

**10.1 "Cooperation.** *This is an aspect of library services, both academic and public, to which lip service is constantly paid, but the practical results have usually been miserably inadequate*" (E.T. Bryant, 1985).

It is not easy for libraries to collaborate effectively, either locally, regionally, nationally or internationally, despite the fact that the major benefits of cooperation, economies of scale and improved access, have been lauded for decades. There is no real national structure for cooperation as the responsibility for libraries lies with a number of government departments, and the libraries themselves operate under different funding streams with, nominally at least, different user communities and differing objectives. Even at the highest level, the Department for Culture, Media and Sport and equivalent bodies in Ireland, Scotland and Wales have responsibility only for national and public library developments, separate from those in the academic sector. That said, far more strategic documents in recent years have urged a climate of collaboration, both nationally and internationally, and a number of projects, music projects amongst them, have striven to involve a cross-sectoral range of partners.

**Gavin Henderson,  
Principal, Trinity College  
of Music**

*"...the interweaving and interaction [of music libraries] is crucial to the vitality of the world's one common language - music. IAML is a much needed and valued connecting and meeting point."*

At local level, local government reorganisation resulted in a greater number of smaller authorities, amongst whom some cross-authority agreements have been made to enable services to continue to function well. Nonetheless, a CIPFA survey in 2001, *Shared Service Delivery in Local Authorities*, pointed out the "invisible barriers" which many authorities perceive in increased cooperation. These were identified in Roxburgh and Arend's 2003 report *Crossing Boundaries*<sup>168</sup> as "parochialism, traditional rivalries, vested interests, culture and attitudes" involving a "test of local sovereignty and strength ... loss of control and lack of accountability". There may well be many benefits in such collaboration which remain unexplored and untested in full, and it is possible that they would benefit music provision, particularly in areas which saw the loss of county music libraries. Some agreements for music provision are already in place and are working well, but the position is far from equitable across the country as the following case studies reveal.

This is one of the few voluntary joint services since the scheme developed by the West Riding of Yorkshire in the 1960s and now based on the library at Wakefield. Although unitary status and local government re-organisation has encouraged a few counties and some unitary authorities to cooperate in this field (Kent/Thanet, Essex/Thurrock, Buckinghamshire/Milton Keynes), some other authorities, similarly fragmented, have had less success in establishing agreements or maintaining any specialist coordination whatsoever in the wake of reduced budgets and local government re-organisation.

### **Case study: Cooperation at last - Surrey Performing Arts Library and its partners**

Between 1997 and 1998 the future for Surrey Performing Arts Library was fairly bleak. At about the same time, the Music and Drama Librarian in West Sussex was about to be offered redundancy, and, with a core of music and drama performance sets, other stock was distributed throughout the county system, rather than concentrated at a central point. With the departure of its librarian, the service entered a period of stasis, only available to existing users, based on the current stock, and with no inter-library loan traffic. It was at this time that a forward-looking project of cooperation came into being under the Wolfson scheme. As both Surrey and West Sussex were users of the DS/Galaxy system, the chance to link catalogues for joint reservations was experimented with and the resulting development "Webslink" was born. This enabled catalogue access to both systems and was supported by a non-fiction reservations package and a basic transport link, enabling reservations to be placed from any service point in both authorities. Eventually the scheme extended to East Sussex and Brighton and Hove and has now become an established and reliable resource for all the libraries concerned.

This cooperative venture was followed by a project for provision of performance sets based on the systems developed by Surrey PAL for its income-based service to be extended to East Sussex. As the timing of the move coincided with the move of Surrey PAL to new premises, the agreement in principle was shelved for 18 months until the PAL was established at its new home at Denbies Wine Estate, Dorking. The scheme that was developed towards the end of 2000 was for Surrey PAL to provide a service to West Sussex music and drama groups on the same basis as that provided for Surrey users, with West Sussex contributing its stock and making an annual payment to Surrey PAL for the service. Delivery was either through direct visit by groups (Dorking being fairly close geographically) or by van through the West Sussex branch library network. Negotiation and service development followed throughout 2001, with a service level agreement finally being signed in December of that year and a service for drama groups beginning in January 2002. A gradual harmonisation of the two stocks took place based on the PAL in Dorking. Music provision and delivery came on line in January 2003 with still much work to be completed at the Surrey end before both stocks work as a single service. A Surrey/West Sussex working group meets twice annually.

The demise of LASER, the cooperation agency for London and the South-East, left many in turmoil, but for others it presented new opportunities and acted as a catalyst for new thinking. Already, the Webslink Project provided a basic blueprint for inter-library cooperation, although physical transportation of materials remained (and remains) a challenge, sets of vocal scores being heavy, awkward and expensive to deliver. However, from a casual conversation in 2001 between the Surrey and the Hertfordshire performing arts librarians came the notion of a reciprocal informal interloan agreement for the exchange of performance sets, dispensing with paperwork, charges and bureaucracy. The two libraries are about the same size, with similar demands, stock levels and a history of reciprocal trafficking. On these foundations, developments could lead to a logical conclusion. Both libraries would use each other as a first point of call and, if materials were available, they would be supplied free of application forms or charges, with each simply paying for one-way transportation.

Two years on, the scheme has proved itself successful, and Surrey has offered to extend the scheme to Essex, another similar, major player in the system. Essex came into the picture in April 2003, making a three-cornered informal interloan cooperative, with each member supporting the other in a simple yet effective and cost-effective way. Such a system can only operate between partners that are fairly equal in size and traffic, however, and any further enlargement is not envisaged. Both the West Sussex and the Essex schemes were developed and operate fairly informally by means of existing resources without the need for development projects, grants, consultants, project managers or directors, and work for the direct benefit of the library users of the authorities concerned. **(Graham Muncy, Surrey Performing Arts Library)**

A less successful outcome in the wake of local government reorganisation and the breakdown of partnerships is illustrated in the case of Berkshire:

**Case study: Berkshire - breaking up is hard to do**

Berkshire County Council ceased to exist as a local authority on 31 March 1998 when all its functions, including the library service, passed to six unitary councils. At the time, a policy of "seamless transition" left most users of services totally unaware of the radical changes. The former County Music and Drama Library located at Reading Central Library was forced, on the demise of the county, to enter into service agreements with its erstwhile sibling library services for the provision of performance sets, but one of the five (Wokingham) pulled out on the eve of implementation because of lack of funds.

This seems to have been the sum total of cooperation between these new library authorities, with other music library stock (scores, books and audiovisual) available only to Reading Borough ticket holders. Ticket and stock inter-availability was not provided, even though the Ameritech computer system centre for all the new authorities lived in the same room - but functioned as six separate systems. Users from outside Reading had to register additionally with Reading Libraries to access the music stock previously available through all Berkshire service points but no longer showing on local catalogues. Printed and recorded music stocks were minimal outside Reading, so use declined as the new barriers to access came into play and as little staff expertise was automatically available.

The performance sets service is still in operation, although Wokingham never joined, Slough has withdrawn and West Berkshire is withdrawing. Some other cooperative services such as the housebound and mobile service still run. But a further knock-on effect has been the viability of the music service as enjoyed before. Within a much smaller local framework, new initiatives such as library plans, the People's Network and social inclusion became priorities and other core services had to decline. The Music and Drama Librarian had to have responsibility for increased stock areas, and take on duties in branch libraries to cover secondments. With use declining and reduced finances, radical re-structuring became necessary. The 2002/03 make-over at Reading saw audiovisual materials moving to the general popular library on the ground floor with a reduction in areas of serious provision to focus on populist stock. Scores and books remained in the Music Library with performance sets. With music in such decline the specialist librarian opted for redundancy. Without a dedicated music specialist the service is now run by a few fairly experienced assistants who also work in other areas of the library. Selection is the responsibility of general librarians who may not have subject knowledge. Without the pro-active input of a subject specialist with knowledge of users, stock and outside networks, the service is unlikely to be developed or promoted and the resources could suffer the downward spiral of use that non-fiction stock nation-wide has experienced. If this is the case, music stock may disappear within weeding schedules based on issue criteria alone, leaving a core of populist material, lacking cultural value and attracting no specialist users. **(Chris Muncy)**

Joint working of any kind presents a challenge. It needs careful exploration and negotiation and robust practical arrangements, but can bring very tangible benefits, particularly for services such as music which might otherwise be sidelined. There is some evidence that strategic partnerships for service delivery are emerging more frequently between local authorities, and it is to be hoped that some clear signals will be made at national level as to the benefits which, where appropriate, could be gained.

In London, with the *What's in London Libraries* project, mentioned above, there is a good opportunity to improve access to materials for Londoners by cooperating to produce a virtual union catalogue of holdings. London is, however, an example of too little cooperation in music services. With increasing numbers of libraries reducing their music services and stocks, there could be fine opportunities to broker partnerships to prevent further decline. As some major London music libraries are jettisoning important reserve collections, some urgent joint action is needed if London is not to be deprived of the music library services which such an important musical centre deserves. Much of the wealth of music in the capital has depended on the

wealth of its music libraries, and it may never be possible to rebuild them. It is unfair to single London out, as similar difficulties obtain elsewhere, but it does seem that there is a reluctance even to explore how joint working might guarantee that more services, and music services in particular, could survive effectively and efficiently.

The strategic and economic benefits of cooperation and the need for more cooperation at all levels from local to national and across all sectors are discussed throughout this report and will figure largely in its recommendations, so are not repeated here. What is, however, worth adding is that many music libraries and librarians have already experienced the gains of cooperation on a regular and effective basis through their membership of IAML, through the projects which have been brought to fruition through collaborative action and through the mutual support such cooperation engenders.

## 10.2 Interlibrary lending

"Users in all library sectors are insufficiently aware of the wealth of resources available through ILL". "There is a growing demand for material in neglected subject areas, such as Music...". "The irony is that while human access to ILL is being discouraged, technology is making it more feasible". These quotations are all taken from the proceedings of the British Library seminar in 2000 *Making the Links*<sup>20</sup> and provide a concise snapshot of some of the issues concerned. For music there are added complications which stem from the range of materials needed, from the time- and place-specific requirements which its provision entails, and from the lack of adequate documentation for resource discovery.

### 10.2.1 Single scores

With the wealth of music material held by libraries in both the UK and Ireland, access to a particular work should in theory be not just possible but relatively straight-forward. In practice, access is rather more difficult, and stems most of all from a lack of adequate documentation. Many collections remain inadequately catalogued or completely uncatalogued, some still have catalogues only in manual form, and access even to catalogues in electronic form is hampered by a lack of uniform standards and union catalogues. The UK has a unique music lending resource in the British Library Document Supply Centre which is invaluable for its support to other music libraries. The music staff at BLDSC are heroic in providing information on their collection by e-mail, but while their catalogue remains in manual form, the collection will remain under-used. Cataloguing of the collection is now a priority for the British Library Music Collections and, if new funding for *Ensemble* can be secured, BLDSC music will be included, making its holdings accessible online and through COPAC.

For access to the wealth of music materials held by other libraries, access may already be gained through local and institutional catalogues, through UnityWeb, Viscount and through COPAC. The conservatoires collections could also be easily accessed as a whole through *Music Libraries Online*, if it can be revived. Ultimately, there would be no substitute for a national union catalogue of printed and manuscript music and sound recordings, discussed in more detail below.

### 10.2.2 Performance sets

"The phenomenon of 'music sets' in libraries ... is a relatively recent one, and also a largely British one. Such performance sets are the lifeblood of community music-making. They are used by the many hundreds of choral, operatic and orchestral societies in the UK, by many schools to support curriculum activities, by students in higher and further education, at the conservatoires and by professional ensembles."

Malcolm Jones "Encore again: the history and current state of the project", *Brio*, 38 (2), Autumn-Winter, pp.15-23]

Librarians generally refer to the multiple copies of a single piece of music needed by choirs and operatic societies to perform a work as 'vocal sets'. Similarly the instrumental parts needed by orchestras to perform a piece of music as a concert item or to accompany a choral work are known as 'orchestral sets'. These are the

**John Bryan, university lecturer**

*"As conductor of a local amateur orchestra the availability of scores, orchestral sets and CDs is a vital resource. Music Libraries also facilitate development of broader musical tastes, research and enquiry."*

most common types of 'performance sets' held by libraries, although some libraries also have collections of sets of music for concert bands, big bands, salon orchestras and jazz ensembles. Chamber music parts (that is, in general terms, music for three to twelve instruments) are not regarded by most libraries as 'performance sets', although a few libraries do choose to do so and charge their users for their loan.

One of the unique features of performance sets provision by British public and academic libraries, apart from the sheer number of sets held, is that nearly all the holding libraries are willing to lend them to music societies anywhere in the country, either through the interlibrary loan system or directly to the user. Sets of music are loaned without question to choirs and orchestras of whatever standard,

from those giving professional performances to those relatively modest in musical accomplishment.

The number of sets in libraries is remarkable. There are estimated to be well over 16,000 orchestral sets available for loan and an estimated 50,000 sets of vocal music made up of around 1,500,000 individual scores. This without doubt makes the sets collections of British libraries one of the most valuable but least recognised cultural resources in the country. Although the provision of sets in such quantities is

**Jill Coton, retired singer and amateur cellist**

*"The library enables me to study a piece of music, such as a cello sonata, and decide whether to buy the music and study it further with an accompanist. For instance, I took the Poulenc cello sonata out the library and now have to decide whether to buy it for £28 - far too expensive to buy without first playing it."*

unparalleled in any library service in the world, its full value as a national resource has only recently been fully unlocked through *Encore!*, the web-based national union catalogue of orchestral and vocal sets. Launched late in 2001, *Encore!* now lists the sets held by 104 libraries, across the public and academic sectors and, freely available on the internet, is accessed both by libraries and, increasingly, by the choir directors, conductors and librarians of music societies to establish whether the work they are thinking of performing is available from a library through the inter-lending system.

This is important for choirs, orchestras, schools and other music societies because the cost of obtaining material from other sources can be prohibitive. The majority of amateur societies have to raise most of the money for their performance activities from their own resources without the aid of external funding. Ironically, after meeting the costs of printing and publicity, hiring rehearsal and concert venues, paying soloists and perhaps an orchestra to accompany a choral work, the additional costs of buying or hiring the

music needed for the performance at commercial rates is almost always beyond their financial resources.

**Case study: Nottingham Symphony Orchestra**

The Nottingham Symphony Orchestra performed a concert of popular music by French composers on 17<sup>th</sup> May 2003 at the Albert Hall, Nottingham. The programme was:

Berlioz	Le Carnaval romain, Overture
Saint-Saëns	Danse macabre
Milhaud	Scaramouche
Chabrier	España
Debussy	La Mer
Ravel	Bolero

The work by Milhaud was only available by hiring it from the publisher. This cost £110 for eight weeks. The other five pieces were borrowed from the local music library at no cost. To have hired these as well as the Milhaud work for the rehearsal and performance period would have cost the orchestra over £750, a large proportion of the actual costs of the concert .

Savings of this order often have a valuable additional benefit. Many modern and contemporary works are not available to buy which means that libraries are unable to supply them from their collections. However, the savings that choirs and orchestras make by borrowing from libraries the majority of works they perform at little or no cost, enable them to hire modern works from the publisher and so give their members and audiences the opportunity to play and hear repertoire that could not otherwise be afforded.

*Encore!* in the first 18 months of its existence has proved invaluable to those libraries and individuals who need to know whether - and where - performance material is available. Anecdotal evidence from many of the larger music libraries around the country shows that there has been a noticeable increase in requests for loans from their collections since *Encore!* was launched. Demand is coming from many libraries

**Leopold de Rothschild,  
banker, pianist and choir  
member**

*"I cannot imagine a musician's life without music - there must be so many scores only available through this source, and which would otherwise be lost to scholars - and ultimately to audiences worldwide."*

which previously had little or no knowledge of the large number of performance sets in other libraries It also stems from a raised awareness of alternative sources of supply which has increased the flow of requests between sectors, evidenced by the growing number of requests from public to academic and conservatoire libraries and vice versa. While this awareness increases admirably the likelihood of requests being satisfied, it also increases administrative costs.

Beyond the resources listed in *Encore!*, there are still a number of significant collections not yet included in the catalogue. A handful of these were discovered only through research for this report, but the omission of others is due to the inability of some computer systems to produce easily convertible data of their holdings, to lack of time and resources to complete the conversion of manual catalogues to a computerised database, and to the failure of LASER, before its demise, to contribute to an updated catalogue of performance sets, leaving sets in many large public library collections to be added to *Encore!* individually.

As noted before, the maintenance of *Encore!* as an invaluable and cost-efficient tool will need funding and staffing to sustain its currency and to accommodate new acquisitions and withdrawals from stock. The collation of data is dependent on the collaboration of individual librarians but also needs centralised input and systems management. A permanent host for the data must also be found in the longer term. Further embellishments to the catalogue would also be worthwhile, in

particular the indexing by location of all individual works in anthologies, an enhancement well demonstrated in the 1997 East Midlands Regional Library System's vocal sets catalogue which resulted in almost 1,400 extra locations for the 4,946 works in the catalogue.

The demand for performance sets was amply proven by a limited survey undertaken by IAML for two months in 1997. In that short period the 23 public libraries which supplied data to the survey loaned 6,000 sets, comprising 136,000 individual copies. This directly benefited the 136,000 performers but also indirectly benefited many thousands more in the audiences who attended their performances. This survey, for all its limitations, revealed quite clearly the invaluable contribution which the loan of performance sets makes in quantity and quality to local and regional cultural and community activity.

A number of recommendations for the future of *Encore!* should be noted:

- A permanent affordable host for the *Encore!* database must be found.
- An uninterrupted funding stream for the housing of the data must be found.
- A sustainable mechanism for the editorial maintenance of the database and an effective way of ensuring collection of data on additions and withdrawals must be put in place.
- Arrangements must be made for the addition of data relating to collections only partially or not yet listed.
- Catalogue records for individual titles in choral collections must be added so that all sources and locations for individual works are readily identifiable.®

*Encore!* has done much to increase the awareness of individual libraries about the many other libraries whose resources can help satisfy requests for sets of vocal and

orchestral music. However, there are a number of issues relating to the interlending of performance sets that have been of increasing concern to some music librarians since the early 1990s and which have been highlighted and exacerbated by the increased information available via *Encore!*

Although more than two thirds of the 150 public library authorities in England have collections of performance sets, many managers of larger public library music collections have for many years been aware, through the increasing demands made upon their own collections, that some smaller collections are seriously under-resourced or no longer funded at all. To an extent this is understandable as multiple copies of vocal scores and sets of orchestral music are relatively expensive to buy, need special storage and, for their effective exploitation need managing by staff with specialist knowledge of the materials in these collections. As staffing and materials acquisition funds have fallen steadily over a number of years the resources available for the

maintenance of sets collections in some libraries has decreased at an even greater rate. At the same time the demand for sets has grown and this has led to increasing pressures being put upon those libraries that actively support and resource their collections and do not put up financial barriers that restrict access to them.

Over the last twenty years music librarians have regularly noted a significant increase in the size and the musical expertise of community choirs, orchestras, and

**Angela Kay, Artistic Director, Nottingham Choral Trust**

*The NCT would be unable to exist in its present form without the excellent service we receive from Nottingham Music Library. Our membership numbers some 350 adult singing members, over 250 youth members as well as three instrumental groups. We borrow music extensively through the music library system and if this was not possible we would have to purchase or hire music This would result in us having to charge much higher fees than at present and inevitably many members would be unable to take part as the cost to them would be too great. The music library service means that our choirs, orchestras and small instrumental ensembles are open to all and not just to the well-heeled few."*

other music groups, not least because of the large number of highly talented young people who choose to spend their leisure time putting their talents, without payment, to good use on behalf of the local community. It is now not unusual for a choir to request between 60 and 150 copies of a choral work or for an orchestra to request parts for an orchestral work, for example a Mahler symphony, that for most amateur orchestras fifteen or twenty years ago would have been well beyond their ability to perform. This has put increasing pressure on music libraries with large performance sets collections who not only regularly receive requests from other libraries for less mainstream repertoire but also for extra copies of quite standard works which the requesting library does not hold in sufficient numbers to meet local demand. Additionally, many choirs are now much more talented, proficient and adventurous than a generation ago and they need access to accurate modern editions of standard works and works by modern composers and arrangers rather than editions that were published in the first quarter of the last century or compositions that were widely popular in Victorian or Edwardian times but which have no resonance with musicians or their audiences today. Unfortunately many

**Patricia Hammond, singer**

*I am a classical musician and often buy second-hand music. In the last two years I have noticed a flood of ex-library music hitting the shelves of various second-hand bookshops, withdrawn from the Liverpool public library. Hundreds of them: concertos, songs, solo instrumental, organ, choral; many of them works of lesser-known composers in music long out of print, gone for good from the future cultural capital of Europe ... Now, if a musician living in the cultural capital wishes to explore, say, Medtner's piano sonatas, he or she must go out and buy them. If this is too expensive, too bad. (Letter to The Guardian, 7 June 2003)*

libraries still have far too many examples of these types of materials in their collections forcing them to rely on larger music collections, who keep pace with their own users' demands, to satisfy many of the requests they receive.

The obvious way to address many of these problems is for libraries to work more closely together both in stock acquisition and collection development. In particular, the English Regional Library Systems, where the bulk of these sets are held, need to coordinate the management of performance materials collections in both public and academic libraries in the areas they serve. An example of such coordinated management is operated in the South West Regional Library System (SWRLS). In 1969 SWRLS instituted a cooperative acquisition scheme whereby more expensive sets and sets for which there was only a limited demand were bought collectively for the benefit of the region as a whole. This collection, now housed at Plymouth Music and Drama Library, complements the collections of orchestral and vocal sets held by individual libraries in the Region and has demonstrated over a number of years that cooperative acquisition reduces costs, avoids wasteful duplication of resources and fosters closer cooperative management of resources by libraries in the Region.®

The transfer of ownership of many performance sets collections following the reorganisation of English local government between 1996 and 1998 created a large number of new library authorities that no longer had vocal or orchestral sets. To ensure the new authorities still had access to performance sets a variety of solutions were devised. In some places collections were physically divided

between the new authorities, as in Shropshire; in Buckinghamshire the new authority of Milton Keynes became the owner of approximately one third of the collection but left its housing and management in the hands of the county library; in Nottinghamshire the ownership of the county library's collection was transferred to the new City Library but a formal service level agreement between the two library services ensures continuous access by county library users for a period of 25 years. A wide variety of comparable access agreements were established between neighbouring authorities in many parts of the country to try to ensure continued



access by users to performance sets collections but even in the few years since local government reorganisation there is growing evidence that some of these agreements may be unsustainable in the long term (see *Case study: Berkshire – breaking up is hard to do* in section 10.1 above).

The breakdown of local cooperative agreements is not the only threat to the future viability of existing performance sets collections. There have already been instances where the future of a library's music service has been put in doubt because of a change in political will to support a service. This happened some years ago when Manchester Public Library stopped lending to libraries throughout the country and restricted access to its collections to libraries in the North West of England, and more recently, as this report was being written, when a significant amount of Liverpool City Libraries' performance sets collection was discovered to have been sold to private music dealers.

The wide scale interlending of vocal and orchestral sets between libraries throughout the country is a relatively recent phenomenon, which increased significantly in the 1970s as many Regional Library Systems developed regional and inter-regional transport schemes. This enabled performance sets, often prohibitively expensive to send by post, to be transported within and between regions at a relatively low cost. Until the 1990s virtually all sets were loaned between libraries without any charges beyond the generally accepted arrangements already in place for the interlending of books. The only charges that most libraries were willing to pay were to Manchester and Liverpool public libraries, each of which operated a subscription service that allowed other libraries to borrow from their very large collections of sets and thus enabled users to have access to many musical works that could not be obtained locally. By the early 1990s budgetary pressures and reorganisations within authorities led to an increasing number of libraries charging their users for the loan of sets. When some libraries, notably the Yorkshire Regional Music Library at Wakefield and Westminster City Libraries, started to charge other libraries for the loan of performance sets and one large provider, Kent, decided to withdraw from the interlending system, there was considerable concern throughout the country that the whole system of interlending sets materials was descending into chaos. A meeting of all parties with an interest in the interlending of sets was held at the British Library in October 1993 and was important in establishing that while some libraries would continue to charge other libraries and were effectively withdrawing from the national interlending system (because others would no longer borrow from them), most other libraries were committed to interlending without charge, a situation that has remained by and large unchanged up to the present time.

What has changed however is that a significant number of public libraries now see the loan of performance sets to their users as an opportunity for income generation. This is described by Malcolm Jones and John Gough in *Music Librarianship in the United Kingdom*<sup>101</sup>

“Some libraries still provide a service to end users free at the point of delivery, while others charge from a small amount to quite large sums. Charge, in this sense, excludes the charges generally made in library services for reservations, interlibrary loan administration and the return of materials late or in a damaged condition. Of the libraries that charge, some will only lend direct to the end user, while some only lend via interlibrary loan, while yet others will do both. In a few cases, libraries will only lend to those with an address in their local authority area, or lend on differential charges to those within that area and those not. ...[This] creates some difficult situations; many libraries who do not charge refuse to deal with those who do, often in either direction, since to lend stock from a 'free' collection to a library that is known to charge its user for this set, irrespective of its origin, is widely regarded as unfair. “

This sense of unfairness is exacerbated by the increasing difficulty that libraries with large collections of sets and who lend them without charge have in satisfying the ever-increasing demands made on their already over-stretched stock and staffing resources by libraries who no longer adequately resource their own collections and who only want to borrow from libraries that do not charge them for this service. Frustration is heightened when libraries with no sets of their own then charge their users for a service that they themselves will not provide but expect to source entirely from other libraries' collections.

If the increasingly complex system of interlending performance sets through libraries is to remain viable, the structure and mechanisms of the system and imbalances in provision and resourcing need urgent examination.® This is especially true in Scotland, Wales and Northern Ireland, where there are few collections of these materials and in England where a relatively few libraries, already under considerable pressure, are meeting disproportionately an ever-increasing demand for sets from libraries that will not provide these materials themselves. For these reasons the new English Regions and the appropriate comparable national organisations in Scotland, Wales and Northern Ireland should map the current provision of performance sets resources in all sectors, including those in local authority music schools and all other educational establishments, within the area for which they have responsibility and assess the demand for these materials, They should then plan cooperative action that will meet those demands equitably.® Such plans must examine whether current arrangements for sets provision are sustainable, how they can be equitably resourced and whether there are alternative models for the effective delivery of performance sets through library services. The plans should also include policies for cooperative acquisition and collection development and will need to include effective policies for editing collections and withdrawing unused materials so that as little damage as possible is made to the collective national resource. This could mean that subject specialist staff in one authority or institution are seconded for a short time to help manage collections that have no such staff.® Attention must also be paid to the physical state of performance materials. Because of the way they are used, vocal scores and orchestral parts sustain more damage than most other library materials and it is vital that sufficient resources are provided to ensure that the music in these sets, especially orchestral material, is maintained in sufficiently good physical condition for a performance to take place.®

There are other providers of sets around the country, for example Making Music, and Gerontius.com., which broker the loan of sets, and many local music societies are also willing to hire out the music they own. The Royal School of Church Music also supplies materials at reasonable cost to member choirs. Where appropriate, some useful collaboration with these should be instituted.®

### 10.2.3 Sound recordings

It should be self-evident that access to sound recordings is crucial to a music library user. Sounds which in the past vanished once a performance was over, are now captured and have become fundamental to the study and enjoyment of music. It is, however, extraordinary that over 100 years since sound recordings became possible, access to them should still be so convoluted and the interlending of sound recordings should still be in its infancy. As Lewis Foreman has noted, "The problem facing any potential user of sound recordings is tracing what was at one time available and has survived, and then obtaining it in a format for which one has replay equipment".<sup>70</sup> For

librarians, the difficulty lies not only in gaining access to a particular recording, but also in keeping up with and funding the constantly developing formats in which

**F. Proctor, retired**

*"The music library is very valuable, opens a new world to me of CDs, especially which I would not be able to buy".*

sound recordings may exist. Many libraries disposed of their collections of LPs and tapes in favour of more robust formats such as CD and DVD, losing in the process a large number of recorded performances no longer available. This is a key problem, as the essence of music is hearing its performance, and, preferably, hearing a particular performance so that varying approaches can be compared and critical evaluation brought to bear.

Now that recordings are produced in much more durable and robust formats, their interlending is far less hazardous and in theory relatively straightforward. Yet, the lending of CDs, videos and DVDs has not progressed to the extent one might imagine. In 1972, in the London area, an innovative scheme for collaborative acquisition and interlending was devised, the Greater London Audio Specialisation Scheme (GLASS)<sup>122</sup>, through which each London public library authority concentrated on a defined area of sound recordings. By 1979, some 4,000 recordings were being supplied through the scheme.<sup>147</sup> It still continues but over the years some authorities have withdrawn, and comprehensive coverage has lessened. It is now much more request-driven.<sup>200</sup> The GLASS scheme has never been extended to national level, although some authorities do collaborate in interlending at local level and requests to borrow for recordings do appear on the IAML(UK & Irl) e-mail list. It is, however, curious, given the fugitive nature of so many recordings, that more schemes have not emerged. There is a suspicion that some authorities fear a loss of income from the charges they make for sound recording loans, but no true analysis of this has been undertaken. What is really surprising is the fact that there are still some libraries which hold no recordings of any kind whatsoever, which is in direct contradiction with expressed government intention. It would be helpful if the concept of wider interlending of sound recordings were now developed to assist users and researchers in finding the exact recordings they require.®

### **10.3 Cooperative acquisition and collection management**

Cooperative acquisition has been advanced as a benefit for a number of decades now, although in practice few concrete initiatives have taken root and flourished. At heart, the reason for this is a hesitancy about how cooperative acquisition will work in practice and some doubts that materials will be available when they are needed. For music, such hesitancy is particularly understandable, as music for performance must be in the right place at the right time. However, with budgets becoming more and more hard-pressed, the need to balance cooperative and "personal" acquisition becomes much more acute.

CURL is already investigating how cooperative acquisition and collection management can enhance the national resource, and there is considerable scope for further investigations in all sectors. Fundamentally, a greater sharing of resources can release funds to more adventurous and varied acquisitions. If these can then complement resources elsewhere, the overall national resource is enhanced qualitatively and quantitatively.®

## CHAPTER 11: A MUSIC FRAMEWORK FOR THE FUTURE

### 11.1 Findings and realities

The recommendations which have been outlined within the body of this report all reflect the issues which have emerged in widespread consultation and research and stem from objective need. It is easy to make recommendations, but far more difficult to prioritise them realistically, and to find a framework within which the majority can be addressed. It is even more ambitious to aspire to the construction and funding of policies and programmes which will allow them to be achieved, not least at a time of hiatus within funding streams.

#### 11.1.1 Subject approach

The report has been predicated on a subject approach to an area of library and archive provision which is highly specialised. For some years, subject approaches have not been a high priority within the sector, as the need for progress in other areas, particularly the technological and the social, has been perceived as of paramount importance. There is now the beginning of a trend to subject management, as evidenced by the CURL CoFoR project for Russian and East European Studies and the Resource Discovery Network Subject Portals Project, which is still developing music content. This will come in part to fruition, as Artifact, a portal for the arts and creative industries, comes on stream. Artifact will include areas for music and the performing arts, which can link into Cecilia. Despite these developments, there are still few portals at individual subject level. It can, however, be seen that the progress made in music as a subject area, across sectors and on national levels, has been considerable and could well serve as a model for similar approaches in other subject areas.®

Unfortunately, alongside that progress, there has been a diminution in music library provision in many libraries across the sectors, both in specialist staffing and services and in stock. Proposals to advance the national agenda for music library and

**John Escott, secondary school, head of music**

*"Music in public libraries has provided an important resource (scores, literature and recordings) for my students and myself, although provision is not consistent between local boroughs."*

archive services can be reasonably easily advanced, drawing on work emanating from earlier projects and from this research, but, in order to achieve them, the infrastructure to support them will need separate consideration at many different levels. Principally, the expense of music acquisition, cataloguing and staffing presents a challenge which not all authorities and institutions have been able or willing to meet. There is compelling evidence of music's relevance to cultural, social and educational development, but this has not yet been widely embraced in library circles and will not be developed equitably without further investment, both strategic and financial. It is unlikely that such development will take place without a firm steer nationally as to the value

of music within libraries. For this to happen, music needs to be given prominence in future planning. It could well be argued that music is no more a special case for subject treatment than many other subjects. Its popularity throughout the population does, however, provide a strong case for its further development as a mainstream service. If there is a strong case for music as a subject specialism, there may well be as great a case in other subject areas which have also been neglected in recent reports. There is growing evidence that a re-evaluation of a more subject-based approach would be valuable.®

#### 11.1.2 Maintaining and developing the music resource

The foregoing paragraph makes mention of the loss of resources now widespread across the sectors, and other sections of the report make clear the lack of

investment in music library stock, services and staff. Some areas of the country which once had recourse to high-quality music library services, now have few resources on which to call. If the Government's commitment to cultural and educational development is not to be strained, there must be a broad re-assessment of what resources remain, encouragement to authorities and institutions to maintain and develop their services, where necessary in productive partnerships and through creative contractual arrangements, and financial assistance to rebuild collections and services which have been run down and sidelined. Without urgent attention to these fundamental infrastructures, music library services will in many areas continue to decline, users will be increasingly disappointed in the services available, and a downward spiral will continue. Positive steps to investigate new ways of working could bring immense benefits.®

### **11.1.3 National and regional planning and cooperation**

Much has been written about national and regional planning and cross-sectoral and cross-domain collaboration, but progress towards these is still often hamstrung by local, regional or sectoral divisions. Again, for national initiatives and true planning at national level to be translated into action nationally, regionally and locally, a firm steer at national level and a structure for development in both directions, from national to local levels and *vice versa*, will be needed. It is hoped that the newly-constructed and still developing Regional Agencies will be able to play a major role in this process. There is also, still, after years of debate, too little robust deliberation at national level as to how seamless library provision in and between all sectors can be achieved, when responsibilities for its development are spread across government departments. In England Resource clearly has an invaluable role to play in this process, and the British Library has given active encouragement. It is to be hoped that they will be supported in this role by all the major agencies across the UK.®

The sheer number of reports on libraries and archives in recent years must be unprecedented. What is now needed is for their recommendations to be translated into practice by finding realistic funding to support them and by providing strong guidance on the intrinsic value of libraries. Cooperation between and across the sectors will assist in this process, but there is a need for the spirit of cooperation to be more deeply embedded at all levels in every sector. Despite the improved efficiency, effectiveness and cost reductions which cooperation can bring, too often only lip service is paid to it in practice. At a time when financial pressures are affecting all sectors, the need for genuine cooperation has never been greater. Excellent progress has been made through collaborative projects. What is now needed is a sustainable framework which will allow the achievements in those projects to develop and flourish. At present, project-based work exists in a fragile infrastructure which cannot easily be sustained, whether for lack of ongoing, uninterrupted planning, lack of dovetailed and continuing funding streams, lack of continuity in staffing - or burn-out amongst volunteer project initiators, writers and workers®.

While a solid infrastructure and stronger commitment to cooperation are being developed, access to materials and information must continue to be given high prominence. For music, much of that commitment to access and the practical means of addressing it are already in place or in mind. At this time, what is needed is a means of knitting together the results achieved to date and providing a framework in which they can develop.®

### **11.2 The role of IAML and music libraries**

Much of the work in the music library sector has been undertaken by members of IAML on a voluntary basis in their own time. Some 60 -70 IAML members in the UK and Ireland are actively involved in the work of the Association, a very high proportion of the total UK and Ireland membership of around 260. Members of the

Executive Committee, however, have in recent years made an enormous personal contribution in time to ensure that music libraries continue to develop and participate in the national and international agendas for library (and music library) development. Such a contribution is not, in the long term, sustainable, and IAML must now examine whether other models for future development are feasible and practical if further successful work is to be achieved. There can be no doubt that IAML members will continue to exert what influence and advice they can to ensure that music library initiatives have a continuum and that a vision for music libraries is maintained and cultivated, but they cannot continue as they have without a more robust funding base to permit some paid assistance. As a first step, IAML must expand its membership in the UK and Ireland, to ensure that every music library and every interested body and person has a nourishing link with the work of the Association. At a time when the morale of many in the music library sector is low, due to diminishing resources, it is vital that IAML makes a case for the value of membership and the collaboration and personal development which can ensue. It must also make strong efforts to publicise its work and convince employers that membership brings benefits far beyond a mere journal subscription and that annual conference attendance for professional development is vital in a constantly changing music library world. In parallel, individual music libraries and librarians must make rigorous efforts to market and publicise their own collections, so that users and potential users can benefit in full from the rich resources available in a distributed music library around both the UK and Ireland. They must also ensure that their own innovative projects (as evidenced in some of the case studies in this report) are shared with colleagues, to inspire new approaches to music library development, to refresh services for users and to bring in new users, and to galvanise action to combat the stagnation and decline in music libraries which so many library managements have chosen not to act upon or to reverse. There is now a need for music library staff and managers - and their managers - to work together to achieve workable, positive and worthwhile new developments which are realistic and sustainable. Within that context, and against a background of significant music library advances in recent years, there is a clear case for the development of a realistic vision for the future.®

### **11.3 A music framework: building the UK and Ireland virtual music library**

The first need is for an overarching music subject portal and intelligent interface to provide a single access point to existing resources and a framework within which other strands of access can be placed, capable of extensive future development. The portal should have "landing places" for various types of users to guide them to relevant sites and information, a guide to using music libraries and how to gain the best use of them, a guide to resources for those with disabilities, links to existing music domain databases, such as *Cecilia* and *Encore!*, a one-stop access point to UK and Irish music catalogues, initially leading to *Ensemble*, *Music Libraries Online* and other data (for example, the British Library's music catalogue, the British Library Sound Archive's Cadensa database, the British Music Information Centre database, and any other discrete music catalogues available), but ultimately providing access to a national union catalogue of music. A link to a "Toolbox" of professional and practical information for music librarians, archivists and curators, with links to relevant websites would provide an efficient tool for the inexperienced working in music libraries and a showcase for new services and initiatives. A link to the IAML(UK & Irl) website would provide links to the Association's work, training opportunities and other professional matters, and to the Association's e-mail discussion list. Links to commercial resources and to other music sites would be quickly accessible. Finally, an interactive "Ask a music librarian..." with e-mail connection to a rota of experienced specialists would provide more personalised help. A sketch of a possible approach follows.

Creation of the portal will demand approximately £10,000 for the development of interface design (including landing places for different user groups), site functionality (database creation, search engine), metadata records, search terminology, software protocol testing, user-testing and evaluation, and for hosting. Content aggregation and personalisation will be facilitated through the use of uPortal software.®

In the longer-term, a permanent host will be needed for the site, and, even more importantly, funding to ensure maintenance and functionality of the site itself and its separate areas, as well as currency of data, updates and additions to existing data, and the development of new data.® This is discussed below.

**Christopher Slater, music tutor, conductor, organist**

*"Invaluable for my professional activities as source of scores, books, orchestral parts and recordings".*

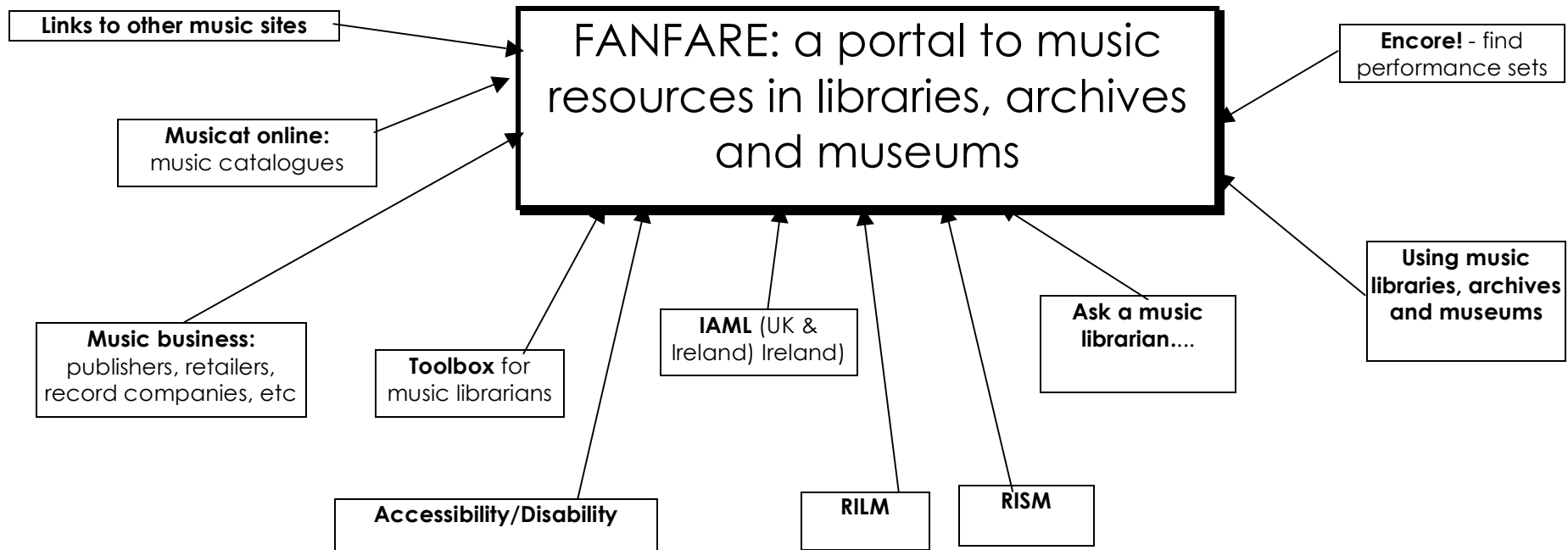
A longer-term aim should be the extension of the portal to link it to similar European (or more distant) portals. This can be facilitated in part through IAML's extensive network of music libraries and archives around the world and through its contacts with the International Association of Music Information Centres (IAMIC), members of whom are already developing the European Music Navigator for

contemporary music. In the long term, only truly international collaboration will provide access to all the music and information which researchers and performers need and enable those who work in music libraries and archives to guide users in appropriate and timely manner.®





| Children | | Students | | Performers | | Performers | | Researchers | | Archivists |  
Amateur Professional Curators  
Librarians



#### **11.4 National Union Catalogue of Music: MUSICAT**

A national union catalogue of printed music and sound recordings is a long-standing need, for users to gain maximum benefit from resources and access to individual items, and to ensure that the collections accessed through the portal lead to solid information and locations. A number of separate critical masses of music records already exist from the *Ensemble* and *Music Libraries Online* projects. Further extensive music data is within the CURL database, in individual music library catalogues and in UnityWeb and Viscount. There is now an urgent need to investigate how this data can be brought together and cross-searching facilitated, and it is suggested that a project to examine this from all angles should be developed in the immediate future to achieve optimum resource discovery at the minimum possible cost.® While some progress might be made through the inclusion of music and recordings in an overarching UK national union catalogue (of book materials and serials), the particular requirements for music searching make a separate catalogue not only highly desirable, but, given the poor quality of so many music records created over the last three decades, a real necessity if users are to find what they require.

#### **11.5 Electronic catalogue records: the universal solution**

For true resource discovery, and to aid collaborative collection management, there is also an urgent need to create one high quality record for every music item held in libraries across the UK and Ireland, which could then be used by other libraries holding that item, and to ensure that every music item is catalogued in electronic form. The *Ensemble* project provided evidence that a collaborative approach could bear fruit. It is essential that funding for the continuation and extension of *Ensemble* is now found and that this new project includes libraries from a variety of sectors, including the music collection at BLDSC, to gain the widest possible range of records for different genres of music. It should not be necessary for libraries around the country to continue to duplicate effort when other collaborative approaches can bring enormous dividends in cost-efficiency, in the production of good quality data and in achieving the maximum possible number of records. *Ensemble* has shown that standards and access arrangements can be agreed on a mutually beneficial basis without excessive cost, and, indeed, at far lower cost than has been the norm.® The scale of the problem is such that a series of projects to address it will almost certainly be necessary and very significant funding streams will have to be found. It might also be possible to fund some of the work by utilising specialist commercial suppliers if high quality records can be guaranteed.®

#### **11.6 A music library network**

The proposals in the foregoing paragraphs will do much to cement together the music library infrastructure in the UK and Ireland, but there are further needs for much stronger links between individual music librarians and libraries: in collaborative collection management of all materials, whether books, electronic resources, printed music or sound recordings; in improved collaboration for training and advice; in joint ventures to secure the best possible development of performance sets management; but, also, in regional and local networks which function well across public and academic sectors and in which strong collections are recognised as centres of excellence, available to all. In order to achieve this, agreements and mechanisms for access and use will need expanding and developing for the long-term and agreements will need to be predicated on robust contractual and financial arrangements. It is to be hoped that the new Regional Agencies, where appropriate in liaison with local arts agencies, will be involved in brokering such agreements so that use can be productive and equitable. However, even at local level much remains to be achieved and authorities and libraries need to take a far more open and pro-active approach to examining how

local cooperation can work for the benefit of all and, most importantly, for the benefit of users. Many such successful arrangements are in place and can be used as exemplars and models. No single authority or institution can be self-sufficient in music, but equally it should be recognised that access to good music resources should be a mainstream consideration, that such access is achievable and that almost all collections are publicly funded from one source or another and should be open, with whatever necessary safeguards, for far more equitable use.®

### **11.7 Funding the vision**

As indicated above, there are a number of ways, nationally, regionally and locally, in which financial arrangements can secure benefits for the future. Funding will continue to be sought whenever opportunities for new initiatives materialise, and this may be workable under the auspices of IAML if an even stronger organisation can be achieved. There are few current funding streams on which to draw, but as future ones arise, IAML will doubtless attempt to make use of them. What is currently absent, and is inherent in all project-based funding, is any sustainable model for the future once projects end. The plans outlined above may well be gradually achievable through project funding, even though some will need extraordinary levels of grant aid which will need to be sought from major funding bodies. However, already, projects which have ended or are reaching their end have no immediate prospect of sustainability. This is a problem not confined to music library projects or to music archive initiatives; it is universal. In the case of music projects, however, most have been achieved with considerable voluntary effort alongside welcome confidence and assistance from funding bodies. Now, projects such as *Encore!* and *Cecilia* and those planned for the future will be short-lived unless patterns of funding for hosting them, maintaining them, updating them and developing them can be devised.®

There is a possibility still that the under-investment over the last decade in music library collections, staffing and infrastructure could be reversed in coming years, as library agendas and priorities change or if the mainstream appeal of music is accepted and individual libraries can promote good collections effectively. At the same time, if libraries could be bold in making collaborative leaps, they could reap the benefits such cooperation can bring, reduce costs significantly, and concentrate on building appropriate collections and providing access to good resources for users. If satisfactory contractual arrangements can be devised between institutions and authorities, without local strengths being impaired and users inconvenienced, progress can be made to more equitable provision.®

However, the question of sustainability of initiatives remains and, if no central reservoir of funding can be found to maintain them, other models will have to be explored. The online resources produced to date have all been envisaged as freely available online, and the funding for them granted on that basis. Their proposers and their funders would doubtless be disappointed if that model could not be adhered to, but in practical terms, without resources to sustain them, other models may have to be examined. The primary objective must be to ensure that the resources constructed continue to be available to music library users for the benefit of research, performance and educational advantage. Whether that access can continue to be free online is a question which deserves exploration. Charged resources are common enough, even in the new, "free" internet age. If every library with a music collection, or in need of access to a music collection subscribed to the service, a workable model might emerge. Users could gain access to the data in libraries or online through their library's website by use of a pin number. For libraries, the advantage of continued access to the data in terms of time saved and information available might well outweigh considerations of cost. The most simple arrangement could be to make access to the portal or to individual data elements within it conditional upon IAML membership. With a

membership fee increased to fund the service, new subscribers would also gain access to the other benefits of IAML membership outlined above. It is estimated that the cost of maintaining, updating and developing the service would be at least £30,000 per annum, including part-time staffing costs. This would require 300 subscribers paying £100 per year, possibly an achievable figure with wide publicity and dissemination of the benefits.

This is not, of course, the only possible model. If the portal and data were accommodated by the Performing Arts Data Service with mediated access, or if Resource, JISC or another central body could provide support, that model could change. If either of those options were explored, it would be necessary to ensure that access would be provided for the whole music and music library community, not just for the academic or public sector. It is suggested that the Access to Music Group as currently constituted enters into further discussion with all interested bodies to explore and test reactions to a variety of possible funding models, seeking advice where necessary.®

### 11.8 Promotion and advocacy

It has become clear in the preparation of this report that far too few music library users and music researchers and far too few libraries, archives, institutions and authorities who should have an interest in the matter know far too little of the progress made in library projects in recent years and of the data already available for use. At the same time, it is equally clear from the quotes volunteered by keen music library users which appear throughout this report that there is much appreciation of the services which music libraries provide and of the staff who supply them. It is now essential that all with an interest in the growth and continuing effectiveness of music libraries and archives make sure that all their services and all the new developments which can extend their ability to improve their services are widely communicated to those who need them. It is equally important that they reach out to potential new users, by initiating relevant services where they are missing and playing an active role in taking their services out into the community so that new generations of users can learn of the possibilities open to them. For this, they will need the support of their managers, the backing of their existing users, and a good measure of determination to overcome the reverses of recent years. They, along with most libraries and library staff in the UK and Ireland will also need resources. It is to be hoped that the Government's stated commitment to education and culture for all will be translated into practice with adequate resources, so that a truly hybrid music library service in all sectors can be achieved and flourish and so that the whole music and music library community - and those who simply enjoy the fruits of their performances, research and study - can continue to be properly supported in their activities.®

**Ralph Vaughan Williams, composer,  
1950**

*"I am very glad to see that in late years the public libraries have woken up to the importance of music as part of our general culture. Many libraries now have a good collection of music scores, but, as you yourselves know, much remains to be done."*

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## APPENDIX 1: THE 1993 MUSIC LIP - RECOMMENDATIONS AND PROGRESS TO DATE

Recommendations in 1993	Progress by 2003
<p><b>1</b> Cooperative schemes must be developed for copies of scores only available on hire to be deposited in libraries for reference purposes.</p>	<p><b>1</b> The British Library receives hire scores from two major publishers and intends to accelerate its programme. Publishers seem willing for scores to be deposited in other legal deposit libraries, which might speed the process</p>
<p><b>2</b> Information on the collections and archives available in the commercial music sector and conditions of access to them must be documented.</p>	<p><b>2</b> The <i>Cecilia</i> project plans to include such descriptions, and a project involving a conservatoire and a publisher is documenting one major archive. Much remains to be done, but a possibility exists for publishers' hire libraries to be included in <i>Encore!</i></p>
<p><b>3</b> This considerable body of material, including the collection held by institutions and associations and popular music materials such as fanzines should be identified, and information made available.</p>	<p><b>3</b> <i>Cecilia</i> will include much of this material, and some fanzines were included in <i>The British Union Catalogue of Music Periodicals</i>, 2<sup>nd</sup> ed.</p>
<p><b>4</b> Mechanisms must be found to achieve a more even balance in the use of performance set collections.</p>	<p><b>4</b> Many attempts have been made, but libraries still report difficulties, and the imbalance in the provision of sets has been highlighted somewhat by <i>Encore!</i></p>
<p><b>5</b> Initiatives are needed to improve provision to users in areas where there is little or no access to music services.</p>	<p><b>5</b> Stocks in many libraries have been reduced or made less accessible over the last decade, thus reducing provision overall.</p>
<p><b>6</b> Regions should endeavour to hold regular meetings of their music librarians to discuss initiatives and resolve problems.</p>	<p><b>6</b> Many regions do hold meetings, and meetings in Scotland and Ireland, not previously common, have taken place.</p>
<p><b>7</b> Music librarians should develop systems for referring users to relevant local sources of information and materials, investigate cooperative initiatives with local music societies and act, where appropriate, as intermediaries between users and user groups.</p>	<p><b>7</b> Many do - and there are now many good websites with such information, but there is room for further "outreach" work. It is probable that the reduction in music library posts which has occurred in the past ten years has made such work more difficult.</p>
<p><b>8</b> Further research is needed to establish what potential exists for cooperation between the music library and commercial music sectors.</p>	<p><b>8</b> No specific research undertaken, but some work in progress or mooted.</p>
<p><b>9</b> Further research is needed into why people do not use music libraries in order to take appropriate action to increase awareness of what is available and provide services to meet their needs.</p>	<p><b>9</b> No formal research project carried out, although some local action taken.</p>

<b>10</b> Guidelines must be produced on undertaking surveys of users of music libraries	<b>10</b> No specific guidelines produced, but surveys in general have become more common and survey techniques better documented.
<b>11</b> Music library managers must be encouraged to undertake surveys of users of music libraries using guidelines developed by appropriate organisations.	<b>11</b> Some now do at local level, but there is no consistent pattern.
<b>12</b> Guidelines must be produced for service objectives, statements of purpose, standards of service and resource levels in music libraries.	<b>12</b> A new culture of mission statements, library plans and service objectives has grown up across the sectors. Resource levels for music are less well documented - where they exist at all - and public library standards still make no mention of music. The EU <i>PULMAN</i> project contains some guidelines.
<b>13</b> Music library managers must be encouraged to develop statements of standards and service objectives using guidelines produced by appropriate organisations.	<b>13</b> As in 12 above
<b>14</b> Every effort must be made to ensure that the provision of music is recognised, and included, as a part of the core library service.	<b>14</b> A former UK Secretary of State confirmed that music is part of the core service in public libraries, but no policy statement has been published, and the position of music remains open to interpretation by some authorities.
<b>15</b> Guidelines for music must be included in the model library charter being developed by The Library Association.	<b>15</b> Some work done, but work on the charter has been superseded.
<b>16</b> The need to employ specialist, professionally-trained staff in music libraries and the benefits accruing therefrom must be advanced at every appropriate opportunity.	<b>16</b> IAML (UK & Irl) has taken every opportunity to stress the importance of specialised staff, but employment of specialists decreases constantly.
<b>17</b> A support and training network for those who are not music specialists but have responsibility for music services must be put in place.	<b>17</b> IAML (UK & Irl) runs regular courses and helped develop through the Music Libraries Trust a CD-ROM package. IAML's e-mail list and Annual Study Weekend also help - when employers will fund attendance.
<b>18</b> The inclusion of courses or modules for music library and information studies in the syllabuses of Library and Information Schools must be actively encouraged.	<b>18</b> The CD-ROM in <b>17</b> above began as a module in the distance learning course at Aberystwyth. Other courses and modules are frequently offered to universities, but take-up is limited.
<b>19</b> Improvements must be made in the availability and range of training courses for existing and prospective music library staff.	<b>19</b> IAML (UK & Irl) runs a wide range of courses, as does Allegro Training, and an annual study weekend, with bursaries available.

<p><b>20</b> Relevant Scottish and National Vocational Qualifications must be supported to provide a gateway for further training for those working in the commercial music sector and in music library and information services.</p>	<p><b>20</b> No known progress.</p>
<p><b>21</b> To ensure that quality services are delivered to users, guidelines must be produced for best practice in the management of printed music and sound recordings collections.</p>	<p><b>21</b> Not yet achieved.</p>
<p><b>22</b> Improvements to existing bibliographic tools must be sought through consultation and cooperative ventures with relevant agencies.</p>	<p><b>22</b> Strenuous efforts made with some providers, sometimes to little avail. The range of good tools, has, however, increased.</p>
<p><b>23</b> Consideration must be given to the kind of information which is required, and its format, in bibliographic networks.</p>	<p><b>23</b> Bibliographic standards were agreed for both <i>Music Libraries Online</i> and <i>Ensemble</i>. <i>Cecilia</i> has also set standards, as has <i>RISM(UK)</i>.</p>
<p><b>24</b> The range of in-house indexes maintained by individual libraries should be explored, and cooperative and exchange mechanisms set up to reduce duplication, particularly for popular song indexes.</p>	<p><b>24</b> <i>Encore!</i> has brought together many in-house catalogues of performance sets. <i>Cecilia</i> is providing links to some handlists . Little progress made on song indexes, although that produced in Plymouth and on the web is a great step forward.</p>
<p><b>25</b> Initiatives to produce a standard numbering system suitable for recordings must be encouraged and supported by appropriate organisations.</p>	<p><b>25</b> While an International Standard Recording Code has been approved by ISO, it covers each take of a recording, not the commercial product.</p>
<p><b>26</b> Support for the adoption of the International Standard Music Number scheme must be provided by all interested parties.</p>	<p><b>26</b> Adoption now almost worldwide - and operating well.</p>
<p><b>27</b> BLDSC must be encouraged to convert its Union Catalogue of Music into machine-readable form.</p>	<p><b>27</b> This is now the British Library Music Collection's priority area for music cataloguing, and it is hoped that the BLDSC collection will benefit from a future <i>Ensemble</i> project.</p>
<p><b>28</b> Music librarians must be afforded opportunities for training and education in information technology and its application in music library and information services.</p>	<p><b>28</b> IAML (UK &amp; Irl), Allegro Training and, occasionally, CILIP run courses, and it is frequently on IAML study weekend programmes. In general, training in some form has been necessary in most music libraries as technology for libraries and their users has come to the fore.</p>

<p><b>29</b> The adoption of existing international standards for the cataloguing of music to an agreed minimum level must be advocated for all libraries in the interests of efficient networking and exchange of data.</p>	<p><b>29</b> IAML continues to press, <i>Ensemble</i> and <i>Music Libraries Online</i> have set standards in line with international ones, but problems still arise as standards are far from being accepted by all libraries. IAML is encouraging the use of MARC 21.</p>
<p><b>30</b> Training opportunities to refresh and develop skills in music and sound recordings cataloguing techniques must be made partners. available.</p>	<p><b>30</b> Allegro Training offers courses, and some in-house sessions were available to <i>Ensemble</i></p>
<p><b>31</b> The particular systems requirements for music and sound recordings cataloguing and information retrieval must be stated and communicated to suppliers and through other relevant channels.</p>	<p><b>31</b> Most work has been done by individual libraries and through user groups, but further progress is needed.</p>
<p><b>32</b> User groups of music librarians using particular automated systems must be set up to discuss problems and initiatives.</p>	<p><b>32</b> Not all users of particular systems have groups and others meet rarely.</p>
<p><b>33</b> Collaboration between institutions where there is specialist expertise available to develop specifications for systems requirements and agreed minimum standards for bibliographic records for printed music and sound recordings must be facilitated and supported.</p>	<p><b>33</b> Much was achieved through <i>Music Libraries Online</i> and <i>Ensemble</i>. The assistance of new music library consultants has also helped.</p>
<p><b>34</b> Standards must be agreed and adopted for the collection of loan statistics, it is still not clear that they are by Regional Library Systems for single scores and performance sets, so that traffic flow and usage can be accurately reflected.</p>	<p><b>34</b> While CONARLS and SCONUL do gather wholly satisfactory for music loans.</p>
<p><b>35</b> Research into the most effective in- house routines for the handling of inter- library loan requests for single scores and performance sets in libraries must be undertaken and better strategies and systems devised.</p>	<p><b>35</b> Some work has been done, but needs to be taken up again. A revised reprint or web version of <i>Sets of Vocal Music: A Librarian's Guide to Inter- lending Practice</i> is under discussion - to include orchestral sets as well.</p>
<p><b>36</b> All Regions must be encouraged to publish union catalogues of vocal sets, and all those libraries with collections of orchestral sets must notify additions to stock to BLDSC for inclusion in BUCOS.</p>	<p><b>36</b> Success almost complete thanks to <i>Encore!</i> A facility also exists within that for additions to stock - dependent upon contributing libraries sending in their data.</p>

<p><b>37</b> To improve access to alternative sources of supply, all Regions should be encouraged to include in their vocal sets catalogues those held in academic libraries.</p>	<p><b>37</b> Some of the main academic libraries do now add their holdings to <i>Encore!</i></p>
<p><b>38</b> Published guidelines on the handling, administration and inter-library lending procedures for vocal sets must be adopted.</p>	<p><b>38</b> See <b>35</b> above, although adherence is far from universal.</p>
<p><b>39</b> Guidelines for the handling, administration and inter-library lending of orchestral sets should be prepared and published.</p>	<p><b>39</b> See <b>35</b> above.</p>
<p><b>40</b> Research into the most cost-effective strategies for satisfying inter-library loan requests for single scores, taking into account all hidden costs, needs to be carried out and guidelines for best practice produced.</p>	<p><b>40</b> No formal progress.</p>
<p><b>41</b> Pilot schemes for the inter-library lending of sound recordings must be encouraged and supported.</p>	<p><b>41</b> No formal schemes piloted, but GLASS in the London area still exists and there are some local schemes. The IAML (UK &amp; Irl) discussion list is also sometimes used for this purpose.</p>
<p><b>42</b> A national strategy on charging for the inter-library lending of performance sets must be developed with the aim of producing an equitable and workable code of practice.</p>	<p><b>42</b> Several attempts to agree a strategy at national level were made during the 1990's, and many libraries still adhere to this. Others, however, many of them suppliers with major collections, withdrew or refused to join the scheme and set their own charges. The issue is still hotly contested.</p>
<p><b>43</b> The potential for cooperative links with music societies and institutions must be investigated, especially regarding documentation and access to collections of music proved successful, and sound recordings they may hold.</p>	<p><b>43</b> Much progress has been made via <i>Cecilia</i>. Collaboration with <i>Making Music</i> (formerly the <i>National Federation of Music Societies</i>) has not yet</p>
<p><b>44</b> Music library managers must be encouraged to undertake surveys of the use, or otherwise, made of music library services by local choirs and orchestras.</p>	<p><b>44</b> The extent to which this has happened is not documented, but IAML(UK) undertook its own, limited national survey in 1977.</p>
<p><b>45</b> Further research is required to investigate potential cooperative links with music publishers and other commercial bodies, and to provide information on the extent of their collections and potential access to them.</p>	<p><b>45</b> <i>Cecilia</i> hopes to include as much data on archives and collections as possible. It is helpful that some publishers are IAML members, and IAML liaises regularly with the Music Publishers Association.</p>

<p><b>46</b> Research needs to be carried out into the extent of other collections such as those and centres in 1995 gleaned few responses. A 1996 in schools, music centres and churches, and possibilities for collaboration investigated.</p>	<p><b>46</b> A short survey of collections in music schools thesis on Anglican cathedral collections provided much data, and <i>RISM(UK)</i> is planning to record manuscript holdings in cathedrals and churches in its next phase.</p>
<p><b>47</b> Strategies to identify, document and to safeguard publishers' and other archives must be developed as a matter of urgency.</p>	<p><b>47</b> One current project will document the holdings of one music publisher, but strategies to advance further documentation have proved elusive.</p>
<p><b>48</b> Funding for the research necessary to produce a second edition of the <i>British Union Catalogue of Music Periodicals</i> must be sought.</p>	<p><b>48</b> Research undertaken by IAML(UK). Second edition published in 1998.</p>
<p><b>49</b> A mechanism similar to that of the BLDSC's former Gifts &amp; Exchange service must be developed for music to ensure that significant items surplus to requirements in any one music library can be offered to others in the UK and Ireland and overseas.</p>	<p><b>49</b> No new formal mechanism has evolved but discarded items are often offered to others on the IAML discussion list, and many libraries have sent consignments of material to Central and Eastern Europe, South America, Africa and the Middle East.</p>
<p><b>50</b> A strategy to provide a national music library through cooperative partnerships between the major music collections in the UK and Ireland, allied to the integration of their databases, must be developed.</p>	<p><b>50</b> Every opportunity has been taken to advance this through projects such as <i>Ensemble</i> and <i>Music Libraries Online</i>, and in cooperation with the British Library. A bid for a project towards a National Union Catalogue of Music was prepared in 2002 but was not successful.</p>
<p><b>51</b> The potential for further cooperation between the United Kingdom and the Republic of Ireland must be explored in more depth.</p>	<p><b>51</b> IAML (UK) joined with Irish music libraries to form IAML (UK &amp; Irl) in 2002. Further contacts are being actively explored.</p>
<p><b>52</b> Further exploration is needed of what possibilities exist for funding to be obtained for libraries whose services to the music community are exceptional and which serve as national or regional centres of excellence and provision.</p>	<p><b>52</b> It has not proved possible to advance this in practical terms, but it is hoped that the new regional agendas will inform the process for the recognition of music library centres of excellence and provision.</p>
<p><b>53</b> Existing partners in the project should be invited to provide resources to support an interim development group which could take steps to ensure that discussions and work on the recommendations in the written statement are carried forward.</p>	<p><b>53</b> IAML (UK) made a number of approaches and applications to partners and funding bodies to fund a group, but ultimately continued the discussions and work though its own resources and made or assisted in funding applications for specific projects as the opportunities arose.</p>



## APPENDIX 2: PARTNERS IN CONSORTIUMS –

### *Music Libraries Online and Ensemble*

#### **MUSIC LIBRARIES ONLINE:**

**Primary partners:** Birmingham Conservatoire, Guildhall School of Music and Drama, Leeds College of Music, Royal Academy of Music, Royal College of Music, Royal Northern College of Music, Royal Scottish Academy of Music and Drama, Royal Welsh College of Music and Drama, Trinity College of Music.

**Secondary partners:** University of Birmingham, Oxford University Faculty of Music, University of London (Senate House), University of Huddersfield, Birmingham Central Library, Westminster Music Library, British Music Information Centre.

#### **ENSEMBLE:**

**Primary partners:** Birmingham University, Birmingham Conservatoire, Cambridge University, Edinburgh University, Glasgow University, London University, Manchester University, Nottingham University, Oxford University, Royal Academy of Music, Royal College of Music, Royal Northern College of Music, St. Andrews University, Southampton University.

**Secondary partners:** British Library, Royal Scottish Academy of Music and Drama.

**Proposed partners in next phase:** Birmingham Central Library, Manchester Public Library, Westminster Music Library, British Library Document Supply Centre (Music Section).

**Brian Redfern in  
"Organizing Music in  
Libraries"**

*"There are four factors  
which affect the  
organization of material  
in music and  
gramophone libraries.  
These are: money, time,  
people, material ... the  
last two require the most  
attention, but the factors  
of time and money  
should not be neglected,  
for they affect the  
quantity and quality of  
the service ."*

### APPENDIX 3: EUROPEAN AND OTHER INTERNATIONAL PROJECTS

**CANTATE** was a European Commission project which began in 1995 and examined computer access to notation and text in music libraries. An 18-month project surveyed music libraries and the music publishing industry, studied music encoding methods and liaised in their development, specified the system architecture and produced a model of such a system. A full description is available on the CANTATE website.<sup>28</sup>

**EUROPEAN MUSIC NAVIGATOR**, funded by the European Commission's Culture 2000 programme, is being developed by members of the International Association of Music Information Centres to provide access to contemporary repertoire and information on contemporary music.<sup>65</sup> It will act as a portal with good quality content, aided by a music thesaurus to improve search results. The project is expected to end in 2004.

**HARMONICA**, again an EU-funded project from 1997-2000, was sub-titled *Music in Modern Society: a case for a reassessment of the role of music libraries, music archives and audiovisual collections*.<sup>76</sup> It considered the organisation of music libraries and their information, users and potential users, and the technologies of recording and preservation. Its main recommendations were the need for: "an in-depth survey of users' needs ... in the music library and on the internet"; "developing the domain of Music Information Retrieval (principles, methods, tools)"; "ensuring maximal inter-connectivity between music libraries with a minimal set of constraints ...; research into a minimal "core" of standards to allow such inter-connectivity"; and "defining recommendations for publishers to include computer-readable metadata in their products ... and on the network, with a proposed standard". It added: "The library could become one of the commercial outlets for the music industry and publishers, for the exploitation of its collections. Internet guidelines should be established by which libraries should allow users to download music ..., the library being empowered to levy costs payable to the appropriate rights collections societies".

#### **HOFMEISTER XIX**

*Hofmeister* was primarily a monthly (or bi-monthly) publishers' listing of recent and forthcoming music publications and recorded the activities of over 550 publishers in more than 20 countries, with the emphasis on German-speaking countries. It is probably the largest bibliography of music ever published during the 19<sup>th</sup> century and, indeed, continues to flourish today as the *Deutsche Nationalbibliographie*. In addition to being an invaluable dating tool for printed music of the period, *Hofmeister* also enables an insight into musical tastes and trends. The aim of the *Hofmeister XIX* project is to produce a text-based database of the information contained in *Hofmeister* for the period 1817-1900, and to facilitate computerised searching with the aid of additional enhancements.

**JUKEBOX**, supported under the European Library Plan from 1993 - 1996, aimed to set up and test a pilot system for a library service which would give library users in remote locations access online to sound recordings in various European sound archives.<sup>102</sup>

**MIRACLE** was another EU-funded project for Braille music which ran from 1999-2001, the overall aim of which was to build a virtual online library of music in alternative formats, an aim which was substantially met. The project's resulting catalogue can be viewed on the website.<sup>124</sup>

**David Blunkett, as  
Secretary of State for  
Education and  
Employment, foreword to  
"The Learning Age":**  
"As well as securing our  
economic future, learning  
has a wider contribution.  
It helps make ours a  
civilised society, develops  
the spiritual side of our  
lives and promotes active  
..."

**MUSICNETWORK**, funded by the European Commission, is an interactive music network for music and multimedia technologies, providing expert information and services for those in the music industries, libraries and archives, content providers, music and IT associations, educational institutions, collecting societies, content distributors, legal bodies and end users, in order to exploit the potential of new technologies, tools, products, formats and models. It is a lively forum and its working groups should be key players in developing knowledge, practices and standards in the field.<sup>132</sup>

**PULMAN** (*Public Libraries Mobilising Advanced Networks*), funded by the European Commission from 2001 to 2003, involved 36 different countries and aimed to promote the agenda of public libraries in the digital age, through cooperation to deliver high-quality, modern and innovative services to communities and to assist in identification of technological opportunities in this work. Digital guideline manuals were produced for social, management and technical areas of work, many of which overlapped in content, and included one for access to music and non-print materials, which was constructed by IAML and involved an extensive survey of the current situation of music libraries and good practices.<sup>149</sup> A final conference in Portugal in March 2003 presented a manifesto (the Oeiras Manifesto - the PULMAN agenda for e-Europe) urging sufficient funding and support at national and local level, "to enhance the role of public libraries as vital building blocks in meeting the objectives of the e-Europe action plan, by accelerating their development as centres of access to digital resources" and "to meet the needs of all citizens in the information society through modern public library services, by encouraging take-up of the policies and practices promoted by the PULMAN network. Specific proposals centred on democracy and citizenship, lifelong learning and economic and social development. The digital guideline manual for music identified policy issues, good practice and a future agenda.

**WEDELMUSIC** (*Web Delivering of Music Scores*) operated as a project from 2000 - 2002, but continues as a strong network of participants and others interested. To date it has achieved "a uniform model for the distribution for interactive music, including audio, images and symbolic aspects; protection technologies for secure delivering of music; viewers, players and analysers for sighted and blind people ...; tools (servers and clients) for distributing via the internet and managing music in libraries, music schools, etc.; validation of the model defined by using tools and trial components".<sup>195</sup>

## **APPENDIX 4: CORE COMPETENCIES FOR MUSIC LIBRARIANS**

*prepared by David Hunter (University of Texas at Austin) on behalf of the Library School Liaison Subcommittee of the Music Library Association, April 2002, and reprinted with permission.*

### Professional Ethos

#### Music librarians:

- Work to advance the goals of their employing organizations;
- Recognize the diversity of musics, library users (the client group), staff and the wider community, and encourage all in their musical endeavours and enquiries;
- Are committed to excellence in all areas and service;
- Continually assess the effectiveness of provided and potential materials and services;
- Are effective communicators
- Participate in the professional community.

### Training and Education

#### Music librarians have:

- Course work at higher education level in music;
- The ability to read music;
- Education at the graduate level in a library and information science;
- Knowledge of a language in addition to English;
- Experience as a performing artist;
- Familiarity with a variety of research methods.

### Reference and Research

#### Music librarians:

- Are highly knowledgeable concerning the content of information resources in any format;
- Are highly knowledgeable concerning information access;
- Develop and employ a variety of information delivery systems, as appropriate to each user;
- Constantly evaluate the quality of information sources;
- Create indexes, catalogs, finding aids, brochures, exhibitions and bibliographies (whether print or electronic) to enhance access to local collections or to a body of music or music literature;
- Provide accurate answers (within the limits of the source materials).

### Collection Development

#### Music librarians:

- Develop collections to meet the needs of users (both present and future) regardless of format;
- Keep abreast of changes in the artistic, business, scholarly and publishing aspects of music;
- Improve the capability of the library by obtaining access to remote databases;
- Ensure sufficient funds are available for acquisition and preservation of materials;
- Maintain strong ties with vendors;
- Evaluate individual items in collections for continuing relevance;
- Participate in digitization projects to ensure the long-term preservation and wider dissemination of material.

### Collection Organization

#### Music librarians:

- Ensure that materials are housed and organized to meet the needs and expectations of users and organizations;
- Ensure that cataloguing and/or listing meets applicable standards;
- Participate in the sharing of catalog data;
- Ensure that users have appropriate access to materials;

- Ensure that users have access to catalog data;
- Work to improve library data systems, with a goal of integrating circulation, acquisition, and catalog information.

#### Library Management

##### Music librarians:

- Control the budget for all aspects of their libraries, including staff, acquisitions, maintenance, and information and audio technology;
- Create both short and long term plans to ensure optimal use of facilities, materials and services, and provide the necessary vision for accomplishing change;
- Hire, train, supervise and evaluate staff in an environment of trust and respect;
- Ensure that staff continue to receive training by providing access to continuing education and other opportunities for improving skills and knowledge;
- Identify and obtain sources of funding, both from within and outside of the organization;
- Provide leadership not only within the library but also in terms of information provision to the organization of which their library is a part;
- Seek partnerships within and without the organization that will assist with accomplishing missions and goals;
- Ensure that there are no barriers to access.

#### Information and Audio Technology and Systems

##### Music librarians:

- Are familiar with developments in hardware, software, and networking, and the integration of systems and media;
- Recommend, plan, implement and evaluate the installation of relevant information and audio technology and systems;
- Use information and audio technology to enhance services and information delivery.

#### Teaching

##### Music librarians:

- Educate users (actual, virtual and potential), administrators, and donors through all appropriate means, including paper, email, websites, classes, demonstrations, presentations, individual consultation, radio, television, recordings, performances, exhibits;
- Work with faculty and teachers, performers, and listeners to redesign curricula and assignments that are effective, to create interesting performances, and to aid life-long learning;
- Promote the effective use of all technologies;
- Provide guidance on the materials, services, and information to which users have access.

## APPENDIX 5: METHODOLOGY AND MEETINGS

The timescale for the production of the report precluded a very wide-ranging literature search and in-depth analysis of all relevant literature, although much of the literature specifically relating to music libraries and archives was already known to the authors. Recent dissertations and papers by younger colleagues, Carl Dorney, Eileen O'Brien, Rupert Ridgewell and Verity Steele (works listed in the bibliography) , provided much vital up-to-date information through the thorough surveys they had undertaken. Work was also assisted by two recent publications in the field: *Information Sources in Music*, edited by Lewis Foreman, and *Music Librarianship in the United Kingdom*, edited by Richard Turbet, a volume to celebrate 50 years of IAML's work in the UK.

To supplement the work outlined above some 450 questionnaires were sent to staff in university music departments and (more limitedly because of the large numbers involved and more irregular working patterns) to staff teaching in conservatoires. In addition, a comprehensive internet and telephone survey of public library music services was undertaken to establish their range and depth of service. This is the first such far-reaching survey for many years and provides a body of up-to-date information never previously available. Additionally, a number of music librarians around the country solicited their regular users' views on the quality of their music library service. Some of the resulting quotes, all of which were positive, are scattered through the text.

Discussions on the IAML (UK & Ireland) e-mail list were initiated, with useful reports on current services and concerns and suggestions for action required in the sector. Relatively few face-to-face meetings were possible in the research period, owing to the short timescale, but much discussion was carried out by e-mail and telephone.

In the course of preparation of this report, the IAML (UK & Ireland) Executive Committee met twice formally in January and April. In February, many members of the committee attended a brainstorming weekend to discuss issues and items for inclusion in the report and to debate ways forward. An outline of the report was presented to the IAML (UK & Irl) Annual Study Weekend in April, and some IAML members attended more detailed discussion periods on two consecutive days, productive sessions which helped to produce a framework for conclusions.

The Access to Music Group met formally in February and communicated by e-mail at other times. Members of the group met Geoff Warren once to discuss regional initiatives and their relationship with national planning. Stuart Brewer attended the January meeting of IAML (UK & Ireland) to outline Resource's WILIP (Wider Information and Library Issues Project) and to debate a range of discussion topics. Pam Thompson attended the final meeting of the PULMAN project in Portugal. Members of the Access to Music Group met Catherine Owen of the Performing Arts Data Service three times and Pam Thompson met Matthew Dovey of Oxford University Computing Centre once to discuss technical issues.

Conservatoire librarians met once and discussed issues surrounding conservatoire libraries and planning. Pam Thompson spoke at the annual conference of the National Association of Music in Higher Education and gained valuable comments, and at the annual meeting of academic music librarians.

One meeting and some e-mail correspondence took place with Deborah Raddon to discuss the possible inclusion of further (non-public) music libraries in WILL (What's in London Libraries) and other issues of mutual concern such as LiL (Learners and Libraries in London). Andrew Stevens of Resource and Pam Thompson met to discuss development planning in the wake of publication of *Framework for the Future*. Jan Wilkinson, Leeds University Librarian, met Pam Thompson to discuss CURL's resource management programme. Chris Banks and Pam Thompson met Tom Miles and Stephanie McKenna of the British Library to discuss "Full Disclosure" issues. Pam Thompson met the Board of the British Music Information Centre. Planning for music was discussed in the context of information planning in general at a meeting of the National Forum for Information Planning.