

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

United Kingdom and Ireland Branch

founded 1953



Annual Report 2015



Awards 2014. L-R: Karen McAulay (Convenor, E.T. Bryant Prize), Julija Paskova (joint winner, E.T. Bryant Prize), Peter Baxter (President, IAML (UK & Irl)), Christopher Kent (winner, C.B. Oldman Prize), Adrian Yardley (Convenor, C.B. Oldman Prize)



Almut Boehme (National Library of Scotland) and Loukia Drosopoulou (University of Sheffield) enjoy some spring sunshine at the Library of Birmingham during the Annual Study Weekend 2015



Chris Hutchings, Somerset Performing Arts Library, performs during National Music Libraries Day 2015

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Left: Yeo Historical Dancers at National Music Libraries Day, Somerset Performing Arts Library, 7 February 2015



Right: 'Bless 'em all': World War II sing-along at Westminster Music Library for BBC National Music Day, 5 June 2015

President's Report

Peter Baxter



The topic that has probably dominated our thoughts over the year has been the reviews and reorganisations of many public music libraries. The Branch responded to consultations and tried to support those libraries, and Making Music and their members also worked hard to try to ensure these libraries continue to operate. However, it was upsetting to visit the Music Library at the Library of Birmingham just before most of the staff lost their jobs. Let us hope that 2016 will be a much better year.

The second National Music Libraries Day was held on Saturday 7 February 2015 and I heard about several libraries who organised events and activities. One of our long-standing users won the quiz that was held at my library in Surrey and it was inspiring to read Mandy Winter's account on the IAML (UK & Irl) blog of the amazing day they organised in Somerset. It would be nice to develop this further and hopefully this is something that will be spearheaded by our new Communications Committee.

Another of the recommendations of the Organisational Review held in 2014 was

implemented in 2015 with the establishment of the Communications Committee. You can read more about their activities later in this report. However, I was incredibly grateful to Peter Linnitt when he agreed to chair this committee and to everyone who came forward to fill the new posts. Among them was Margaret Jones, who succeeded Anna Pensaert as Newsletter Editor and has been really developing our blog, which featured our first ever musical Advent calendar.

The Annual Study Weekend (ASW) at Aston University in Birmingham in April was a resounding success once again, with lots of interesting and informative sessions! There were presentations on a wide range of topics in addition to the main theme of the weekend, 'New libraries, what can we learn?' and everyone enjoyed traditional lectures as well as panel discussions and the ever-popular quick-fire sessions. The hotel-standard accommodation and facilities (with a small garden in the quadrangle) also greatly enhanced the weekend. I spoke to many people who came away from the ASW feeling full of new ideas and really invigorated, and I'm certain they are looking forward to the ASW in Manchester in 2016. As ever, we are very grateful to our speakers, exhibitors, sponsors and the members of the Conference Committee for making this such a successful and special weekend.

Once again, the public and academic seminars immediately preceded the ASW and were also very successful. They each had a theme and I particularly enjoyed hearing at the public library seminar about the different types of events being held in libraries. I also chaired a mini-workshop where we developed a plan to promote a music sets service on National Music Libraries Day. It is a testament to how people feel about these seminars that they travel to them from all over the country and I'm sure they leave feeling they have gained new ideas and made several contacts. There is certainly nothing like meeting colleagues who completely understand what you are talking about and who also have helpful suggestions and ideas.

President's Report (contd.)

Various members of the Branch have continued to work very closely with Making Music over the year and it was wonderful that their Chief Executive, Barbara Eifler, attended the ASW. This gave her the opportunity to give presentations about their work and their recent Public Music Library Survey, in addition to speaking individually to other attendees. Barbara also wrote an article entitled 'Save our Libraries', which was published in the May 2015 issue of *Classical Music* magazine.

BBC Radio 6 Music celebrated music libraries again this year by broadcasting live from the Henry Watson Music Library in September 2015 to mark the library receiving a drum kit in honour of Radiohead's former drum technician, Scott Johnson. This was followed later in the same month by a live broadcast from the British Library ahead of the John Peel lecture. This featured Jarvis Cocker and Mary Ann Hobbs having great fun exploring the Sound Archive.

The international IAML conference at the Juilliard School in New York in June was another memorable occasion this year. This was a joint conference with the International Musicological Society, which further enhanced the range of presentations on offer. I heard a wide range of interesting papers, visited several libraries, networked with colleagues, and caught up with friends. IAML is also continuing with its reorganisation programme and it was good to discuss this further during the week. The week certainly flew by and I returned home full of inspiration.



There have been a few developments over the year with Encore! (The British Union Catalogue of Music Sets). Ruth Hellen stood down as Chair of the Encore Working Group early in the year and it was decided that their work should be taken on by the Documentation Committee. Meanwhile, Ceri Mann continued to add new titles and update holdings (in collaboration with Malcolm Jones) until late in the year, thanks to funding from the Branch and the Music Libraries Trust. I am especially grateful to Ruth for all her work over many years, and to Ceri, Rupert Ridgewell (Chair of the Documentation Committee) and Malcolm Jones for all they are doing to keep Encore! going.

Similarly with the website, Karen McAulay stood down as Chair of the Website Development Working Group and the Group was disbanded. However, Antony Gordon offered to take this on and move things forward and we're hoping that a new website will appear in 2016.

President's Report (contd.)

There have been a large number of changes in the membership of committees and working groups over the year. I have already mentioned a few, but I was also very pleased to welcome:

- Martin Holmes as the new editor of *Brio*
- Rebecca Nye as the new *Brio* Subscriptions & Advertising Manager
- Clemens Gresser as Convenor of the Oldman Committee
- Lucy Rose as Convenor of the E.T. Bryant Prize
- Ellie Miles as Convenor of the IAML (UK & Irl) Excellence Award Working Group

Many thanks to their predecessors (Katharine Hogg, Almut Boehme, Adrian Yardley, Karen McAulay, and Frances Allott (née Metcalfe)) for all their hard work, and a special thanks to Katharine for staying on to edit the Autumn/Winter 2015 issue of *Brio*.

I am also very grateful to all the other people who have given their time to work for the Branch. All your work is greatly appreciated and highly valued.



Peter Baxter with Tim Neighbour in 2013

It was with great sadness that we heard of the death of Oliver ('Tim') Neighbour early in the year. He was one of our Honorary Members, a former Music Librarian at the British Library, and noted scholar. It was wonderful he could be with us to cut the cake at the Foundling Museum when the Branch celebrated its Diamond Jubilee in 2013, and he will be sadly missed.

My time as President will come to an end in April 2016 and I am absolutely amazed at how quickly the past three years have gone. We had our first electronic election in 2015 and I am delighted I will be succeeded by Anna Wright, Librarian of the Royal Northern College of Music. Anna has a long history of working for the Branch and I know she will do a splendid job.



Anna Wright, President-Elect of IAML (UK & Irl)

I cannot finish my report without thanking the General Secretary, Roy Stanley, whose support (together with his predecessor, Catherine Ferris) has been invaluable over the past three years!

Communications Committee

Peter Linnitt

Following the review of the structure of the Branch, it was agreed to create a larger group which would promote the work of the Branch and its members and improve the ways we use advocacy to support all of our members. This is far-ranging work which has been undertaken by a smaller group in the past, and we hope a larger group will give us time to be more agile and dynamic.

Listed here, in order of importance, are the Committee's main priorities:

- Advocacy – to undertake a programme of awareness-raising of the Branch, of its value not only to those working in music librarianship, but in related areas such as music research, broadcasting and performance, its activities and achievements.
- To encourage Branch members to provide news and other items of interest either for self-publication on the Branch blog, or Twitter.
- To provide timely press releases, news and other appropriate publicity materials reflecting Branch activities such as the Excellence Awards, Bryant and Oldman prizes and any publications (hard copy or electronic) which are issued by the Branch.
- To help co-ordinate campaigns and, through advocacy, support the President as figurehead.
- To ensure Branch responses to policy and strategy documents on matters relevant to the Branch are made known through all appropriate press and communication channels.
- To respond to individual enquiries.
- To ensure, under the direction of the *Brio* Editor, the timely and effective publication and management of the journal. In particular to assist with the commissioning of articles, their preparation for publication, commissioning of reviews of music publications, seeking suitable advertisers, focused publicity and promotion activities to maximise subscriptions and the management of subscriptions themselves.

The group includes the following:

- Peter Linnitt (Communications Officer)
- Martin Holmes (*Brio* Editor)
- Margaret Jones (News Editor)
- Antony Gordon (Webmaster)
- Nick Barlow (Membership Secretary)
- Rebecca Nye (Secretary and *Brio* Subscriptions & Advertising Manager)
- Adam Taylor (Press & PR)
- Amy Foster (Press & PR)

So far we have been discussing how we can improve the way the Branch communicates with all our members. We want to build on the great work which has been achieved with the blog, to increase the traffic with items which talk about our work, our collections and the issues which are affecting our members. We would like to make this a way for all our members to celebrate the fantastic work we do. The year ended with the “Countdown to Christmas” posts which encapsulated our aspirations for the blog wonderfully.

In the next year we will continue to look at ways to improve the way we communicate, especially looking at our website, and how we can support each other.



‘Countdown to Christmas’, Day 1:
Rebecca Nye - Royal Academy of Music

Conference Committee

Frances Allott

The 2015 Annual Study Weekend was held in England's vibrant second city of Birmingham. The accommodation at Aston University, a short walk from the city centre, provided comfortable and spacious accommodation for delegates.

The ASW followed the new shorter format trialled in 2014, beginning on Friday afternoon with the two sectoral seminars – Public and Academic – which led into the core ASW programme running from Friday evening to Sunday lunchtime.

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

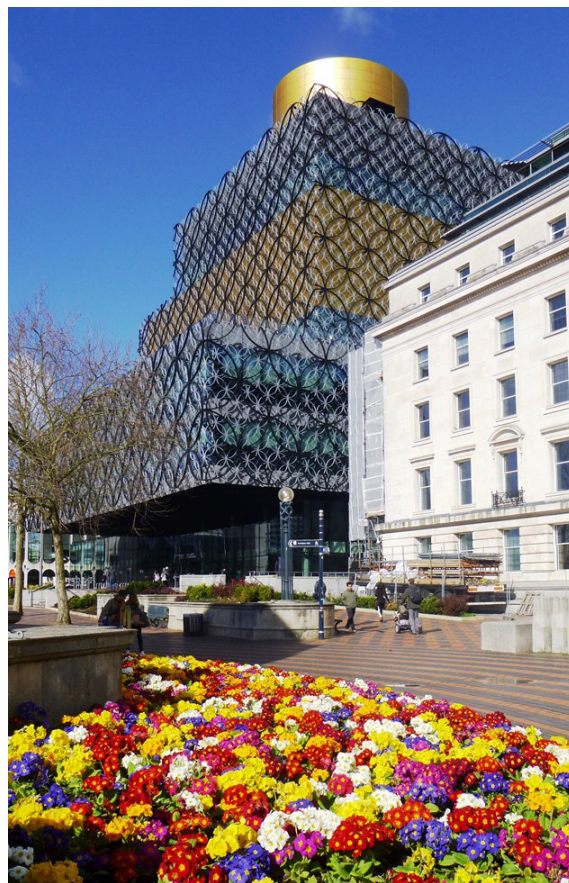
On Friday evening we were treated to an electrifying musical world tour brought to us by Jane Fanshawe, as she talked about the work of her late husband, the ethnomusicologist and composer David Fanshawe, in collecting “sound” from around the world and illustrating her presentation with sound examples of the huge archive he collected.



David Fanshawe Archive display

Saturday morning was devoted to a tour of the new Library of Birmingham (LoB) – beginning in the music section but including a tour of all 9 floors of this innovative and award-winning library. The tour however had a bittersweet quality as, since the

initial planning of the ASW programme, Birmingham Libraries had announced very significant budget cuts resulting in staffing reductions significantly impacting the music collection among many other collections and services offered by LoB. It was a sobering reminder that even the most significant and comprehensive library collections are not immune from the financial pressures of the times.



Library of Birmingham

Following Saturday afternoon's Annual General Meeting and the awarding of the Oldman and Bryant Prizes, Andrew McCrear from the Royal College of Organists, based in Birmingham, presented a fascinating history of the RCO library and archive which was celebrating its 150th anniversary. The library was founded by a small group of London organists who wanted their occupation to be regarded as a respectable profession with chartered status.

Conference Committee (contd.)

The “Quick Fire Rounds” followed with delegates being offered the choice to sign up for three out of five short (15 minute), informal presentations on topics including Sourcing Accessible Sheet Music, Success with Music Events in Libraries, Speaking Up for your Library Service, Studying Librarianship, and Using Pinterest to Promote Library Services. Each “Round” was given slightly more time than in 2014, with the expanded format allowing more time for discussion.

The tightly-packed programme continued later on Saturday afternoon with a presentation from the BL’s Sandra Tuppen, introducing the Big Data History of Music and reviewing how library catalogue records can be used as a research resource. “Big data” involves analysing an enormous quantity of digital data and letting the results tell a story. Analysing data taken from RISM and the British Library catalogue illuminated the story of early music publishing and, through this, the trends and fashions in musical taste from the 16th to the 19th centuries.

Following this, Andy Brown from Bath Spa University gave a fascinating insight into the legitimisation of Heavy Metal to the point where there is now a peer reviewed research journal on the subject. Big data analysis was again used to pinpoint the pattern of research, moving from links between Heavy Metal and psychology to a greater emphasis on musicological study of the genre.

The Saturday evening Annual Dinner as always was a highlight, with local chamber musicians providing some live musical entertainment.

The theme of “New Libraries: What Can We Learn?” continued on Sunday morning with a joint presentation from David Pulford and Diane Job from the University of Birmingham Library, and Janine Downs from The Hive in Worcester. Both institutions were able to put a much more positive view of newly developed libraries, with The Hive in Worcester being the only example in the country of a combined academic and public library, while a carefully planned new library is due to open at the University of Birmingham with the music collection taking centre stage!

This was followed by a panel-led discussion on the Impact of Digital Technologies on Music Provision in Libraries. Even allowing an hour for discussion was only ever going to scratch the surface of such a key topic. Four speakers from different sectors spoke about their experience of working with digital technologies in their own environment - Claire Kidwell, from Trinity Laban Conservatoire of Music and Dance; Andra Patterson from the British Library; Roger Press from Academic Rights Press; and Simon Wright of Oxford University Press. All four speakers demonstrated very clearly that while different sectors have different preoccupations and priorities, the growth of digital technology is here to stay, and simultaneously presents both challenges and opportunities to all.



‘Quick-Fire Rounds’ in session

Conference Committee (contd.)

The programme ended with a presentation on the value of Music Therapy given by Ben Saul from the University of the West of England. Ben spoke about the value of music in therapeutic work as a non-verbal means of communication which can be used as a way of exploring shocking emotions in a safe environment. Ben spoke about how libraries might act as partners with music therapists – by offering confidential space, books on music therapy, and incorporating music therapy into talk times.

Feedback from the weekend was generally positive –

“Packed with interesting content relevant to delegates, and very tightly run – congratulations!”

“It was very informative, everyone was very friendly and the whole event was very well organised and administrated!”

“As always, the ASW was really well-organized and packed with interesting sessions. It was a pleasure to be back amongst IAML colleagues.”

“I found the entire weekend very informative and useful. It far exceeded my expectations.”

... although the tightly-packed programme in the new shorter format did not allow as much time for valuable networking as in previous ASWs. The Conference Committee has taken these comments on board in developing the 2016 programme.

The success of the conference could not have been achieved without the hard work of the 2015 Conference Committee, to whom I would like to record a huge “Thank-you” – so a round of applause please for Graham Muncy, Richard Buxton, Jane Henshaw, Tom Kearns, Loukia Drosopoulou and Tom Kearns.

The Committee would also like to record its 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 2016 ASW to be held at Chancellors Hotel (University of Manchester) from Friday April 1st to Sunday April 3rd 2016. The 2017 ASW may well take place in the cathedral city of Exeter, while there are very tentative plans to head North again in 2018 – to either Durham or Glasgow.



Annual Study Weekend 2015, Aston University, Birmingham

Courses and Education Committee

Geoff Thomason

The remit of the Courses and Education Committee is the devising and delivering of 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.

Our “foundation” course is *Music for the Terrified*. This introduces attendees to the terminology and language of music and also covers basic issues in music cataloguing, copyright and online resources. In 2015 we ran this course twice. The first was at the National Library of Scotland in Edinburgh on a gloriously sunny day in January, in a venue which offered splendid views over to Arthur’s Seat. This was an in-house course, organised specifically for NLS staff. In-house courses, delivered at the request of a particular library, are proving increasingly popular. One planned for the Barbican Music Library was unfortunately postponed, but many of those who would have attended did come to our next open *Music for the Terrified* course. This was held at the British Library in September and proved extremely successful, with excellent feedback from those who attended.

Music for the Terrified remains our most popular course. Our intermediate course, *Virtuoso Skills*, deals with more high-level enquiry work. It can be a difficult course to pitch and is consequently not given as often as *Music for the Terrified*, but we plan to run it at the Royal Northern College of Music in the summer of 2016.

The title of *Success with inter-library loans* is self-explanatory. It includes some elements from *Music for the Terrified* but concentrates on the specific challenges posed by the interlending of

music, where issues such as formats, editions and timescales are crucial. We are very conscious that in the present economic climate too many public libraries are having to justify offering a music service by arguing for the maintenance of an interlending service for orchestral and choral sets. Such services are vital for the continuance of a thriving amateur music culture; without it many of our amateur orchestras and choral societies simply couldn’t function. We are running our next *Success with inter-library loans* course in April 2016, hosted by Hertfordshire Libraries.

A new departure last year was a course in *RDA for music cataloguing*, given by colleagues at the British Library. This proved so popular that it was oversubscribed, as a result of which it was given again at the University of Huddersfield in August 2015.

Next year we are introducing a new half-day course dealing with music copyright. Although this is covered briefly in *Music for the Terrified*, we have long felt the need for a dedicated course. This has now become a reality and it is a testament to the need for such a course that the one to be given at the British Library in February 2016 became fully booked almost as soon as it was advertised.

Our presentation *Managing a music collection in the 21st century* is specifically aimed at students of Library and Information Studies. Despite our greatest efforts, it has proved increasingly difficult to interest LIS courses in this.

The annual Academic Music Librarians’ Seminar, formerly given as a stand-alone event, has now been incorporated into the Annual Study Weekend. At this year’s ASW in Birmingham we focused on the challenges faced by libraries in HEIs in supporting students with disabilities.

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. Especial thanks go to Chris Scobie and Margaret Jones, who will be leaving the Committee after the next AGM, and to Edward Small for his excellent work in taking over the role of Secretary.

Documentation Committee

Rupert Ridgewell

Much of the Committee's focus in 2015 was concerned with the development of the Encore! database, which is a key resource in helping to identify and locate performance sets held by libraries in the UK. Encore! currently provides details of performance sets held by 107 academic, public and national libraries. Since 2013, Ceri Mann and Malcolm Jones have made great progress in updating the dataset with information about new repositories and by de-duplicating existing entries. A third phase of updating was completed in 2015, with funding from the Branch and MLT, and also much voluntary effort on the part of Ceri and Malcolm. Much work nevertheless remains to be done, and some libraries continue to send regular updates on their holdings. In addition to overseeing the work on the updating project, the Committee has also started to consider the future direction for Encore!, in terms of its sustainability, technical infrastructure, funding, and possible interface with other similar projects (such as related endeavours initiated by Making Music and OCLC).

The Committee has also been addressing the future of the IAML (UK & Irl) Library, which is currently

housed and managed at Cambridge University Library, thanks to the work of Anna Pensaert and Susi Woodhouse. Pressure of space at CUL is, however, becoming critical which means that the Library will have to be either moved to a new home or dispersed in 2016. Any unique material will be either transferred to the Branch Archive, or incorporated into the CUL or Pendlebury Library collections. It is planned that the Archive itself, currently held by the BBC Music Library, will be weeded and temporarily housed at the Pendlebury Library in due course.

Members of the Documentation Committee continue to be deeply involved in a number of other projects in the UK and Ireland, notably Cecilia, the Concert Programmes Project (which are reported separately), RILM (Répertoire International de Littérature Musicale) and RISM (Répertoire Internationale de Sources Musicales). Deborah Lee also continues to act as IAML (UK & Irl) representative on CILIP's Cataloguing and Index Group. Finally, the list of UK music-related monographs published in 2014 was compiled, as every year, for inclusion in Recent Publications in Music on the IAML website.



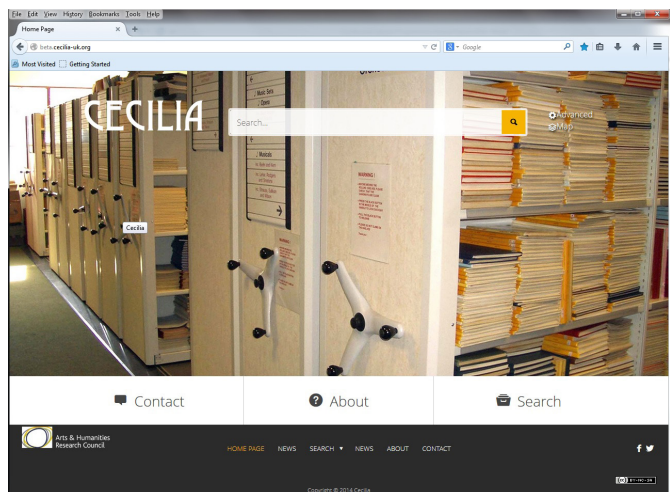
Card catalogues at the Bodleian Library, Oxford

Cecilia & Concert Programmes Project

Susi Woodhouse & Rupert Ridgewell

A joint report once again on these two databases to reflect work that is ongoing. First, a little background:

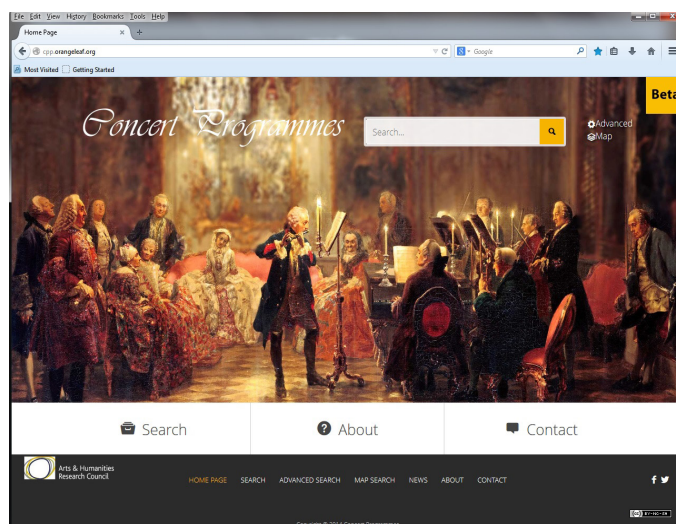
Cecilia (www.cecilia-uk.org/) is IAML(UK & Irl)'s online searchable database of descriptions of music collections in libraries, archives and museums throughout the UK and Ireland. Its creation was funded in 1999 by a grant from the BL Cooperation and Partnership Scheme, the Research Support Libraries 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.



Cecilia home page www.cecilia-uk.org/, featuring the sets collection at Surrey Performing Arts Library

The Concert Programmes database (www.concertprogrammes.org.uk) 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 2015, there were 65,254 page views from 14,043 users in 110 countries.

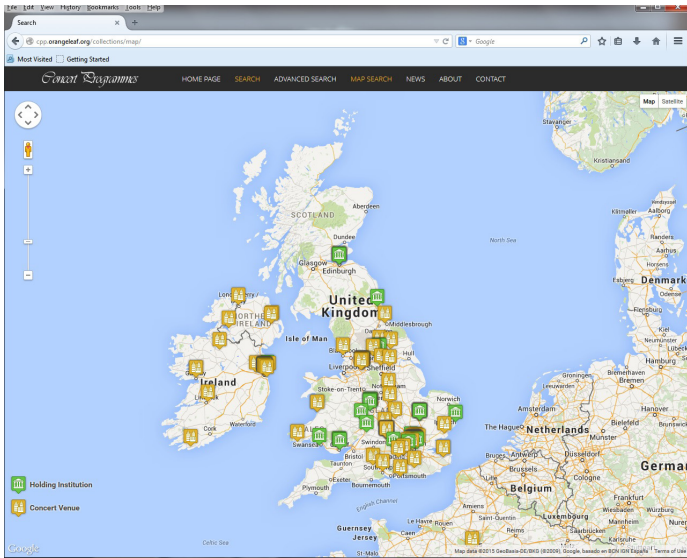


The new Concert Programmes home page.
www.concertprogrammes.org.uk

Work to redesign the user interfaces for both Cecilia and CPP was completed in 2015, with funding from the Music Libraries Trust and IAML (UK & Irl). The two services were then re-launched at the IAML (UK & Irl) Annual Study Weekend in Birmingham on 11 April and at the IAML Congress in New York in June. 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 (www.culturegrid.org.uk/) and the EU's Europeana (www.europeana.eu/); and both services are compatible with smart phones.

Cecilia & CPP (contd.)

Finally, new to both Cecilia and Concert Programmes is a map showing 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 continue to host both services.



The Concert Programmes zoomable map showing concert venues and holding institutions

Website, Listserv & Social Media

Antony Gordon

Another year passes and the old Branch website continues in operation. Routine maintenance and updates are still accomplished in good old hardcoded HTML. The process of moving toward a new website continued its slow progress but unfortunately Karen McAulay had to relinquish her post as convenor of the Website Working Group due to other commitments. After some discussion the Executive Committee dissolved the group and a list of requirements was produced for prospective website designers. Antony Gordon undertook to seek designers capable of producing a Drupal-based website that will have the capability of accommodating the membership database and using it to control members-only content. Such a site will cost more to provide but will allow much greater flexibility than the current arrangement.

There is little need for maintenance of the iaml-uk-irl listserv which continues primarily as a communication tool for interlibrary loan-related messages. There are now three joint owners, i.e. administrators, of the listserv with Ian Davis of the British Library joining Julie Crawley and Antony Gordon.

The Branch Twitter account @IAML_UK_Irl now has 262 followers and is following 185 as it becomes established. Margaret Jones, the Newsletter and Blog editor, has recently mostly taken over the task of administering the account and promoting it.

facebook

twitter

Trade and Copyright Committee

Claire Kidwell

Following an intensive period of legislative changes in 2014, much of 2015 has been dedicated to examining the impact of these changes, and how we can best support those in our profession to understand and use them to maximum advantage.

Significant work has gone into preparing a document of copyright FAQs, which will be launched on the IAML (UK & Irl) website early in 2016.

Additionally a brand new course entitled Music Copyright in Libraries is being developed, to add to the suite offered by the Courses & Education Committee. Claire Kidwell and Richard Chesser will deliver this at the British Library in February 2016.

In April a survey was issued via the IAML (UK & Irl) list-serv to gather views on the Music Publishers Association's Code of Fair Practice, and identify any further needs that the music user community may have. There was a very good response to the survey and this helpful data will inform future discussions between the Trade & Copyright Committee and the MPA.

A message on the IAML (UK & Irl) list-serv during the year raised the difficulty being caused by scores that were sold with "download cards" or codes to access additional electronic content that were based on a "one purchaser one user" model, and therefore not suited to library borrowing.

This was discussed by the Trade and Copyright Committee and also referred to the Libraries and Archives Copyright Alliance (LACA – with which the Branch is affiliated) as it was clear that this issue was not limited to the field of music. A survey was sent to three list-servs to gather evidence of publishers and titles to which this problem pertained. LACA will be writing to the publishers in question, and will also make reference to this issue in the guidance briefings to the London Manifesto (www.cilip.org.uk/sites/default/files/documents/The_London_Manifesto.pdf), of which IAML (UK & Irl) is a signatory.

The Intellectual Property Office periodically produces Copyright Notices, which aim to provide authoritative, impartial and reliable guidance on particular areas of copyright. During 2015 it issued one on the subject of live music performance. The Trade and Copyright Committee examined this and toward the end of the year provided the IPO with feedback and suggestions for future revision, which the IPO is currently considering.

It was agreed with the Conference Committee that a designated copyright session be presented each year at future Annual Study Weekends, and discussions took place regarding potential topics. A speaker from the Copyright Hub (www.copyrighthub.co.uk/) has been secured for the 2016 event.



The Annual Study Weekend 2015 at Aston University, Birmingham, comes to an end

Brio

Katharine Hogg

The Branch's journal in 2015 included articles on musicology, aspects of resource discovery, and collections. The first issue included a description by Martin Holmes of the new facilities for music at the Bodleian Library following a major refurbishment of the building. Oliver Pollak contributed an account of the Melodists' Club and the value of older editions of music encyclopaedias and dictionaries, which can contain information excluded in later editions. Looking to the future, Claire Marsh outlined the decision-making process and implementation issues encountered when the Leeds College of Music replaced its stand-alone library system with an integrated resource discovery system.

In the second issue Triona O'Hanlon explored the concert archive of the Royal Dublin Society in the early twentieth century, and the social history

of concert-going in the period. Andrew McCrea outlined the history of the library and archive of the Royal College of Organists, based on a paper he gave at the Annual Study Weekend in April 2015. From the IAML international conference, Katharine Hogg presented a summary of challenges and opportunities for the small music library in an increasingly digital world.

Two major figures from this IAML Branch died in the past year, and obituaries for Tony Lynes and Oliver ("Tim") Neighbour were published.

There was one exhibition review, of 'Music for the masses' at the Barbican Music Library. Loukia Drosopoulou commissioned and edited the book reviews. Martin Holmes has now taken on the role of *Brio* editor.



The Weston Library, Oxford: home of the Bodleian music collections

Photo credit: Martin Holmes

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.

Ten part and full bursaries were awarded to enable individuals to attend the IAML (UK & Irl) Annual Study Weekend, held at Aston University, Birmingham from 10 to 12 April 2015. The Trust would like to record its thanks to the bursary sponsors: Oxford University Press, Staypar Trust, Cramer Music and a new sponsor, Alexander Street Press. The recipients were Sophie Anderson (Yorkshire Music Library), Elliott Austin (Yorkshire Music Library), Amy Foster (Kent Libraries), Catherine Small (Royal Conservatoire of Scotland), Sarah d'Ardenne (Royal Northern College of Music), Valene Jouvett (University of Edinburgh), Loukia Drosopoulou (University of Sheffield), Lucy Woolhouse (University of Sheffield), Geoff Thomason (Royal Northern College of Music) and Tom Kearns (London).

The Trust has launched a new website which is available at the same web address as before, www.musiclibrariestrust.org. The new site has a modern design which works both on computers and mobile devices, and the navigation on the site has been revised to be clearer and easier for people seeking information about bursaries and research grants on offer. In addition, the website can now be more easily updated by officers and trustees of MLT as it is now hosted on the Squarespace platform. The Trust will keep the website updated with news about research projects and bursaries. We are also keen to add more photos of music libraries and our patrons, along with quotes promoting the value of music libraries.

£450 of additional funding was agreed towards the cost of updating the Encore! union catalogue

of performance sets available for loan in the UK. The Trust is helping IAML (UK & Irl) to explore the future of the catalogue, as MLT funding cannot be awarded for ongoing running costs.

£3000 had previously been awarded to Rupert Ridgewell, Susi Woodhouse and Orangeleaf Systems Ltd for a project to redevelop the Cecilia and Concert Programmes databases, which was completed in Spring 2015. The new interface was launched at the 2015 IAML (UK & Irl) Annual Study Weekend.

With regards to patrons, sadly Oliver 'Tim' Neighbour, former Music Librarian at the British Library and a noted scholar particularly of Byrd and Schoenberg, passed away in 2015. Composer and MLT patron John McCabe also sadly passed away in 2015.

The Trust encourages relevant research funding applications; our website contains a list of suggested projects (www.musiclibrariestrust.squarespace.com/projectideas/) 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 administered by MLT with input from IAML (UK & Irl). This year it was awarded to **Colin Coleman**, to assist him attendance at the IAML international conference in New York in July.

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 2014 prize was awarded jointly to two entrants for their MA dissertations:

Julija Paskova (University College London)
'RDA implementation in music libraries in the UK: reality or future?'

Diana Wood (Aberystwyth University)
'The music collections of Cambridge University: an investigation into perceptions of the value of user-generated content in a special collections catalogue'

Commendation: "The members of the committee were very impressed with both dissertations, which were written to a very high standard – the subjects were very interesting, both were well-written and well-presented, and made some pertinent points. Committee members commented that both submissions were good records of the 'state of play' in two highly contemporary topics. "Both provided interesting grass roots reactions from their interviewees" ... "their literature surveys and bibliographies would save anyone time who wanted to get into the topics."

Julija's thesis about the uptake of RDA in music libraries presents interesting discussion of the issues and attitudes of staff. Her literature review and explanation of research methodology were admirable, and she offers a considerable quantity of data in her appendices. Most importantly, her arguments were clearly expressed and easy to follow.

Diana succinctly explained the meaning of "Web 2.0" and its implications for librarianship. Her interviewees had many suggestions regarding the advantages and pitfalls of user-generated content, and the thesis summarised these points well. Her literature survey was very readable, her arguments were well-considered, and as such will be of interest to many in the music library community."

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 2014 prize was awarded to:

Christopher Kent. *Edward Elgar: a thematic catalogue and research guide.* 2nd edition. New York and London: Routledge, 2013.
ISBN 9780415875578

Commendation: "The first edition of this book was published in 1993 and this 2nd edition is a response not only to the continued growth of Elgar scholarship in recent years but also the ending of copyright restrictions on the music in 2004. This has resulted in new editions of established works and also, of course, the continuation of the Complete Edition under the auspices of the Elgar Society. Part 2 of the book, therefore, is an updated select bibliography, whilst Part 3 is a check-list of the Archives held at the Elgar Birthplace Museum and also Elgar-related archives in other public or private collections, where known. This latter section has been considerably expanded with far more detail than in the 1993 edition.

The major value of this edition, however, is Part 1 (the great majority of the book's near 500 pages), which is a thematic catalogue of Elgar's compositions with significant incipits for each work. This is of tremendous interest and particularly important for all the unpublished and unfinished pieces, including juvenilia. Only a few entries remain without incipits where the author has been unable to trace manuscript material.

The Oldman Committee feels, therefore, that this edition is fully worthy to receive the Oldman Prize as an outstanding work of music bibliography and reference."

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	2009	2010	2011	2012	2013	2014	2015
Institutional							
National	61	68	53	52	46	49	40
International	56	49	47	47	47	44	48
Personal							
National	73	66	82	63	52	54	51
International	47	49	29	48	47	50	49
Total	237	232	211	210	192	197	188

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Forum for Interlending
Music Research Consortium
National Music Council
Libraries and Archives Copyright Alliance

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