

International Association of Music Libraries, Archives and Documentation Centres

United Kingdom and Ireland Branch

serving the profession since 1953



Annual Report 2019



Winners of the Excellence Award for Music Libraries 2019. See details on pages 16 - 17



Two IAML (UK & Ireland) members speak at the IAML Congress in Kraków, July 2019: Susan Brodigan, Contemporary Music Centre, Dublin, and Rupert Ridgewell, British Library

Image: ©Anna Bzdęga/IAML

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Twelve students of the Lucica Trita London Violin Academy at Kilburn Library Centre (part of Camden Libraries) performing their Grade Examination pieces for Library users on 9 March 2019

President's Report

Katharine Hogg



This has been a busy year for IAML (UK & Ireland) as we keep pace with changes in services, technology and the landscape of the music library world. My predecessor, Anna Wright, took on the challenges of supporting the Surrey Performing Arts Library, one of the pre-eminent music library collections in the UK, in its transition to its new independent status, and during this year the transition is nearing completion. Performing sets services in the UK have been subject to scrutiny, and the future of Encore, the database of performance sets pioneered by IAML members under the leadership of Malcolm Jones, has been under discussion with the need to secure a new home for the dataset.

In the last year, two giants in the world of music libraries died. Malcolm Lewis was President of the Branch from 1992 to 1995 and will be remembered for his enthusiasm and energy on a range of music library projects, from the Music Library and Information Plan to the ISMN, as well as his expertise in the constitution of the Branch and his championing of public library music services. He

worked in the music library at Nottinghamshire Library Services for many years.

Arthur Searle was Curator of Music Manuscripts at the British Library and editor of the seminal *Catalogue of Music Manuscripts in the Stefan Zweig Collection*, as well as author of numerous other scholarly publications. Other IAML colleagues who have passed on include Clifford Bartlett, a former *Brio* editor, music librarian and latterly best known for his music publishing, and Kathleen Ravenhall (née Collins), music librarian for Warwickshire for many years. Clifford's obituary appears in *Brio* vol. 56, no.2; other obituaries are forthcoming.

The colleagues we have lost reflect the breadth of the music library world, from public library services to academic research, championing of library standards to making available little-known musical works. They worked in public, academic, broadcasting and national libraries, as well as music publishing and in the wider library world, and their careers and achievements reflect the work of IAML as a whole, in the diversity of collections and services offered by its members. These music libraries continue to underpin the performance of music by huge numbers of people in choirs, orchestras, bands and in education, both professionally and even more as amateurs, enabling the participation of thousands of adults and children in music making, and contributing to their wellbeing and quality of life.

The UK & Ireland Branch is well-represented internationally, with two of the four Vice-Presidents on the IAML Board currently from UK music libraries: Rupert Ridgwell (British Library) and Anna Pensaert (Cambridge University Library). Other British colleagues are active on various committees and working groups in the international organisation, and the UK and Ireland Branch has been working on a proposal to host the international IAML conference in Britain in 2023 – which also happens to be the 70th anniversary of the founding of the Branch.

President's Report (contd.)

Our Branch was well-represented at the international conference in Kraków in July 2019, with a number of papers presented by Branch members as well as many contributions to the work of committees and working groups during the week.

Within the UK, the Branch seeks to work with other relevant bodies, and recent meetings with CILIP (Chartered Institute of Library and Information Professionals), ACE (Arts Council England), and Making Music have all proved fruitful in developing relations and specific actions to improve access to music library resources. The Annual Study Weekend in Leicester was an opportunity to meet colleagues from across the UK and Ireland, with papers on a range of topics including performance sets provision, digital music resources and digitisation projects, a practical workshop on Asian music, and the presentation of Excellence Awards to music libraries in the UK and Ireland. Further details appear elsewhere in this report.

Like many associations, the officers and others active on committees are volunteers, and this report reflects their enthusiasm and commitment to the work of the Branch in promoting music libraries and information. Activities include running courses and the Annual Study Weekend, publishing a journal and a regular blog, contributing to consultations and discussions on various music and library issues, including copyright and performance sets provision, managing databases of performance sets, concert programmes and music collections, liaising with other relevant bodies, promoting music libraries within the profession and the music sector, and supporting individual members and libraries as the need arises.

I would like to thank all my colleagues for their hard work; in particular my predecessor Anna Wright for her support, and Amelie Roper, who has taken up the duties of General Secretary with great skill and efficiency while maintaining other commitments in the IAML Branch. Long-serving members who have completed their terms of office or resigned from committees this year include Monika Pietras,

who has completed her term as Treasurer but has kindly agreed to be co-opted onto the Executive Committee, and Catherine Ferris (Documentation Committee) who has worked hard on the future of Encore and has now taken up a post outside music libraries. We welcomed Anna Pensaert, newly elected to the international IAML Board, who has taken up the chair of Documentation Committee following Catherine's departure, Rebecca Nye, who has undertaken the role of Treasurer, and John Wagstaff, incoming Education Officer.

Thank you to all those who are active in the Branch, and those employers and colleagues who enable them to contribute to this important professional work, which brings benefits to their workplaces, the wider profession and library users. I commend this report to you and encourage members and other readers to consider whether they could offer any support to the Branch and the cause of music libraries. We are a small association but we have an important part to play in continuing to champion the work of music libraries and librarians.



Staff at the Royal Northern College of Music receive their Excellence Award 'With Distinction'

Communications Committee

Adam Taylor

As is now customary, I'd like to start this report with a thank you to all those who have provided contributions to either the IAML (UK & Irl) Blog or branch journal *Brio* (or to both) in the past year. Whilst on this grateful theme, thanks are also due to Margaret Jones and Martin Holmes for the ongoing effort and energy they give over to make these two platforms such a success.

The Blog has journeyed around no end of useful themes in 2019, from early Accordion methods, through Georgian show business, to the contemporary music photography of Mark Allen. Our centre-piece events offer plenty to focus on in-depth, so the Annual Study Weekend (Leicester) received thorough coverage, whilst lively, lavish reports came in from those attending the International IAML Congress (Kraków), the Music in Public Libraries

Seminar (Nottingham), and the Academic Music Librarians' Seminar (Cardiff). All went a long way to give those who were unable to attend a compelling impression of why each event has its own critical purpose.

Brio comprised another two brilliant issues this year, both giving a reminder of the riches held in the historic collections and archives cared for by IAML members. The Autumn/Winter issue was a particularly bumper edition, ambitiously housing contributions of matchless insight into all manner of different collections in the UK and Ireland.

We look forward to another 12 months of sharing our members' work, and to celebrating the achievements and innovations they continue to provide.



Katharine Hogg (centre) receives the The François Lesure Award for the best review published in *Fontes Artis Musicae* in 2018. Kraków, July 2019. Image: ©Anna Bzdęga/IAML

Conference Committee

Charity Dove

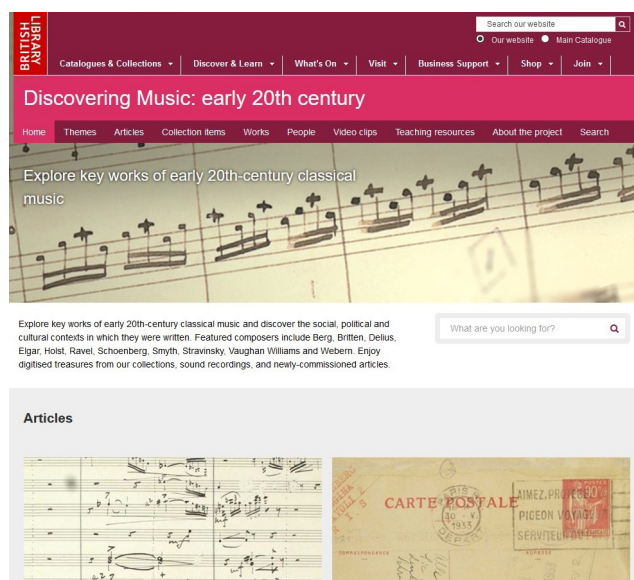
Residing in the heart of England, Leicester is one of Britain's most ethnically diverse cities. Whilst it's widely known for its burials (King Lear and King Richard III), it also shares the notable distinction as home to the first ever performance in England of a composition by Beethoven. The University's College Court proved to be an outstanding venue for the 2019 Annual Study Weekend (ASW) — quirky spiral staircase included.



Panel on orchestral and hire libraries

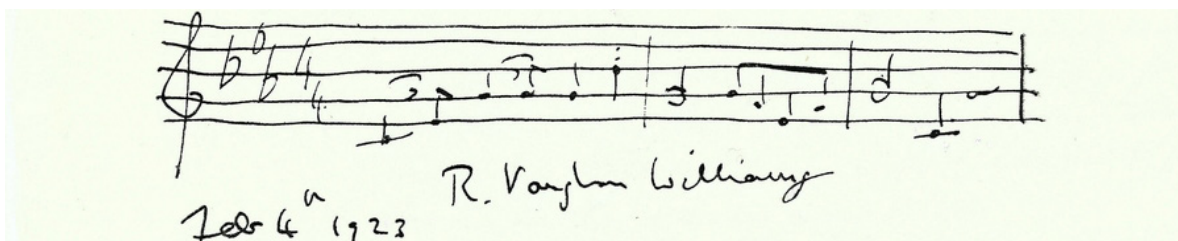
It opened with an eye-opening panel on orchestral and hire libraries, with presentations by Simon Wright (Oxford University Press), Rebecca Nye (Weinberger) and Georgina Govier (Welsh National Opera). For the next paper, Loukia Drosopoulou and Amelie Roper from the British Library (BL) shared an introduction to Discovering Music (www.bl.uk/20th-century-music), a new online exhibition and learning resource. The evening was rounded off by John Wagstaff's presentation on public speaking for music librarians, which prompted much discussion throughout the weekend.

Saturday opened with a paper reflecting Leicester's ethnic diversity as Viram Jasani, CEO of the Asian Music Circuit, spoke on the relevance of South Asian Music. From there, we were called to 'Hail Bright Cecilia!' as Chris Scobie from the BL brought delegates up-to-date with both the Cecilia and the Concert Programmes database. This was immediately followed by a celebration of the 20th anniversary of Cecilia, complete with a magnificent cake.



British Library 'Discovering Music' online exhibition

After dinner the first of three News and Updates sessions over the weekend was followed by Katharine Hogg and Colin Coleman speaking about their work on behalf of the Vaughan Williams Charitable Trust in developing a database of Vaughan Williams' Letters. Katharine and Colin described the challenges of bringing together over 4000 letters scattered across a number of collections, the difficulty of transcribing RVW's particularly illegible handwriting as well as the use which researchers might make of the database.



Music from Vaughan Williams' song 'The Vagabond', no. 1 of Songs of Travel

Image: ©Vaughan Williams Charitable Trust

Conference Committee (contd.)

Fully refreshed, the delegates returned to their seats ready to take notes as Laura Smyth walked everyone through her process of making folk songs findable on the Vaughan Williams Memorial Library website. The morning ended with a challenging discussion led by Peter Linnitt from the Royal College of Music on the developments in digital sheet music provision and the challenges these present to libraries.

As is tradition, lunch was followed by the IAML UK & Ireland Annual General Meeting and presentation of the E.T. Bryant and C.B. Oldman Prizes. Award ceremonies complete, delegates were then free to explore professional sites in the city of Leicester, or attend a practical workshop led by Viram Jasani. Workshop participants learned some of the theory behind raga scales and how to use them as a basis for improvisation.



Viram Jasani, CEO of Asian Music Circuit

Sunday morning opened with News and Updates from ASW delegates, followed by Charles Inskip (Associate Professor, Department of Information Studies, University College London) discussing the challenges of attracting new graduate trainees into music librarianship. Dr Inskip then went on to present the 2019 Excellence Awards.

The ever popular Quickfire round offered delegates the choice to attend three out of five fifteen-minute sessions: *Achieving Fellowship of the Higher Education*

Academy (Sarah d'Ardenne, Royal Northern College of Music), *Mirror Mirror: glam up your worklife with quick reflection exercises* (Charity Dove, Cardiff University), *Putting on exhibitions* (Charlotte Jones, Barbican Music Library), *Developing a HE Printed Music Licence* (Claire Kidwell, Trinity Laban College of Music) and *Equality, diversity and inclusion* (Geoff Thomason, Royal Northern College of Music).



Exhibition at Barbican Music Library
Image: ©Michael Southwell

Sunday morning concluded with an overview of Current Trends in Performance Set Provision led by Anna Wright – a topic of particular challenge to public libraries with the recent closure or restructure of some high profile music set collections.

The Conference Committee would like to thank all our excellent speakers who shared in the 2019 ASW as well as the reception sponsors – ProQuest and Cramer Music. As ever I would like to give a big thank you to all my colleagues on the Conference Committee without whom that conference could not have been a success – so a big round of applause to Frances Allott, Catherine Small, Jane Henshaw and Geoff Thomason.

The 2020 ASW will be held at Weetwood Hall, University of Leeds from 17-19th April 2020. Our innovative new programme will be launched with the theme, 'Music Happens in Performance', and we're very excited for you to join us.

Courses and Education Committee

John Wagstaff

It's been another busy and successful year for the Courses and Education Committee. Even though - unlike in 2018 - we didn't actually offer any courses this year, we received enquiries for a music cataloguing course from a local authority in England, and for a "Music for the Terrified" course from a university in Ireland, which - fingers crossed - will come to fruition early in 2020.

The annual "Music in Public Libraries" seminar persuaded a good number of people to abandon their libraries for the day and travel to Nottingham at the end of September, while Cardiff was the venue in early November for the Academic Librarians' Seminar. Both seminars again proved that once you get a group of music librarians together it's pretty difficult to stop them talking, and the informal networking that took place at both events was as beneficial to attendees as the more formal presentations and discussions.

Since the Nottingham event took place so soon after the death of former Branch President Malcolm Lewis, it was inevitable — and entirely appropriate — that we remembered him at the start of the public librarians' meeting. Malcolm's enthusiasm for public music libraries, and his encyclopedic knowledge of them, should inspire all of us to value and advocate for our own library services, and to strive to be the best professionals we can. Fuller reports about both seminars can be found in blog posts on the Branch website.

We said farewell to one member of the Committee this year (Janet Di Franco, still very much active elsewhere in the Branch as Membership Secretary, of course), and gained one (Darius Wong). We're an active committee and welcome enquiries from potential new committee members. If you have an interest in music librarianship education and training, do get in touch. There's plenty of work to go around!

Our projects for the coming year include facilitating the updating of the Music Librarianship course modules that were offered at Aberystwyth University from 1998 until around 2016, a project that Aberystwyth have requested IAML's help with; organising the 2020 Academic and Public Music Library seminars; and continuing to investigate whether we can move some of our course offerings online, in order to enable more music librarians to participate in them. On the other hand, we don't want to lose the opportunities offered by coming together at a particular venue at a particular time to share experiences, disseminate best practice, and make new contacts.

On a personal note, I'm extremely grateful to former Chair Geoff Thomason for continuing to serve on the Committee and for providing a steadying and reassuring hand when needed (i.e., quite often). Sincere thanks, too, to Ros Edwards and Jude Paton for organising the Music in Public Libraries seminar; and to Charity Dove for the Cardiff meeting.



Presentation on information literacy delivered by Geoff Thomason in Kraków, 19 July 2019

Documentation Committee

Anna Pensaert

The Documentation Committee has seen various changes this year. We were very pleased to welcome Charlotte Jones as Performance Sets Officer. Catherine Ferris (Chair) and Ainara Urrutikoetxea (Secretary) have stepped down from their posts and from the committee. Temporary cover is partly in place and we are looking to fill the vacancies on a more permanent basis in 2020.

The Documentation Committee has continued work on Encore21. The main focus this year has been the preparation for migration to a new platform, needed to ensure the continuity of existing services. The Documentation Committee has also received expressions of interest from institutions interested in adding new content.

2019 saw the 20th anniversary of the Cecilia database. Essential upgrade work has taken

place. Meanwhile Charlotte Jones and Ceri Mann attended the Keeping Performance Live event, organised by SWRLS (South West Regional Library Services). This event about the future of performing arts collections in public libraries, followed on from the *Joining the Dots* report, which dealt with music sets provision in the South West. The watching brief on RILM/RISM and RDA continues. The Committee is still looking for ways forward to improve access to the IAML (UK & Irl) paper and electronic archives.

Electronic Legal Deposit for sheet music has seen its first success in a pilot project, which saw the development of a workflow for ingesting content for larger publishers. The project has now come to an end and further progress is dependent on additional technical developments.



Anna Pensaert, newly-elected Vice-President of IAML, attends a Board meeting in Kraków via video link, July 2019

Image: ©Anna Bzdęga/IAML

Cecilia & Concert Programmes Project

Chris Scobie & Rupert Ridgewell

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 British Library 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. Cecilia continues to be an important source of information for all manner of purposes from academic research to family history. Ongoing overall editorial management is undertaken on a voluntary basis and individual entries are kept up-to-date by the relevant institution.

This year marked the 20th anniversary of the project that became Cecilia. The milestone was marked with a celebratory cake at the Annual Study Weekend in Leicester in April. This raised awareness of the database, and also provided a means of collecting feedback and ideas about how Cecilia could be improved in the future.



This year has also seen the continuation of work to collate information relating to music collections held in historic houses the UK, in collaboration with the AHRC-funded Sound Heritage project at the University of Southampton (<https://sound-heritage.soton.ac.uk/>). Thanks to the input of Katrina Faulds, the project has seen the number of locations represented in Cecilia grow, and in many cases the details included in descriptions are first accounts of these holdings in any catalogue or database. Related to this, Chris Scobie (Cecilia Manager) met with representatives of the National Trust for Scotland in September to discuss ways of including information about collections in their properties in the database.

Following advice from James Grimster at Orangeleaf Systems some work was undertaken to upgrade the system to PHP7. There were also some minor updates made to the user interface at the same time.

In 2019 there were 6,931 pageviews from 1,359 users in 66 countries.

The **Concert Programmes** database (<http://www.concertprogrammes.org.uk>) is the result of a three-year project (2004–07), funded by the AHRC 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 (2002–03), 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 2019, there were 71,635 page views from 15,376 users in 112 countries, and many individual enquiries were fielded by the database manager, Rupert Ridgewell. Editorial oversight is provided by a small team of enthusiastic volunteers, including Paul Banks, Susi Woodhouse, Katy Hamilton and Chris Banks.

Trade and Copyright Committee

Claire Kidwell

The Trade and Copyright Committee again had a busy agenda in 2019.

At the start of the year the copyright pages of the IAML (UK & Irl) website were updated with further FAQs and additions were made to the copyright milestones timelines.

In April the Committee were delighted to invite Georgina Govier (Welsh National Opera) and Rebecca Nye (Josef Weinberger) to speak on the topic of orchestral and hire libraries at a session at the Annual Study Weekend in Leicester. This was a wide-ranging discussion touching on a number of topics including score preparation, digital v traditional modes of supply and streaming and recording of concerts.

Claire Kidwell, as Chair of the committee, has been representing the Branch on the Universities UK Copyright Negotiating and Advisory Committee, which has been negotiating a higher education printed music licence with Printed Music Licensing Limited and the Copyright Licensing Agency over the last few years. Negotiations reached their conclusion in the latter half of the 2019, and a trial licence will be launched to higher education institutions in August 2020.

In October Chris Scobie published a blog post on the work of the committee to raise awareness of the issues grappled with and encourage members to contribute ideas for future priorities.

One difficulty that the committee had previously discussed with the Music Publishers Association is the problem of scores being sold with accompanying audio on download cards. In many instances the audio is only available for one-time-only download, which isn't compatible with a library lending model. This particularly applied to publishers in the Music Sales group. Since the print operation of Music Sales had transferred to Hal Leonard, dialogue was opened with the latter, who have confirmed that they will be using a different model which doesn't limit access to the audio component, and will gradually convert the Music Sales back catalogue. This was very welcome news and a good example of positive outcomes that can be achieved through collective lobbying.

Much of November and December was dedicated to responding to the Republic of Ireland's public consultations on the transposition of the EU Directive on copyright in the digital single market. There are aspects of this Directive that will have positive impacts on libraries and their users, and our responses sought to maximize these where there is flexibility in national implementation. All EU member states must have implemented the Directive by 7 June 2021. It remains to be seen whether the UK will implement the Directive, given that it probably won't be obliged to do so. On that subject – not much more is known about Brexit, and its potential impact on copyright in the UK, than was the case this time last year. However, it seems likely that developments in 2020 will clarify the situation.



Claire Kidwell chairs a meeting of the IAML Copyright Committee in Kraków, 16 July 2019

Image: ©Anna Bzdęga/IAML

Website and Email List

Antony Gordon

Little has been required in the way of website maintenance during 2019 but some substantial changes to the underlying structure will be needed in the next year or so and these will require some professional involvement. The members-only area still carries little in the way of content other than the membership lists and the full run of electronic *Brio*.

Personal membership forms were modified to remove a requirement to supply one's membership number, as well as to clarify some of the options. The 2020 ASW draft programme and registration form were posted toward the end of the year.

The most popular pages on the website were

concerned with Encore21, copyright, and working with music in libraries.

The iaml-uk-irl listserv – the email list – received 1,660 postings in 2019, slightly up on 2018. As always the vast majority were devoted to interlibrary loan transactions. The Branch continues to provide this service free of charge to music libraries across the UK and Ireland.

Early in the year I shared monitoring of the listserv's daily reports with Tom Dale (Bodleian Library, Oxford) and Adam Taylor (RAM, London). Later in the year I relinquished day to day monitoring to them. I remain for the moment a joint list-owner in order to assist should any unusual problems arise.



Jude Paton, Nottingham Performing Arts Library (L), and Claire Marsh, Leeds College of Music Library (R), receive their Personal Achievement Awards from Dr Charles Inskip, Chair of the 2019 Excellence Award judging panel

Brio

Martin Holmes

The two *Brios* of 2019 were bumper issues, requiring perfect binding rather than the usual staples.

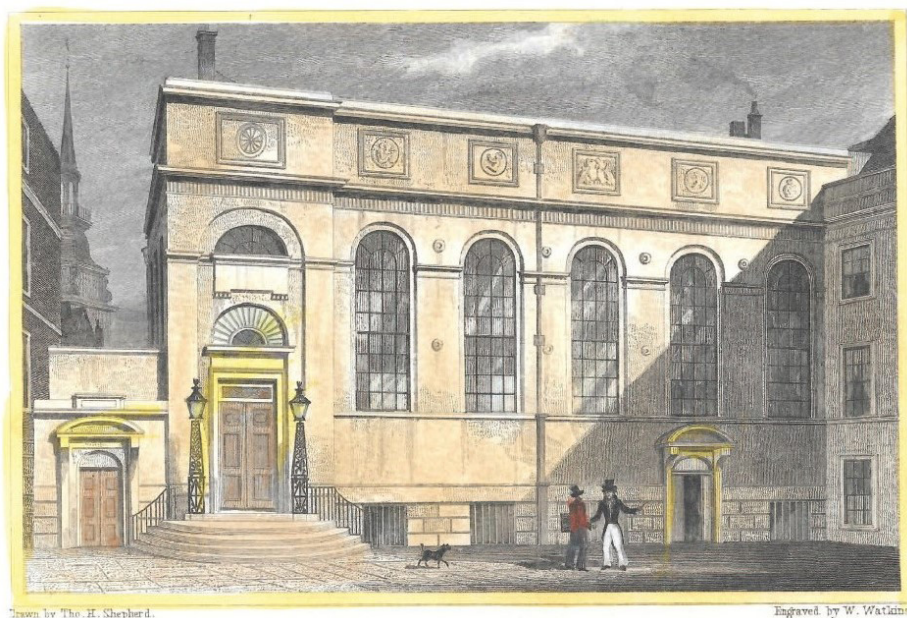
The Spring/Summer issue (v. 56 no. 1) contained the conclusion of a historical survey of the music collections of Edinburgh University Library, with a particular focus on their cataloguing and custodians through the ages; this part picked up the thread at the point where academics (including Reid Professors such as Hans Gál and Donald Tovey) handed over the reins to professional librarians. Other articles comprised an overview of the eclectic archive of Hans Keller, recently catalogued at Cambridge University Library, the Vaughan Williams letter database project, and the collaborative efforts of Peter Pears, Imogen Holst and Benjamin Britten to achieve a satisfactory English version of the St John Passion. Reviews covered a wide range of topics, from the medieval motet to contemporary percussion techniques.

The Autumn/Winter edition (v. 56 no. 2) was a special issue devoted to papers arising from the AHRC-funded networking project 'Claimed from Stationers' Hall', which was masterminded by Karen McAulay from the Royal Conservatoire of Scotland. Articles covered aspects of the history

of legal deposit for music in the UK and Ireland, looking at the fate of such collections in the various libraries which, at different times in history, have enjoyed this somewhat dubious privilege. Now confined to six libraries, following the Statute of Anne (1710) a total of nine libraries were entitled to receive publications registered at Stationers' Hall but the law was difficult to uphold and, particularly for music, many (if not most) publications were not routinely deposited until the late eighteenth century, and coverage remains patchy to this day.

In the *Brio* team, Nick Clark continues to offer invaluable support as Reviews Editor but, since the last annual report, Tom Dale has sadly had to relinquish his role as Advertising Manager; I am nevertheless grateful for his efforts during his short time in post.

Members are reminded that the full archive of *Brio* is available to them online through the Members' Area of the Branch website, along with the current issue. Starting with volume 56 (2019), we are now able to reproduce images in colour (as applicable) in the online version, a distinct advantage over the print edition, for which costs have always prevented colour printing.



'Claimed from Stationers' Hall' - special issue of *Brio*, v. 56 no. 2

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.

The Trust is embarking on an important project to survey music libraries and their users. The survey has been created by researcher Dr. Michael Bonshor in discussion with trustees. It will go live early in 2020. We strongly encourage all IAML members to complete the survey for their service and circulate the user survey to their users. The results will be used to improve music library services through the provision of data for lobbying and advocacy for music libraries and their service users. We are delighted that we successfully applied for additional funding from the Postlethwaite Music Foundation, who awarded the project a £1000 grant to cover the costs of the data analysis.



The Ian Ledsham Bursary helped two members to attend the IAML Congress in Kraków in July 2019

Image: ©Anna Bzdęga/IAML

One bursary was awarded to enable an individual to attend the IAML (UK & Irl) Annual Study Weekend, held in Leicester in April 2019. The sponsor was Stainer & Bell and the recipient was Kirsty Morgan (Strathclyde University).

The Ian Ledsham Bursary is also administered by MLT with input from IAML (UK & Irl). It contributes £350 towards the cost of attending the annual IAML International conference. In 2019 the Trust split the bursary between two worthy recipients: Margaret Jones and Sabine Koch.

MLT continues to encourage relevant research funding applications; our website contains a list of suggested projects (<http://www.musiclibrariestrust.org/projectideas/>) which we are particularly interested in supporting.

In 2019 we welcomed Michael Fend of King's College London as a trustee representing the interests of music academics. We also welcomed Kirsty Morgan as our new Bursaries Administrator. Trustees offered their heartfelt thanks to Megan Dyson for her work over a number of years as the Bursaries Administrator. We have now identified two likely new trustees from the Republic of Ireland and the public library sector – both due to start with us in 2020.

We have a number of illustrious patrons – composers, performers and conductors and other prestigious figures in the music world. The full listing is on our website (<http://www.musiclibrariestrust.org/patrons/>).

As ever we would like to thank all those who have made financial contributions or contributed their time to the Trust over the last year.

ACKNOWLEDGEMENT

The images used in this report have kindly been provided by Stanisław Hrabia, Richard Jones, Tom Kearns, Gilly Margrave, Karen McAulay, Roy Stanley, and Adam Taylor.

Excellence Award for Music Libraries

The Excellence Awards are presented every three years and acknowledge activity in music libraries which demonstrates sustained good work and good practice with the potential to be adopted and adapted by others. The Awards also recognise outstanding personal achievement by individuals. Music collections from any sector in the UK and Ireland can be nominated for the Award, no matter what their sector, size or type.

The nominations for the 2019 Awards were judged by a panel of experts from both the music and library worlds, chaired by Dr Charles Inskip, Programme Director, MA Library and Information Studies, University College London.



Prizewinners 2019

Gerald Coke Handel Collection - With Distinction

A shining example of a library that totally excels in all it does and uses every available opportunity to further enhance the collection, the staff, and the richness of the service it provides. This is a model of how a highly-specialised collection can be made accessible to a broad range of visitors and researchers. Their outreach activities in particular are to be commended.

Royal Northern College of Music - With Distinction

An outstanding conservatoire library with highly skilled staff and very good access that is constantly thinking of new and innovative ways of developing the service (e.g. Teaching and Learning Award, live streaming of concerts, pop-up sessions in the café, digital information screens, feedback walls, auto-enrolment of new staff, and refresher training).

Cardiff University Music Library

An excellent library with staff that are brimming with imaginative ideas for developing the library and engaging with its users. Throughout, there is a thorough demonstration of good practice, development, and innovation. Commendations for community membership scheme, co-operation with Royal Welsh College, and student feedback.

City of London: Barbican Music Library

Excellent collection, staff and accessibility. The online resources are impressive, as are the qualifications and experience of the staff members. Its programme of exhibitions has drawn the library to the attention of lots of new users. Commendations for 'Unsigned London' scheme and effective use of social media. This is a library to visit to get ideas and be inspired.

Community & Youth Music Library (CYML)

A performance sets library that punches well above its weight and plays a key role in interlibrary loans and sustaining music groups. A model of a library which ensures its own continuation, with good, responsive staff, blending the wide and varied experience and services of professional and qualified people, and volunteers. The Trustees, administrator and volunteers are to be congratulated.

Henry Watson Music Library

A fantastically vibrant music library with excellent access and staff that fully develop and exploit its rich and abundant resources to provide an excellent service and attract a broad range of users. Partnerships and events have further enhanced the library and heightened awareness of the collection. Commendation for innovative DJ mixer/composition facility for users.

Excellence Award for Music Libraries

Prizewinners 2019 (contd.)

Jerwood Library (Trinity Laban)

A rich and highly developed collection of print and online resources ably supported by a highly skilled and knowledgeable team of staff that truly fully engages with students and staff in a way that will influence their use of libraries throughout their lives. Its engagement with users and potential users, and programme of user education, deserve special commendation. Pragmatic, well-thought out and 'agile' acquisition policies. An excellent conservatoire library.

Nottingham Performing Arts Library Service

A library that has quickly become a beacon to other music libraries both in terms of its work as a performance sets hub and its revolutionary custom-built library management computer system. It also deserves credit for increasing its social media outreach. A good example of an innovative response to difficulties, seeking to extend its services in ways which might be models for other libraries under threat.

OUP Music Hire Library

One of the most outstanding music publishers hire libraries in the world with flexible stock and good worldwide access to meet demand, combined with highly qualified staff that fully regards the needs of its users. Commendation for expertise in copyright and business matters.

Royal College of Music Library

A very highly regarded music conservatoire library with an amazingly rich physical and online collection supported by a highly knowledgeable and experienced staff. The examples of using the collections in the academic programme are interesting, as is the work with academic colleagues to embed online resources. Another strong example of what a conservatoire library should be.

Library of Trinity College Dublin

An impressive legal deposit library led by a distinguished music librarian who works closely with staff, students and other music librarians and whose engagement with performers has stimulated research and resulted in radio programmes, concerts, CDs, and publications. The leading role of TCD Music library in the sector in Ireland cannot be overstated. The collaboration and co-operation is a good example to others.

Personal Achievement Award

Claire Marsh (Leeds College of Music Library)

Claire earns a Personal Achievement Award for her efforts in managing change, and for her outreach efforts to a very wide and diverse constituency of users. She is clearly very highly regarded and has demonstrated leadership skills, transformed working practices, improved access to the collection, overseen a smooth move into new premises, provides excellent customer service, and has developed a welcoming team.

Jude Paton (Nottingham Performing Arts Library Service)

Jude has clearly been instrumental to the success of NPALS and deserves the award for continuing to develop its revolutionary library management system; promoting the service using social media, events, and open days for other library staff; maintaining partnerships with Making Music and networking with other music librarians to exchange ideas and further develop herself and the service she offers; her commitment to interlibrary loan of sets and keeping a good balance of support to other library services and the needs of the Nottingham community; her fundamental understanding and support of her customers; and being a shining example of what it truly means to be a music librarian.

Prizes

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 (or joint authors) resident in the United Kingdom or the Republic of Ireland.

The 2018 prize was awarded to:

Michael Allis (ed.)

Granville Bantock's letters to William Wallace and Ernest Newman, 1893-1921.

Woodbridge: The Boydell Press, 2017.

ISBN 9781783272334.

Commendation: "The book contains a long introduction, an extensive select bibliography and index. The letters, which cover the period 1893 – 1921, are arranged chronologically and fully annotated. Preceding the introduction, information on sources and their respective holdings in repositories is provided with a physical description of the collections and an overview of the categories of the type of material considered. Furthermore, editorial conventions are explained in detail, for example the way in which notational issues in letters with crossed out sections are dealt with, and the use of Arabic and Persian text.

A collection of nearly 300 of Bantock's letters held at the National Library in Scotland and Birmingham University Library which were written to the Scottish composer, William Wallace, and the critic, Ernest Newman; they shed light on the personal and professional relationships between the three men and their contemporaries.

During the period covered by the letters Bantock worked with touring opera companies, was appointed Musical Director of the Tower Ballroom at New Brighton, and became principal of the Birmingham and Midland Institute School of Music and, subsequently, Professor of Music at Birmingham University.

The letters also include fascinating details of Bantock's concert programming whilst in New Brighton, and discuss his opinions on other composers who were active at the time both in the UK and abroad.

The book makes an important contribution to our understanding of British Music and musical life before the Great War, and highlights Bantock's and Wallace's development of the British Symphonic Poem and their promotion of the young generation of British composers.

The committee is very pleased to present Michael Allis with the C.B. Oldman prize for this outstanding scholarly work."

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 2018 prize was awarded jointly to:

Kate Crane

Routes into performance librarianship: an examination of the educational issues of performance librarianship.

MSc (Econ) Information and Library Studies,
Department of Information Studies, Aberystwyth University

Amy McMullen

'They're like cool librarians': investigating the information behaviour of pop music fans.

Master's degree in Library and Information Studies, University College London

IAML (UK & IrI) Executive Committee 2019

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E.T. BRYANT PRIZE

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Almut Boehme
Nicholas Clark

IAML (UK & IRL) EXCELLENCE AWARD

Frances Allott (Convenor)
Peter Baxter

MLT IAN LEDSHAM BURSARY PANEL

IAML (UK & Irl) Representative: Almut Boehme

EMAIL LIST JOINT OWNERS

Tom Dale
Adam Taylor

NOTE

Committees and Working Groups are appointed by the Executive Committee to advance the work of the Branch within their respective fields of interest. The President, General Secretary and Treasurer of the Branch have the right to attend and vote at meetings of any Committee or Working Group.

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Membership - Janet Di Franco

	2012	2013	2014	2015	2016	2017	2018	2019
Institutional								
National	52	46	49	40	40	39	41	36
International	47	47	44	48	42	42	38	36
Personal								
National	63	52	54	51	53	53	53	45
International	48	47	50	49	47	52	54	42
Total	210	192	197	188	182	186	186	159

Honorary Members

Peter Baxter, Eric Cooper, Antony Gordon, Liz Hart, Ruth Hellen, Malcolm Jones, Malcolm Lewis (†), Roy Stanley, Roger Taylor, Pam Thompson, Susi Woodhouse

Affiliations to other organisations

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

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