

**International Association of Music Libraries,
Archives and Documentation Centres**

United Kingdom and Ireland Branch

founded 1953



Annual Report 2014



Recipients of the IAML (UK & Irl) Excellence Award 2014 with Prof Jan Smaczny, chair of the Award Panel (back row, 3rd from left). See p. 19-20 for full details of the award winners (including citations).



A new team presides at the 2014 AGM: Monika Pietras (Treasurer), Peter Baxter (President), Roy Stanley (General Secretary)



Pia Shekhter (Secretary General, IAML) at the 2014 ASW in Cambridge

Contents

President's report	Peter Baxter	4 - 6
Conference Committee	Frances Metcalfe	7 - 9
Encore!	Ruth Hellen	9
Courses & Education Committee	Geoff Thomason	10
Documentation Committee	Rupert Ridgewell	11
Cecilia & Concert Programmes Project	Susi Woodhouse & Rupert Ridgewell	12 - 13
IAML (UK & Irl) Library	Susi Woodhouse	13
Trade and Copyright Committee	Claire Kidwell	14
<i>Brio</i>	Katharine Hogg	15
Publications	Almut Boehme	16
Website, Listserv & Social Media	Antony Gordon	16
Music Libraries Trust	Edith Speller	17
Prizes		18
Excellence Award for Music Libraries 2014		19 - 20
IAML (UK & Irl) Executive Committee 2014		21
Committees 2014		22
Working Groups 2014		22
Trustees & Officers of the Music Libraries Trust		23
Membership		23
Affiliations to other organisations		23



Left: Ruth Walters leads the singing at 'The Last Post', a 'Behind the Lines' event at Westminster Music Library, November 2014
 Right: 1940s social dance class at National Music Libraries Day, Bournemouth, 8 February 2014

President's Report

Peter Baxter



2014 was another really busy year for the Branch which, as ever, has been doing its best to ensure it is well run, it supports its members, it provides inspiring courses and conferences, and its publications are stimulating and informative.

It's also been a year of highs and lows. From the excellent Annual Study Weekend, another round of Excellence Awards, and the first ever National Music Libraries Day to the withdrawal of interlibrary loan services by two library authorities and reviews affecting the future of several music libraries that could also have an impact on the service provided by other libraries.

The Annual Study Weekend (ASW) at Fitzwilliam College, University of Cambridge was one of the best I can ever remember! The new format meant it was action-packed with a large number of interesting, stimulating and educational sessions; several opportunities to explore libraries before, during, and after the conference; and lots of live music! The college gardens made it a beautiful location and we were absolutely delighted to

welcome Barbara Mackenzie, IAML President and Pia Shekhter, Secretary General of IAML who joined us for the weekend. Their presence added to the wonderful atmosphere, which was also enhanced by the very successful seminars for academic and public librarians held immediately before the ASW. It was gratifying to see 14 libraries and 4 librarians receive an Excellence Award in recognition of their great work, and we are very grateful to Frances Metcalfe for administering the scheme and Jan Smaczny (Professor of Music at Queen's University, Belfast) for chairing the independent panel of judges and presenting the awards in Cambridge.

Our Diamond Jubilee celebrations came to end at the ASW with another performance of *Orpheus with his Lute* by Howard Skempton. This was performed together with some other pieces immediately after the annual dinner by The Erasmus Chamber Choir conducted by Francis Knights. It was a magical performance and everyone was invited to sing a round at the end of the concert. The sense of occasion was further enhanced when Pia sang a Swedish folksong and Barbara Mackenzie presented the Branch with a brass handbell made at the famous Skultana factory in Sweden. *Orpheus with his Lute* was published by Oxford University Press in 2013 and the Branch sent 30 vocal scores of the piece to 10 libraries throughout the UK and Ireland. It was also included on the Choral Highlights 2014 CD released by the publisher. It is a moving piece that deserves more performances.

The first ever National Music Libraries Day was held on Saturday 8 February 2014, the same day as National Libraries Day, and was established to further highlight the wonderful music libraries throughout the country. The large range of activities organised by the Bournemouth Music Library and the Somerset Performing Arts Library were particularly impressive and it is hoped it will grow over the years.

President's Report (contd.)

The Branch submitted evidence about the value of music libraries and their staff to Leicestershire Libraries, the Sieghart Review of Public Libraries, and the working group developing the National Strategy for Scottish Public Libraries. I also attended a stakeholders meeting regarding the future of Somerset Performing Arts Library and we assisted a journalist, Fiona Clampin who wrote a passionate article about the importance of interlibrary loans in the June 2014 issue of *Classical Music*. At times like these when there is so much pressure on music libraries it is good to know that IAML (UK & Irl) is striving to support and inspire the staff that work in those libraries and also promote the value of music libraries.

Making Music and its members gave substantial support to music libraries during the year and the Executive Committee met their Chief Executive, Barbara Eifler, to discuss what can be done to support libraries under review. In addition to submitting evidence about the importance of these libraries, they have also been alerting the media, attending meetings, and encouraging their members to lobby and participate in consultations. They also published an article about the importance of interlibrary loans in the Spring 2014 issue of *Highnotes* and they carried out a survey of music libraries in November to obtain more information to help them with their campaign to support music libraries. They gave the Branch a free display stand at both their spring and autumn conferences, and it was really good

that the Yorkshire Music Library also had a stand at the autumn conference in Derby on Saturday 11 October 2014. The Branch is signatory to the Making Music information sheet about hiring music from music publishers and I am writing a similar sheet about hiring music from public libraries.

It was really wonderful that BBC Radio 6 Music celebrated music libraries for two weeks in November (8-21) and made a special effort to mark the reopening of the newly refurbished Manchester Central Library together with Radio 3. The broadcasts were promoted across the BBC radio networks and articles about it were published in *CILIP Update* and other publications. Charlotte Jones from the Barbican Music Library, myself, and Matthew Woodward from Leeds Music Library were interviewed on the Steve Lamacq show and the final programme came from the British Library in London and featured staff from the Sound Archive.

The IAML annual conference in Antwerp was another highlight of the year, with lots of interesting presentations, working group meetings, library visits, and live music! Presentations included such topics as sheet music on tablet computers, social media in public libraries, crowdfunding, Wikipedia, and musical activities with children in public libraries. Once again, it was really nice to support members of IAML (UK & Irl) who were giving presentations.



National Music Libraries Day, Somerset



National Music Libraries Day, Cardiff

President's Report (contd.)

The topic that dominated the conference, as it did last year, was the restructuring of the organisation. Changes to the Constitution and Rules of Procedure were approved (thus abolishing the Council and leaving a two-tier structure of Board and General Assembly) and an Ad Hoc Committee on Organisational Structure was established to look at other levels in the Association to ensure they are focusing on the right things. As usual, the conference and international organisation could not continue without the work of many members of this Branch and I am very grateful for all their work. Congratulations are also due to Claire Kidwell who has taken over from Helen Faulkner as Chair of the IAML Copyright Committee and Antony Gordon who has become Chair of the new Conference Committee.

I was delighted when Karen McAulay agreed to become convenor of the Website Working Group. She re-formed the group and re-examined all the information, and they are now planning the way ahead. It is quite a task and we are all looking forward to seeing a new website in the near future.

The Finance & Administration Committee started an organisational review of the Branch in October 2013 and Susi Woodhouse was co-opted to assist. The only changes approved by the Executive Committee at their meeting on 14 July 2014 were a reduction in the number of meetings of all committees, a more streamlined agenda for the meetings of the Executive Committee, and

the establishment of a Communications, Public Relations and Publications Committee (CPRP). Most of these proposals have already been implemented and it is hoped to establish the CPRP Committee in 2015.

Two people stood down from the Executive Committee of IAML (UK & Irl) in 2014: Kathryn Adamson (IAML Board Member) and Susi Woodhouse (Elected Member). Both of them have made an enormous contribution to the Branch over many years, including their terms as President, and we are immensely grateful for all their hard work and their continued support.

There were also changes in other Committees and Working Groups and I was very pleased to welcome Frances Metcalfe as the new Chair of the Conference Committee; Adrian Yardley as the new Convenor of the C.B. Oldman Prize Committee; and Karen McAulay as the new Convenor of the Website Development Working Group and the E.T. Bryant Prize Committee. I was also glad that Graham Muncy stayed on the Conference Committee as Local Representative after organising many excellent ASWs; Charlotte Jones became the new member of the C.B. Oldman Prize Committee; and Helen Mason became the new member of the E.T. Bryant Prize Committee.

As ever, I am very grateful to everyone who gives their time to ensure that the valuable work of the Branch continues!



National Music Libraries Day, Bournemouth



'Behind the Lines' summer school, Westminster Music Library

Conference Committee

Frances Metcalfe

The 2014 Annual Study Weekend was held in the great university city of Cambridge and provided opportunities for delegates to enjoy the unique cultural heritage which the city offers. The accommodation at Fitzwilliam College, on the outskirts of the city, proved a peaceful oasis in this busy city and attracted a 100% satisfaction score from delegates.

Following delegate feedback from the previous year the 2014 ASW followed a new condensed format with the core ASW running from midday Friday to midday Sunday with the opportunity to join optional tours and library visits on the Thursday and the Monday. This new format meant a packed programme but also enabled costs to be kept down. It also made it easier for delegates to attend as the conference impacted less on work time. The new scheduling proved popular with delegates and will be continued in coming years.

The new format also programmed both the public and academic music libraries' seminars (organised by the Courses and Education Committee) for the Friday afternoon, running into the ASW. By linking the sectoral seminars to the ASW it was hoped that this would add value to the ASW itself, and encourage higher attendance at both the sectoral seminars and the ASW. This certainly proved to be the case, with the academic seminar in particular benefitting from higher attendance.

As in previous years the presentations provided a mix of practical, musicological and strategic topics as well as opportunities to enjoy live musical performance.

On Friday evening we were treated to a very informative session by Matthew Gunn, County Music Organiser for Cambridge, explaining the role of Music Education Hubs in coordinating the strategic commissioning and development of musical activities with the aim of improving musical engagement in schools and among young people. To end the evening delegates removed to the modern college Chapel at Fitzwilliam to enjoy a magical recital on the harpsichord by Francis Knights, Director of Music at Fitzwilliam College, who performed a selection of Cambridge musical treasures from the Fitzwilliam Virginal Book.

The new condensed format made Saturday's programme a busy one. The morning began by giving delegates a choice of professional visits to a range of library collections across Cambridge – Cambridge Central Library, Christ's College Library, The Pendlebury Library at the Faculty of Music, and Queen's College Old Library. It was a wonderful opportunity for some to have a first glimpse of the city and to sample the rich library collections located here.

Delegates gathered back together later in the morning for a presentation looking at Digital Trends and the British Library brought by Richard Chesser, Head of Music at the BL, and Andra Patterson from Europeana Sounds. This forward-looking conference thread introduced the digitization and online publishing of manuscripts held by the BL, legal deposit challenges of digital materials, using “digital” for research, and enticingly floated the possibility of creating a “Google Music” online sheet music site. Digital developments and their impact on music services and provision is a subject which I am sure will be revisited over succeeding ASWs.



Conference Committee (contd.)

The IAML (UK & Irl) Excellence Awards – recognising both individual and corporate excellence – were presented at the end of Saturday morning. Fourteen institutional libraries and four individuals received the Award in 2014. (Was it really only lunchtime on Saturday? - and already we had enjoyed a packed programme!)

After the usual Annual General Meeting and awarding of the Oldman and Bryant Prizes delegates were treated to two more informative and illuminating presentations – IAML (UK & Irl)’s own Susi Woodhouse (local rep for the Cambridge Conference) bringing a history of music making at the now defunct Black Bear Club in Cambridge, then Samuel Fieldhouse and Jo Blyghton from the National Jazz Archive bringing an animated and enthusiastic picture of the collection and outreach activities of that organisation.

Sandwiched between these two presentations was a series of “Quick Fire Rounds”- another new departure for the 2014 ASW - where delegates were given the choice to sign up for three out of six short (15 minute) informal presentations on topics ranging from Developing an Active Friends Group to the Importance of Learner Development. This new, more relaxed session, providing a more interactive format for delegates, proved popular and again will be repeated with some minor tweaking in order to reduce the noise levels as sessions ran concurrently.

Saturday evening closed with an excellent Annual Dinner and then a second musical treat as the Cambridge-based Erasmus Chamber Choir, conducted by Francis Knights, performed a concert of choral pieces including the second performance of Howard Skempton’s setting of *Orpheus with his Lute* – commissioned for the IAML (UK & Irl) Diamond Jubilee celebrations. The choir also encouraged the delegates to join in a mass performance of a Cambridge catch – the first performance since the early 1800s!

Sunday morning continued the busy and varied programme with Ros Edwards, Service

Development Co-ordinator at the Henry Watson Music Library in Manchester, giving a history of the library’s founder, Henry Watson, as well as describing something of the newly refurbished library collection of 2014. Claire Kidwell from the Jerwood Library then gave a concise overview of the new developments in copyright legislation, and the conference closed with an inspiring account of the *Behind the Lines* programme - a year-long project inspired by the centenary of the First World War and focusing on musicians active at that time, building on the existing partnership between Westminster Music Library and the Royal Philharmonic Orchestra, and funded by Arts Council England. Ruth Walters, Music Coordinator from Westminster and Ruth Currie from the RPO shared their insights from the project regarding fundraising and grantwriting.



Richard Buxton, Bookings Secretary, with the Diamond Jubilee banner on its last official outing

Conference (contd.)

The combination of the new format, beautiful location and varied programme attracted a high number of delegates and we were particularly pleased to welcome two of our colleagues from “Big” IAML – Pia Shekhter from the University of Gothenburg in Sweden and Barbara Dobbs-Mackenzie, the President of “Big” IAML.

Such a successful conference could not have been achieved without the hard work of the conference committee to whom I would like to record a huge “Thank-you” for making the conference such a success – Graham Muncy (still Conference Chair for 2014), Charity Dove (Programme Secretary), Richard Buxton (Bookings / Finances), Loukia Drosopoulou (Speakers), Jane Henshaw (Secretary) and Susi Woodhouse (Local Rep).

Following the 2014 ASW Charity Dove stood down from the committee and I would like to record my thanks for all her hard work, enthusiasm and creativity over her time on the committee. Also Graham Muncy’s six-year term as Conference Chair ended after the 2014 ASW and, again, I would like to record a huge vote of thanks for all his hard work and leadership over those years. Thankfully Graham is remaining on the committee to support me as the “newby” Chair while I find my feet!

The Committee would also like to record our thanks to Katharine Hogg at the Gerald Coke Handel Collection for her continued hospitality in allowing us to hold our committee meetings there.

Planning is already well underway for the 2015 ASW to be held at Aston University, Birmingham, on April 10th-12th 2015.

Encore!

Ruth Hellen

Thanks to grants from Executive and MLT, Ceri Mann is continuing work on updating Encore. She has been incorporating updates and amendments from many libraries, including Hertfordshire and Essex, which are very large collections. She has also been merging records to reduce the total number of entries. Library collections change constantly, so we still need you to send your updates - as usual, little and often is preferable to occasional large chunks. Please send your updates to ceri.encore@gmail.com

Malcolm Jones has been concentrating on correcting format and coding errors; these will always creep in when records arrive from so many varied sources, so this work will make the transfer to MARC21 easier. He is also continuing to de-duplicate entries as much as possible. This is a long-term project, carried out on an entirely voluntary basis.

We recognise that Encore is, if anything, more important now than ever before, as library budgets become even more stretched. The Encore Project Group and the Executive Committee will continue to search for a long-term solution to the sustainability and currency of the database. In the meantime the work goes on, thanks to Ceri, Malcolm, and all those who send their data.



Performance sets at Surrey Performing Arts Library

Courses and Education Committee

Geoff Thomason

The Courses and Education Committee is responsible for devising and delivering training in various core skills in music librarianship in the UK and Ireland. These are primarily courses aimed at library staff involved with the provision of a music service but who might otherwise have no musical background, but also include presentations to students of Library and Information Studies. The increasing cuts to specialist music posts, particularly in the public sector, have in recent years made the work of the Committee increasingly important. Consistently positive feedback from attendees amply demonstrates a continuing need for our courses and the high regard in which they are held.

Music for the Terrified remains our most popular course. It introduces attendees to the terminology and language of music and also covers basic music catalogues, copyright issues and online resources. This year we delivered it as an in-house course in Manchester for the North West Libraries Interlending Partnership, which is based in Preston, Lancs. Bespoke in-house courses, which are given in response to requests from individual institutions, are growing in popularity and we also have plans to present several in 2015.

Our own interlending course, *Success with inter-library loans*, was given – appropriately enough – at Boston Spa in June. *Virtuoso skills*, which moves on from *Music for the Terrified* to address more high level music enquiries, was presented at Surrey Performing Arts in July. In September Surrey also hosted one of the library visits which we periodically arrange; its appeal might not have been unrelated to the fact that Surrey Performing Arts is located in Denbies Vineyard. A new departure this year was a course in *RDA for music cataloguing*, given by colleagues at the British Library in June. This proved so popular that we had more potential attendees than we could accommodate, as a result of which we hope to run the course again in 2015, possibly in the north of England. We are also discussing the possibility

of implementing a dedicated course in music and copyright.

The presentation *Managing a music collection in the 21st century* was given at Manchester Metropolitan University in November, but otherwise responses from Library and Information departments we have contacted have been disappointing compared to those in the past. There have, however, been other, more positive, innovations in 2014. The annual Academic Music Librarians' Seminar, formerly given as a stand-alone event, has now been incorporated into the Annual Study Weekend. This was tried with the Public Librarians' Seminar the previous year and proved sufficiently successful for us to follow suit. This paid off, as we had more than twice our usual number of delegates, who took part in a session in which the principal focus was on supporting students in the conservatoire sector. In the light of the Branch's Strategic Plan we have looked at our own structure and have taken the decision to reduce our three meetings a year to two. These will now take place in March and November and will alternate Manchester and London as venues.

I'd like to place on record my thanks to my colleagues on the Courses and Education Committee for their support and their willingness to act as course presenters. I'd particularly like to thank Ellie Miles, who is stepping down from the Committee, to which she has served as an excellent secretary.



Surrey Performing Arts Library

Documentation Committee

Rupert Ridgewell

2014 was another busy year for the Documentation Committee, with a number of projects underway or in development. The bread-and-butter work of overseeing the management and development of ongoing projects continued to occupy various members of the Committee: the latest news on Cecilia, the Concert Programmes Project and Encore! are discussed in more depth elsewhere in this report, while the Branch's contributions to RILM (Répertoire International de Littérature Musicale) and RISM (Répertoire Internationale de Sources Musicales) continued to flourish under the guidance of steering committees based in the UK and Ireland respectively.

In Ireland, metadata continues to be added to the new RISM website: a project to catalogue the Hibernian Catch Club collection held by Marsh's Library in Dublin has been completed, while work has started on cataloguing pedal harp music at the National Library of Ireland and elsewhere. The RISM (Ireland) Steering Group has also worked towards updating entries for Irish repositories in the RISM Series C directory of music research libraries. Meanwhile RISM (UK) secured funding from the Arts and Humanities Research Council (AHRC) for a project hosted by the British Library and Royal Holloway, University of London, entitled *The Big Data History of Music*. This project brings together seven key RISM and BL datasets for printed music and music manuscripts, with a view to facilitating statistical analysis, manipulation and visualisation across different formats, countries, and periods. The project has also undertaken considerable enhancement of records for sixteenth-century printed music held by the British Library.

Committee members have also been actively engaged in another initiative funded in 2014. The project *In Concert: towards a collaborative digital archive of musical ephemera* (<http://inconcert.datatodata.com/>) is based at Huddersfield University and forms part of the AHRC *Transforming Musicology* programme. *In Concert*

aims to set new standards in the development, curation and use of data about performance events sourced from concert programmes, bills, reviews, and advertisements. A symposium entitled 'Making Concert History: Performance Data and Archives in the Digital Age' took place on Saturday 29 November at the British Library, with much fruitful discussion and participation from scholars, librarians and archivists from various sectors.

A scoping project initiated by the BL to review the practicalities and infrastructure for the electronic deposit of sheet music was completed in 2014 and led to the establishment of the 'Sheet Music Task Group', consisting of music colleagues from all the Legal Deposit libraries. The main purpose of the group will be to agree the selection and prioritisation of digital sheet music for acquisition, whilst also coordinating activities relating to the continued acquisition of printed music.

It will suffice to mention a few other activities involving Committee members in 2014: the list of UK music-related monographs for 2013 was compiled for publication as a supplement to *Fontes artis musicae* on the IAML website; the Research Foundation for Music in Ireland continues to play host to the Abbey Theatre Music project and RILM Ireland; the future of the IAML (UK & Irl) Archive was discussed and recommendations put forward to the Executive Committee; and Deborah Lee continued to act as IAML (UK & Irl) representative on CILIP's Cataloguing and Index Group, providing a useful conduit to share news of future events and publications.

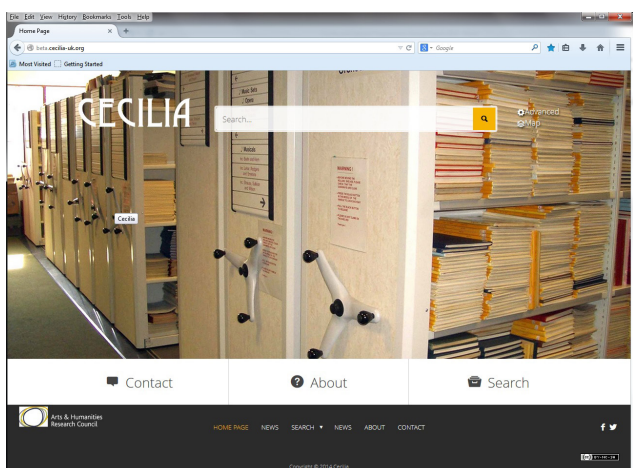


Cecilia & Concert Programmes Project

Susi Woodhouse & Rupert Ridgewell

This year, as last, we are bringing you a joint report on these two databases to reflect work that is ongoing. First, a little background:

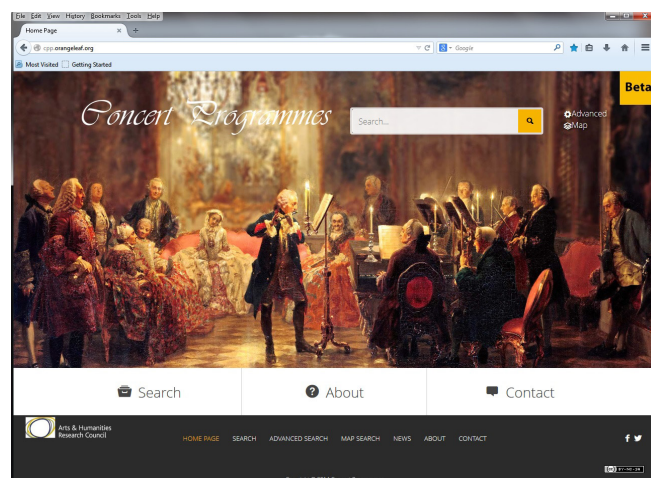
Cecilia (<http://www.cecilia-uk.org>) is IAML (UK & Irl)'s online searchable database of descriptions of music collections in libraries, archives and museums throughout the UK and Ireland. Its creation was funded in 1999 by a grant from the BL Cooperation and Partnership Scheme, the Research Support Libraries Programme and the Museums, Libraries and Archives Council. At present there are descriptions of over 1800 collections from about 600 institutions available. Ongoing overall editorial management is undertaken on a voluntary basis and individual entries are kept up to date by the relevant institution. It continues to be a source of information for all manner of purposes from academic research to family history, and greatly appreciated by those who use it.



The new Cecilia home page <http://beta.cecilia-uk.org/>, featuring the sets collection at Surrey Performing Arts Library

The **Concert Programmes** (www.concertprogrammes.org.uk) database is the result of a three-year project (2004–07) funded by the Arts and Humanities Research Council, which was hosted by Cardiff University and the Royal College of Music. Building on data compiled for a scoping study commissioned by

the Music Libraries Trust (2002–3), the database provides descriptions of concert programme collections held by leading libraries, archives and museums in the UK and Ireland. It has revealed the international scope of the holdings of many contributing institutions, thereby attracting users not only in the UK and Ireland, but also in many other countries worldwide. In the past year, there were 78,990 page views from 110 countries. As a result, interest has been expressed by members of the IAML Working Group on Access to Performance Ephemera to contribute data for equivalent collections in other countries (including Germany, Spain, Sweden, and Italy).

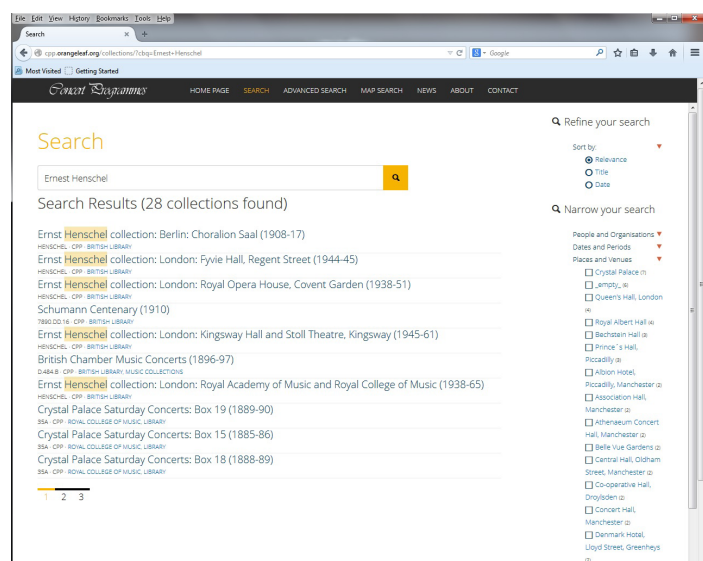


The new Concert Programmes home page. <http://cpp.orangeleaf.org/>

We reported in 2013 on the discussions taking place to make improvements to the shared technical environment within which Cecilia and CPP operate and on the generous donation and further financial support from both MLT and IAML (UK & Irl) to make this possible. Work has been undertaken over the last 12 months to implement the necessary changes and, at the time of writing, is nearing completion (indeed, it is our intention to demonstrate the new-look sites and gather feedback at the 2015 Annual Study Weekend).

Cecilia & CPP (contd.)

Our users should now find a much-improved experience through the redeveloped interface, with the potential to offer multi-lingual texts, a more sophisticated search functionality including the ability to drill down using facet selection or to refine by categories, a portal style front end with social sharing opportunities such as tagging, linking, blogging, a twitter feed and user comments. There is also improved visibility via major search engines and through other large-scale cultural portals such as the UK's Culture Grid (<http://www.culturegrid.org.uk/>) and the EU's Europeana (<http://www.europeana.eu/>), and both services are compatible with smart phones.



A search results screenshot showing the options to narrow your search

Finally, new to both Cecilia and Concert Programmes is a map which will show locations of both holding institutions and (for Concert Programmes) performance venues. The creation of an initial 3,500 geo-spatial data records for the Concert Programmes database has been made possible through work with the British Library's AHRC-funded *Big Data History of Music* project and discussions are ongoing with the *In Concert* project to see how further geospatial information might be shared. The work has been undertaken by Orangeleaf Systems Ltd, who have hosted both services for a number of years.

IAML (UK & Irl) Library

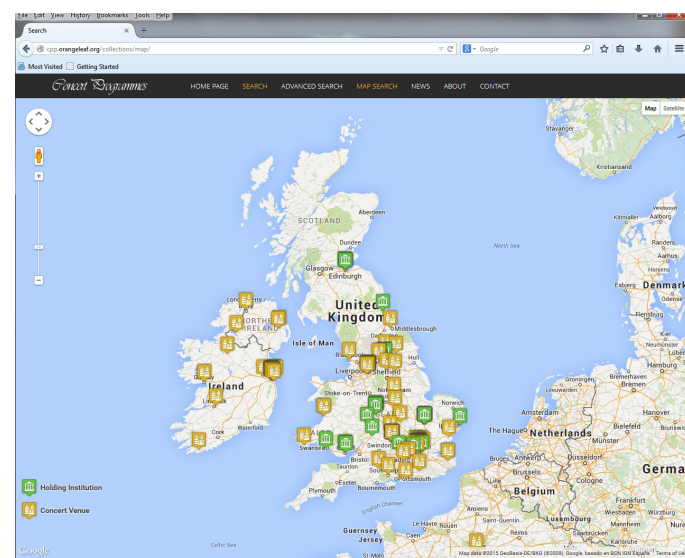
Susi Woodhouse

The IAML (UK) library was set up in 1992 by IAML (UK), in response to a need on the part of music library and information professionals for ready access to information in their subject.

It is a rich source of information not only on every conceivable aspect of the history and practice of music librarianship internationally, but also on related topics and provides a valuable research resource for members.

During 2014, a handlist was made available on the Branch website at http://www.iaml.info/iaml-uk-irl/resources/library_handlist_2014.pdf

Donations of suitable material to the collection are most welcome and to discuss this, or for further information on using the library, please email iaml.library@gmail.com.



The Concert Programmes zoomable map showing concert venues and holding institutions

Trade and Copyright Committee

Claire Kidwell

2014 has been a very busy year for the Trade and Copyright Committee, owing in no small part to the significant legislative changes resulting from the Hargreaves Review of 2011, a good number of which finally came to fruition this year.

Both the Copyright and Rights in Performances (Research, Education, Libraries and Archives) Regulations 2014 and the Copyright and Rights in Performances (Disability) 2014 Regulations came into force on 1 June this year, soon to be followed by the Copyright and Rights in Performances (Quotation and Parody) 2014 Regulations on 1 October. This secondary legislation introduces new and / or expanded exceptions in a number of ways that either affect libraries directly (e.g. making preservation copies) or expand the use educators / researchers can make of copyright material (e.g. extending fair dealing for private non-commercial research to sound recordings).

At the end of October the UK implemented both the EU Directive on orphan works and its own UK Orphan Work Licensing Scheme. It is hoped that these will reduce some of the barriers libraries face when wishing to copy or digitize items in their collections where the rights holder cannot be identified or located.

Claire Kidwell spoke on the subject of copyright reform in 2014 at the Annual Study Weekend in April, and information and guidance on all the new legislation was posted to the IAML (UK & Irl) blog during the course of the year.

In other matters, following an initial six-month trial in 2013, the BPI agreed with CILIP to extend the trial period suspending the three-month holdback for lending CDs in public libraries for a further year. We hope that this will result in it becoming a permanent arrangement.

In May three members of the Trade and Copyright Committee had a very useful meeting with Sarah Osborn, the Chief Executive of the Music

Publishers Association. It was agreed to make this a regular annual occurrence. Items on the agenda included electronic legal deposit, future plans for the MPA's Code of Fair Practice and the potential for integration of printed music into the CLA Higher Education licence. On the latter subject, the CLA subsequently convened a focus group of higher education music librarians, including several IAML (UK & Irl) members, who met in November to commence brainstorming requirements for a HE music licence. The CLA will be meeting with Printed Music Licensing Limited (a subsidiary of the MPA) to develop this.

The Trade and Copyright Committee responded on behalf of IAML (UK & Irl) to two copyright consultations in 2014. At the start of the year a response was submitted to the EU public consultation on the review of copyright laws. A white paper is still awaited. In December a response to the UK consultation on reducing the duration of copyright in unpublished ("2039") works was submitted. It is very much hoped this legislation will be passed before the next general election.

Finally, work has commenced on developing a copyright section on the IAML (UK & Irl) website. A page of useful copyright links has been compiled, and Branch members have been canvassed as to what other material would be useful. A list of copyright FAQs has been identified as the next priority for 2015.

Perhaps unsurprisingly, given the rate of legislative change at the present time, the Committee's main focus has been on copyright this year. But it has also started to further develop relationships with the trade. An agreement has been reached with Oxford University Press to offer IAML (UK & Irl) personal members discounted access to a personal subscription to Grove Online. Take-up will be monitored and the potential for exploring similar options with other resource providers also considered.

Katharine Hogg

The Branch's journal in 2014 included articles on musicology, professional skills and collections, as well as further personal reminiscences from senior members of the Branch, celebrating its Diamond Jubilee. The first issue included an account of the Forgotten Zine archive in Dublin, by Mick O'Dwyer, Joe Peakin, Leigh Ann Hamel, Tom Maher and Eric Cook; this outlined the challenges presented in archiving and preserving materials created to be ephemeral and outside the world of mainstream publications. Amanda Babington investigated the role of Handel as a tutor rather than composer, and Richard Turbet described further editions of Byrd, and works attributed to him, published in the eighteenth and nineteenth centuries. Catherine Small outlined issues to consider when ascribing a date to a printed music score, usefully summarising key dates of some leading publishing houses in the appendices.

The second issue incorporated papers given at the national Annual Study Weekend in Cambridge in April 2014, and at the international IAML conference in Antwerp in July. Ros Edwards

explored the life of Henry Watson, founder of the famous music library in Manchester which has recently been refurbished and reopened. Susi Woodhouse investigated the subscription concerts of the Black Bear Inn Music Club in Cambridge around 1800, using programmes and publications to piece together some of the history of this busy club and of the musical life of the town outside the university. From the IAML international conference, Karen McAulay presented a case study of the Bass Culture project, which is investigating changes in bass-lines and accompaniments to Scottish tunes across the Scottish repertoire.

Exhibition reviews covered *War Music* at the Royal Academy of Music, *The Planets* at the Holst Birthplace Museum, and *She was despised: Handel and Susannah Cibber* at the Handel House Museum. Loukia Drosopoulos continued her invaluable work editing book reviews on a variety of subjects from a range of reviewers, and Edward Russell assisted in his role as advertising editor.



The Conservatory of Antwerp, venue of the 2014 IAML international conference

Photo credit: Sebastian Wilke



Great War centenary exhibition at Surrey Performing Arts Library, August 2014

Publications

Almut Boehme

Access to Music, Concert Programmes, Working with Music in Libraries, First Stop for Music

These publications are all online although hard copies of the *Access to Music* and *Concert Programmes* reports continue to be available.

Music Librarianship (Ledsham)

Copies of this publication are no longer available.

Brio

As of 31 December 2014 there were 69 paid up-to-date overseas subscriptions with a considerable number of subscriptions delayed due to changes of agencies by institutions or moving toward direct subscriptions. Outstanding subscriptions continue to be chased and it is hoped that late payments will come in earlier within the reporting year in the future. In the coming year work will need to be done to check agency transfers of former Swets subscribers to *Brio*.

21 copies are donated, chiefly to libraries in Eastern Europe, including UK & Irl legal deposit copies. Agency renewals are sent via email and as more institutions provide email addresses their renewals will also become fully electronic.

Newsletter

Only a handful of printed copies are now produced as the *Newsletter* is available online. The *Newsletter* currently has three issues per year and is supplemented with the IAML (UK & Irl) blog.

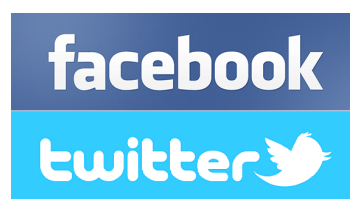
Website, Listserv & Social Media

Antony Gordon

The Branch website continues in operation though now becoming decidedly long in the tooth. Routine maintenance and updates are made whenever information becomes available. The site has long outgrown its original design; updates sometimes need to be applied in more than one place and so unfortunately can easily be missed.

The iaml-uk-irl listserv runs with little need for maintenance and has a continuing heavy bias toward interlibrary loan-related traffic. Seemingly ever-changing personnel in libraries that are involved with placing ILL requests quite often have to be reminded of the list rule to include ILL in their subject line. This supports email filtering for those trying to avoid the daily ILL flood in their inbox.

The Branch Twitter account [@IAML_UK_Irl](#) now has 141 followers and is following 6. The Branch Facebook account, set up last year, had after several months gathered relatively few followers. Following helpful advice (in connection with the international IAML Facebook account) that multiple accounts for an organisation simply dilute the message, it was decided to cancel the Branch account and encourage members, along with those in other branches around the world, to follow and post to the international account <https://www.facebook.com/iamlaibm>.



Music Libraries Trust

Edith Speller

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

Nine part and full bursaries were awarded to enable individuals to attend the IAML (UK & Irl) Annual Study Weekend, held in Cambridge from 11 to 13 April 2014. The Trust would like to record its thanks to the bursary sponsors: Oxford University Press, Staypar Trust, Cramer Music, Music Sales Charitable Trust and our newest sponsor, Academic Rights Press. The recipients were Sophie Anderson, Megan Dyson, James Hindle, Tom Kearns, Isobel Ramsden, Roberta Schiavone, Helen Snelling, Jean McClintock and Dorianne Coleiro.

The Trust is pleased to have funded Catherine Small's expansion of her research on Dating Music Scores. The article was published in the Spring/Summer 2014 issue of *Brio* as 'A beginner's guide to dating printed music'.

£3000 was awarded to Rupert Ridgwell, Susi Woodhouse and Orangeleaf Systems Ltd for a project to redevelop the Cecilia and Concert Programmes databases. The planned improvements will lead to a better user interface and more sophisticated search functionality, among other things. The new interface is intended to launch in Spring 2015 at the IAML (UK & Irl) Annual Study Weekend.

£900 of funding has been agreed towards the cost of updating the Encore! union catalogue of performance sets available for loan in the UK. The project began in 2014 and will continue into 2015. David Beveridge's research on Dvořák's relations with the UK has also been awarded funding.

With regard to patrons, sadly Christopher Hogwood, a great friend of music libraries, passed away in September 2014.

The Trust encourages relevant research funding applications; our website contains a list of suggested projects (<http://www.musiclibrariestrust.org/projects1.html>) which we would be especially happy to support. The list of projects is under regular review. We appreciate the ongoing input of IAML colleagues, particularly the Documentation Committee, in this process.

We would also like to thank all those who have made financial contributions to the Trust, large and small, over the last year.

Ian Ledsham Bursary Fund

The Ian Ledsham Bursary Fund exists to honour the memory of Ian Ledsham, a long-standing and much respected member of the UK and Ireland Branch of IAML.

The Bursary is now administered by MLT with input from IAML (UK & Irl). This year it was awarded to **Karen McAulay**, to assist her attendance at the IAML international conference in Antwerp, Belgium, in July.



MLT trustees are listed on p. 23

Prizes

E. T. Bryant Prize

The E. T. Bryant Prize is awarded jointly with the Music Libraries Trust, to a student of Library and Information Science, or to a librarian in his or her first five years in music librarianship.

The 2013 prize was awarded to **Dorothea Stawenow** (City University London) for her MA dissertation entitled '**Digital sheet music - a serious alternative for orchestral performance? An investigation of sheet music in the light of its context and new digital possibilities**'.

Citation: "The members of the committee were all impressed with the dissertation – the subject was very interesting and one which hasn't had much detailed coverage yet, the submission was well-written and detailed, and it made some pertinent points. We were particularly impressed by the literature review, especially the sections on music formatting, health issues and the eye movements of musicians reading music. We felt the focus on musicians' needs was an important one, and found the summary of potential innovative uses of digital sheet music valuable."

C. B. Oldman Prize

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

The 2013 prize was awarded to **Richard Turbet** for his **William Byrd : a research and information guide** (3rd ed.). London : Routledge, 2012. ISBN 9780415875592

Citation: "It is a measure of Richard Turbet's contribution to the study of William Byrd that the first edition of this guide pre-dates the first award of the Oldman Prize. This third edition is a continuation rather than an update on its predecessors; it contains a wealth of new material surveying writings and recordings in the period 2005-2011, as well as a completely revised catalogue of the composer's works. This edition, like the two before it, fully meets its aspiration that "everything that is worth knowing about Byrd should be available or accessible through [its] pages." Comprehensive, authoritative and well-structured, it is a model guide for researchers, and completely fulfils the Oldman Prize brief as an outstanding work of music bibliography and reference."



Presentation of E.T. Bryant and C.B. Oldman Prizes 2013
L-R: Terry Day, Richard Turbet, Dorothea Stawenow, Peter Baxter

Excellence Award for Music Libraries

Award Winners 2014

Barbican Music Library

The service was particularly commended for the strong partnership with the GSMD resulting in the People's Piano Project, the excellent exhibitions programme and the partnerships developed there, as well as the continued strong collection and expert staffing levels.

British Library Music Collections

The panel recognised the international significance of this collection and its key role in supporting the study, performance and enjoyment of music. The staff are of the highest calibre and there is a clear sense of mission regarding user engagement. The service was particularly commended for its innovative lead on digital music acquisition and preservation as well as for the digitisation projects from its own collections.

Britten-Pears Foundation

The service was particularly commended for a strong outreach programme to a range of user groups, the quality of documentation, good publicising of the collection through a variety of platforms, and the innovative development of the centre itself in celebration of Britten's centenary.

Music Collections, Cambridge University Library and Pendlebury Library of Music

The service was particularly commended for the work done to bring the two collections close together and operate with a more "joined up" approach maximising staff deployment and the sharing of collection development activities. The strong user focus was also commended as was the positive attitude to change during a period of service integration.

Cardiff University – The Music Library at Aberdare Hall

The service was particularly commended for the very high student satisfaction level, its strong partnerships with other local collections, and its open usage policy, making it a valuable collection which supports all music making in Cardiff. The proactive approach to open access publishing was also commended, as was the strong specialist team of staff managing the collection.

Irish Traditional Music Archive

The service was particularly commended for the very wide-ranging collection which is of national and international significance, its contribution to *Europeana*, the sizeable staff with broad and appropriate skills, the collection's open accessibility which is clearly widely regarded as a model for such repositories, and the strong and attractive website.

Jerwood Library of Performing Arts, Trinity Laban Conservatoire of Music and Dance

The service was particularly commended for the strength of its special collections and the stated objective to stimulate a broad interest in music beyond that determined by strict course requirements. Also commended is its support to the high percentage of disabled users who attend the College, and the recognition of the importance of information literacy to release the full potential of the collections.

Kent Music and Drama Library

Kent was particularly commended for having a dedicated member of staff managing the music sets service, and its continued investment in the service and in building strong links with users of the collection. It also had a strong awareness of the wider music services - physical and virtual - available through its library service.

Henry Watson Music Library, Manchester City Council

The service was particularly commended for maintaining an excellent service through the period of closure, but also planning for an innovative service to be available in the soon-to-be-opened HWML. The partnerships and outreach events held whilst in your temporary premises were inspiring.

Royal Northern College of Music

The service was particularly commended for the strength of its special collections, good and appropriate staffing, good user interface and response to user surveys, and a strong online presence.

Excellence Award for Music Libraries (contd.)

Award Winners 2014 (contd.)

Somerset Performing Arts Library

Somerset was particularly commended for the ongoing commitment to staff development and to increasing their music expertise. Also commended was the commitment to developing a strong music collection in the county and to giving library users the opportunity to enjoy music in a variety of ways in the newly-designed library building.

Surrey Performing Arts Library

The service was particularly commended for the significance of its collection, the expertise and excellent user engagement from staff, and good partnership arrangements.

Westminster Music Library

As well as a continued commitment to the development of its nationally regarded music collection, Westminster was particularly commended for the strong and varied partnerships developed with a variety of user groups - including children, the elderly and the homeless community - as well as the partnership with the RPO which has culminated in the extensive *Behind the Lines* programme.

The Whittaker Library – Royal Conservatoire of Scotland

The service was particularly commended for the very high user satisfaction levels indicated by the National Student Survey, the seamless access to resources via the VLE, the well qualified and wide-ranging expertise of staff, and the good public engagement through exhibitions.

Personal Achievement Award

Ros Edwards (Henry Watson Music Library)

The judging panel recognised that under Ros's leadership the ethos of the HWML has been transformed into an innovative and outward-looking leading national collection, and that this has been achieved through a very understated approach. We were also impressed that she had maintained her involvement in IAML while managing the move back into the refurbished library.

Personal Achievement Award (contd.)

Dr Catherine Ferris (Music Cataloguer, DIT Conservatory of Music and Drama Library)

The Panel recognises and applauds Catherine's transformational contribution to librarianship and music scholarship in Ireland and, through her work with IAML (UK & Irl) her contribution to music librarianship more widely across the UK and Ireland. She has shown strategic initiative and huge energy in instigating projects and bringing them to fruition. Her administrative roles have included Bookings Secretary for the Dublin 2011 conference, and General Secretary of the Branch 2011-13. She has also served on the IAML (UK & Irl) Documentation Committee from 2010 and her interest in documentation is wide-ranging – culminating most recently in a scoping and feasibility study to survey uncatalogued pre-twentieth century music scores and manuscripts held by the National Library of Ireland.

Dr Karen McAulay (Music & Academic Services Librarian, Whittaker Library, Royal Conservatoire of Scotland)

The judging panel recognises the lead role Karen has taken in developing music library engagement with social media, her strong expertise and promotion of Scottish traditional music and her commitment to user education and research support. She has also recently taken on the role of website development officer for IAML (UK & Irl) and so will use her IT expertise for the wider benefit of IAML.

Ruth Walters (Music Services Co-ordinator, Westminster Music Library)

Ruth was particularly commended for the development of a number of strong partnerships with a variety of organisations and user groups. The successful partnership with the RPO which has culminated in the extensive *Behind the Lines* programme commemorating music-making during WW1 was particularly commended. Ruth has also taken on the role of Tri-Borough Music Coordinator while still maintaining contributions to the wider professional network through membership of IAML's Trade and Copyright Committee and presentations at the 2014 Annual Study Weekend.

IAML (UK & IrI) Executive Committee 2014

Officers

PRESIDENT (2013-2016)	Peter Baxter (Surrey Performing Arts Library)
IMMEDIATE PAST PRESIDENT (2013-2016)	Richard Chesser (British Library)
GENERAL SECRETARY (2013-2018)	Roy Stanley (Trinity College Dublin)
TREASURER (2013-2018)	Monika Pietras (Royal College of Music)
<i>BRIO</i> EDITOR (2010-2015)	Katharine Hogg (Gerald Coke Handel Collection)
NEWSLETTER EDITOR (2010-2015)	Anna Pensaert (University of Cambridge)
EDUCATION OFFICER (2012-2017)	Geoff Thomason (Royal Northern College of Music)
MEMBERSHIP SECRETARY (2011-2016)	Nick Barlow
PRESS AND PR OFFICER (2011-2016)	Peter Linnitt (Royal College of Music)
PUBLICATIONS OFFICER (2009-2015 [<i>extended</i>])	Almut Boehme (National Library of Scotland)

Elected Committee Members

Claire Kidwell (Trinity Laban Conservatoire of Music & Dance)
 Karen McAulay (Royal Conservatoire of Scotland)
 Frances Metcalfe (Kent History and Library Centre)
 Graham Muncy
 Rupert Ridgewell (British Library)
 Ruth Walters (Westminster Music Library)
 Janet Waterhouse (University of Huddersfield)

IAML Board Members

VICE-PRESIDENT (2013-2016)	Antony Gordon (British Library)
----------------------------	---------------------------------

Non-voting Members

MINUTES SECRETARY	Rebecca Nye (Royal Academy of Music)
MUSIC LIBRARIES TRUST REPRESENTATIVE	Pam Thompson

Committees 2014

CONFERENCE

Frances Metcalfe (Chair)
Jane Henshaw (Secretary)
Richard Buxton (Bookings Secretary)
Loukia Drosopoulou
Graham Muncy (Local Representative)

COURSES & EDUCATION

Geoff Thomason (Chair)
Ellie Miles (Secretary)
Ros Edwards
Margaret Jones
Lucy Rose
Christopher Scobie
Janet Waterhouse

DOCUMENTATION

Rupert Ridgewell (Chair)
Catherine Ferris
Malcolm Jones
Deborah Lee
Anna Pensaert
Vassilis Vavoulis (RILM co-option)
Susi Woodhouse

FINANCE & ADMINISTRATION

Peter Baxter (President)
Roy Stanley (General Secretary)
Monika Pietras (Treasurer)
Richard Chesser (Immediate Past President)
Rebecca Nye (Minutes Secretary)
Claire Kidwell

TRADE & COPYRIGHT

Claire Kidwell (Chair)
Edward Small (Secretary)
Richard Chesser
Helen Faulkner
Stuart Garden
Jonathan Grimes (*Corresponding member, Ireland*)
Ruth Walters
Simon Wright

Working Groups 2014

ADVOCACY

Pam Thompson (Convenor)
Peter Baxter
Charity Dove
Peter Linnitt
Graham Muncy
Roy Stanley

C.B. OLDMAN PRIZE

Adrian Yardley (Convenor)
Clemens Gresser
Charlotte Jones

E.T. BRYANT PRIZE

Karen McAulay (Convenor)
Helen Mason
Lucy Rose

IAML (UK & IRL) EXCELLENCE AWARD

Frances Metcalfe (Convenor)
Malcolm Lewis
Pam Thompson

ENCORE!

Ruth Hellen (Convenor)
Anne Elliott
Malcolm Jones
Ali Joyce
Helen Mason
Barry Meehan
Ellie Miles
Pam Thompson
Susi Woodhouse

WEBMASTER AND LISTSERV JOINT OWNER

Antony Gordon

WEBSITE DEVELOPMENT

Karen McAulay (Convenor)
Nick Barlow
Peter Baxter
Antony Gordon
Edith Speller
Pam Thompson

MLT Trustees, Membership, & Affiliations

Trustees of the Music Libraries Trust

Professor David Wyn Jones (**Chair**, Cardiff University), Peter Baxter (Surrey Performing Arts Library), Richard Chesser (British Library), Professor Katharine Ellis (University of Bristol), Lewis Foreman, Christopher Jackson (**Treasurer**, Bärenreiter), Helen Mason (Trinity Laban Conservatoire of Music and Dance), Pam Thompson, Nicholas Williams (Stainer & Bell), Ann Wrigley (Dublin Institute of Technology)

Officers of the Music Libraries Trust

Megan Dyson (**Bursaries Administrator**, Leeds College of Music)
Edith Speller (**Secretary**, Trinity Laban Conservatoire of Music and Dance)

Membership - Nick Barlow

	2009	2010	2011	2012	2013	2014
<i>Institutional</i>						
National	61	68	53	52	46	49
International	56	49	47	47	47	44
<i>Personal</i>						
National	73	66	82	63	52	54
International	47	49	29	48	47	50
Total	237	232	211	210	192	197

Honorary Members

Eric Cooper, Roger Crudge, Liz Hart, Ruth Hellen, Malcolm Jones, Malcolm Lewis, Patrick Mills, O.W. Neighbour, Roy Stanley, Roger Taylor, Pam Thompson, John Tyrrell, Susi Woodhouse

Affiliations to other organisations

Forum for Interlending
Music Research Consortium
National Music Council

IAML (UK & Irl) is an *Organisation in Liaison* with CILIP

IAML (UK & Irl) is a Branch of the International Association of Music Libraries, Archives and Documentation Centres