

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

**United Kingdom and Ireland Branch**

*serving the profession since 1953*



## **Annual Report 2020**

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A characteristic image of 2020: Some of the 39 attendees at the Academic Music Libraries Seminar on Wednesday, 11 November 2020, held online via Zoom

# President's Report

## Katharine Hogg



Life has been very different for everyone in the past year, as the pandemic changed how we live and work in ways we had not imagined before 2020. IAML (UK & Irl) members faced the challenges of remote working, supporting users in public, academic and special libraries, and contending with the almost complete shutdown of the performing arts as venues remained closed and performances across the world were cancelled. The advent of 'click and collect' in libraries harnessing technology to a previous era of closed collections, along with redeployment of staff in key services in the public sector, has changed the daily working practices of many members, and inspired creative methods of supplying users with the materials they need. This has been an age of technology and digitisation, with online suppliers supporting their end-users by temporarily waiving fees in an effort to keep some level of service functioning,

and realistic collaboration with libraries and online datasets to enable students to continue their studies. The sector is bracing itself for the inevitable financial reviews which will follow when the cost of the pandemic is counted.

Throughout all the disruption, projects continued. Provision has begun for the performing sets database, Encore21, to be moved to a new platform to ensure stability and longevity, and the Branch is poised to complete the project in the coming year by appointing a Migration Manager to oversee the process. A new website is also being planned, with the intention of creating a modern, accessible site which can be operated with minimal specialist knowledge for future-proofing, and can accommodate a range of resources for public access and for the membership.

The UK & Ireland branch is an active participant in the international association, with two IAML Board members from UK music libraries. Sadly, the international congress had to be cancelled due to the pandemic, although a virtual congress on a limited scale replaced it, and included contributions from several colleagues from the Branch. British colleagues are active on various committees and working groups in the international association, and the UK & Ireland branch is planning to host the international IAML congress in Cambridge in 2023, the seventieth anniversary of the founding of the Branch. The planning for this has understandably been delayed both for practical reasons of access to sites and resources, and the uncertainty around the postponement of the 2020 and 2021 congresses. At present it appears

## President's Report (contd.)

that it will still take place, and a working group has been established to develop plans for this week-long event.

Within the UK, the branch seeks to work with other relevant bodies. The President represented the Branch at the Music Network UK meetings during the pandemic, to monitor the impact on music activity and how issues were being addressed, from copyright to performing rights, amateur music-making in lockdown to touring musicians after Brexit. The range of music libraries - public, academic, special, broadcasting, performance and national, as well as music publishing - supports the performance of music by a huge number 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.

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 (cancelled in 2020 due to the pandemic, and to be held online in 2021), publishing a journal and a blog, contributing to consultations and discussions on music and library issues, including copyright and performance sets provision, managing databases of performance sets, concert programmes and music collections, liaison with other relevant bodies, promoting music libraries

within the profession and the music sector, and supporting individual members and libraries as the need arises. An unanticipated benefit of the pandemic has been the move to online meetings, which has enabled fuller attendance at Executive and committee meetings, and record attendance at other training sessions, indicating that there may be scope for further opportunities for participation by those who are unable to get away from their workplaces for the time required to travel to attend meetings in person.

I would like to thank all my colleagues for their hard work, especially Charity Dove, formerly Chair of the Conference Committee which has now merged with Education to form a new Events and Training Committee, and Martin Holmes who completed his term of office as *Brio* editor. We welcomed Caroline Shaw, who has taken up the chair of Documentation Committee, and Nick Clark, our new *Brio* editor.

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, benefiting their workplaces and the wider profession and library users. I commend this report to you and encourage members and other readers to consider supporting our work by volunteering for a role, promoting our work or in other ways. We are a small association with an important role in championing the work of music libraries and librarians.

# Communications Committee

## Adam Taylor

2020 saw some slight changes to the Communications Committee, with committee members' terms coming to an end and new faces joining. Normally this is the space to give our thanks to Margaret Jones and Martin Holmes for all their brilliant and continued efforts in marshalling the IAML (UK & Irl) Blog and the branch journal, *Brio* – this year it's more a “thank you and goodnight”, as we very gratefully acknowledge their years of stewardship, and success at the helm of our two main platforms.

The subjects and areas covered across *Brio* and the Blog in 2020 were multifaceted and manifold, much as we've come to expect. If part of the Committee's aim is to introduce those new to music librarianship to the vast variety of things we are all involved with, and another part is to offer refreshing or new insights to those with a wealth of experience, it can be agreed that this year's contributions definitely

reached that purpose. Across the two formats we enjoyed a salute to the great diversity of archives and special collections: from World Music (David Fanshawe) to conservatoires (RNCM and RWCMD), from extensive personal archives (Edmund Rubbra), to gargantuan private collections (Gerald Coke), and from the specialist (the Light Music Society library) to the particular (historic house music collections). Similarly, across social media, we encouraged IAML (UK & Irl) members to share something from their archives and special collections as part of our “Image of the Month”, again intended to bring out the scale and the wealth of what we have, and what we do.

We look forward to another twelve months of sharing our members' work, achievements and innovations, with those new to the committee continuing our aim to promote and celebrate the work of music libraries.



Hosted by Anna Pensaert (left), the Board of IAML (international) visited the University Library in Cambridge during their mid-year meeting on 29 February 2020

# Documentation Committee

## Caroline Shaw

The Documentation Committee has been through a period of change in 2020, saying goodbye to some long-standing members, and welcoming new ones. Anna Pensaert, Amelie Roper and Ceri Mann have stepped down from the Committee. We are grateful to them for all their hard work over the years. Caroline Shaw became the new Chair in March. Federica Nardacci is the new Committee Secretary, and we also welcomed a new member, Hope Williard.

The Documentation Committee met twice in 2020, on 1 July (postponed from 19 March) and 30 November. Meeting online via Zoom has been a success, but we look forward very much to meeting face to face (some of us for the first time).

The Committee discussed the Arts Council seminar held in October 2019 on performing arts collections in libraries, and agreed to pursue collaboration with SWRLS in order to build cooperation and promote Encore21 as an existing national catalogue.

In October the Executive Committee gave approval for the recruitment of an Encore21 Migration Manager. This will be a fixed-term paid post (0.2 FTE for 9 months), to enable the migration of the catalogue to a new system and secure its future. The post was advertised from late December 2020. The Migration Manager will liaise with a working group whose membership represents existing expertise in Encore21 and its users. Data cleaning work continues, in advance of migration. New content from interested institutions will be added after migration.

The project *Music, Home and Heritage* has been completed, resulting in the addition of descriptions of music collections in over 200 historic houses to the Cecilia database. The three-year project was funded by the Arts and Humanities Research Council and led by the Royal College of Music and the University of Southampton. It is hoped that publicity around the project will also raise the profile of Cecilia, and that it will be drawn in to future projects.



*Music, Home and Heritage*

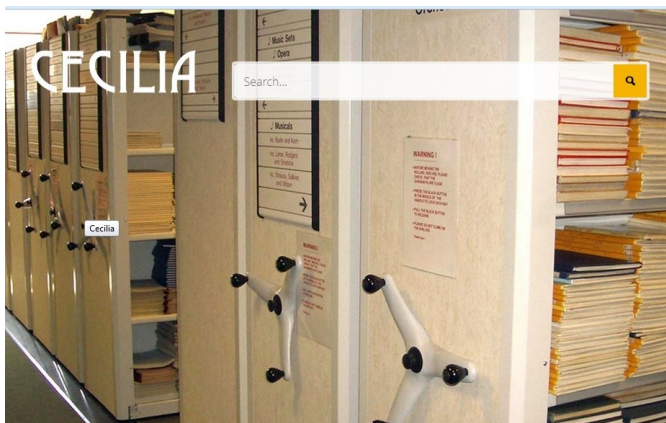
The revised version of the RDA (Resource Description and Access) Toolkit became the official version of the RDA standard on 15 December 2020. This was not an implementation date, however, and the original Toolkit continues to be available for use. The Documentation Committee has discussed the issue of music-specific RDA training, but has postponed asking what communities' requirements are, on the assumption that this is not a top priority during the pandemic.

The watching brief on RILM and RISM continues. A new RISM UK catalogue interface was launched in October 2020, as part of a project funded by Royal Holloway, University of London. This is a subset of the international RISM Online Catalogue of Musical Sources, and is hosted by RISM Switzerland.

# Cecilia & Concert Programmes Project

## Chris Scobie & Rupert Ridgewell

**Cecilia** (<http://www.cecilia-uk.org>) is the Branch'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 2000 collections from nearly 800 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.



In the past year extensive work to add details of music collections in historic houses around the UK was completed. This sees the culmination of three years' involvement in the Sound Heritage project, run by the University of Southampton in collaboration with the Royal College of Music (<https://sound-heritage.soton.ac.uk/>). Over the course of 2020 research assistants Katrina Faulds and Jonathan Frank added information about more than 200 new institutions to Cecilia,

including properties managed by the National Trust, National Trust for Scotland, English Heritage and local councils. The resulting summary descriptions provide searchable information about many of these holdings for the first time and provide a musical context for understanding each of these houses. As part of the project the Cecilia Manager also contributed to a chapter highlighting Cecilia and some of the findings of the project, which will feature in a book due to be published next year.

In 2020 there were 9,667 unique page views from 1,754 users in 72 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 2020, there were 53,220 page views from 15,653 users in 110 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.

# Events and Training Committee

## John Wagstaff

2020 turned out to be an anxious year for so many people, with events cancelled or moved online, and carefully-made plans disrupted. In addition, lots of us (including the writer of this report) were required to get used to the Brave New World (© Aldous Huxley, from Shakespeare) of Teams, Webex, Zoom and other platforms, nimbly and at very short notice. COVID inevitably affected the work of the new Events & Training Committee (formed in spring 2020 out of the former Conference Committee and Courses & Education Committee, and officially approved by the Branch's Executive Committee in May), but in general I would say that we coped well in our new environment, not just by successfully combining two committees into one but also in terms of running some actual (albeit virtual) events during this past year.

There is no way, unfortunately, of putting a “good news” spin on the cancellation of the 2020 Annual Study Weekend, which had been due to take place in Leeds this year; and while much hard work and ingenuity was brought to bear in rescheduling that ASW to April 2021, the long tail of COVID – if indeed that's what it is – has now led even the 2021 meeting to be moved online. We have high hopes for a return to an in-person ASW in 2022, this time in Oxford. COVID also probably led, indirectly, to cancellation of the planned Public Music Libraries Seminar on 25 September, since while some public library staff were back at work in their library buildings by then, many were not, and even those who were often found themselves required to take on generalist, front-line duties rather than returning to running their music libraries. Late September

just wasn't the right time for a Continuing Professional Development event, it seemed.

But let's concentrate on the triumphs of the year just gone, rather than on its disasters (© Rudyard Kipling...). Firstly, and just before the first lockdown in March, Geoff Thomason and I visited the National University of Ireland in Galway to offer not one but two sessions of “Music for the Terrified” (MFTT), which, as I noted in last year's report, remains our most popular course. We presented to 25 attendees in total, and along the way enjoyed meeting new Irish colleagues. (There is a fuller post about this on the IAML (UK & Irl) blog – see <https://iaml-uk-irl.org/blog/music-terrified-galway>.) We have made good progress during the year in moving MFTT online, although we are not quite ready to roll it out yet.



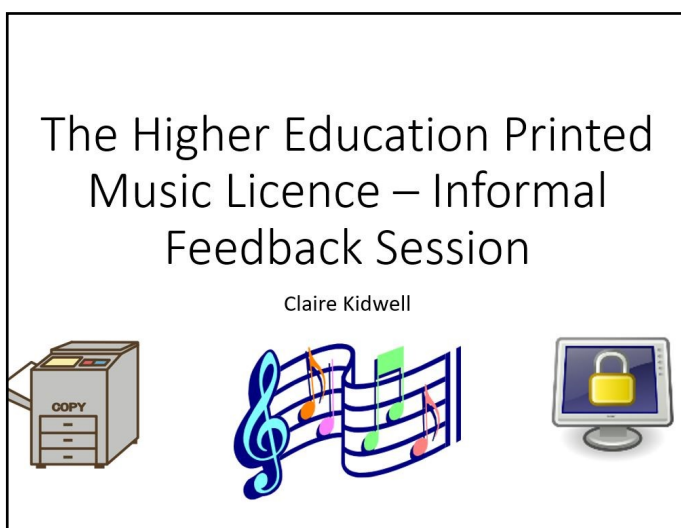
It's always wonderful to see a real “bricks and mortar” music shop. “The Four Corners” is located on William Street in Galway.

## Events and Training Committee (contd.)

The year's second big success was the Academic Music Libraries Seminar, presented via Zoom on the afternoon of 11 November. What was particularly gratifying about this seminar, which at its peak had 39 people on the Zoom call, was that it enabled participation by colleagues from Ireland, by public librarians, and by special guests Pia Shekhter (President-Elect of IAML international) and Norbert Gertsch of Henle Urtext Editions. Norbert gave a short introductory presentation on digital musical scores, the third of the four sessions offered during the afternoon. Being able to bring in speakers from outside is a definite "win" for online conferencing software. The lead presenters in the other three sessions were Margaret Jones (Cambridge University Library), Claire Kidwell (Trinity Laban Conservatoire, and Chair of the Branch's Trade & Copyright Committee), and Catherine Small / Karen McAulay (Royal Conservatoire of Scotland). Thanks also to Francis Firth (Birmingham Conservatoire) for help during the digital scores session.

Items on our agenda for 2021 include further discussions with Aberystwyth University concerning their Music Librarianship module (these are moving forward nicely); producing a leaflet for the Branch that can be sent out to library schools and used at promotional events – huge thanks to Ashley Day, Geoff Thomason and Lee Noon for their work so far on this; moving MFTT online (committee member Darius Wong is our expert here); and coming up with a programme for the 2021 Virtual Annual Study Event (VASE) that will attract as many people as possible.

My thanks to everyone who has served on the Committee this year, and also to those who left us when the original two committees were merged. Particular gratitude to Catherine Small, Frances Allott and Geoff Thomason for moving across from Conference Committee, and for helping us retain a focus on ASW planning and deadlines. We are always happy to have new members, so if you have an interest in events and / or training, do get in touch.



Claire Kidwell's presentation at the Academic Music Librarian's Seminar, 11 November 2020



Monica Crump, Head of Collections at NUI Galway, with Geoff Thomason following the MFTT course in March 2020

# Trade and Copyright Committee

## Claire Kidwell

2020 was another busy year for the Trade and Copyright Committee, with the pandemic adding items to the agenda that couldn't have been foreseen.

In response to observations that not all libraries appeared to offer a document supply service providing copies of extracts of scores (as permitted by the Copyright Designs and Patents Act), the Committee circulated a survey to build up a picture of the extent to which these “library privilege” exceptions were being used, and the approaches of various libraries in making the judgements required to assess whether the criteria set out in the legislation were met. A report with recommendations is being prepared and will be published in 2021.

Further to the responses the Branch had provided in 2019 to the Irish consultation on the transposition of the EU directive on copyright in the digital single market, a further response was made to the “non-paper” circulated by the Department of Business, Enterprise and Innovation. The directive will need to be transposed into Irish law by 7 June 2021.

The global pandemic of course had a significant impact on libraries, with many remaining entirely closed for a period of months, and subject to restricted services on reopening. The committee's requests to publishers, seeking a temporary licence providing copyright dispensations to allow libraries to continue to make scores available in alternative formats during the unprecedented circumstances, unfortunately didn't bear any fruit. The experience opens up the question of how digital

provision of music may be facilitated in future (particularly in the public library sector, for which there is currently little digital provision) and this will be a focal topic for discussion in 2021.

The Higher Education Printed Music Trial Licence was launched on 1st August, and a discussion to elicit early feedback took place in the Academic Music Librarians Seminar in November.

The Committee has been aware of the problems relating to scores that are purchased as PDFs/digital downloads, which are sometimes made available under terms that are not compatible with library lending. The problem is compounded when terms and conditions of use in some instances aren't transparent before purchase. In October a project was commenced to crowdsource information from libraries in the UK and Ireland, identifying providers, terms and conditions visible before purchase, licensing statements appearing on scores, and individual correspondence libraries have had with suppliers. Claire Kidwell also presented on this topic at the international IAML event “Notated Music in an Online Environment” in December. Further input will be requested from the international membership to make the audit as comprehensive as possible. It will then provide a solid evidence-base to commence dialogue with publishers and their representative bodies.

Finally, discussions with Presto Classical have been resumed with a view to making the IAML (UK & Irl) member discount applicable in a greater number of circumstances. More news to follow in 2021!

# Website

## Antony Gordon

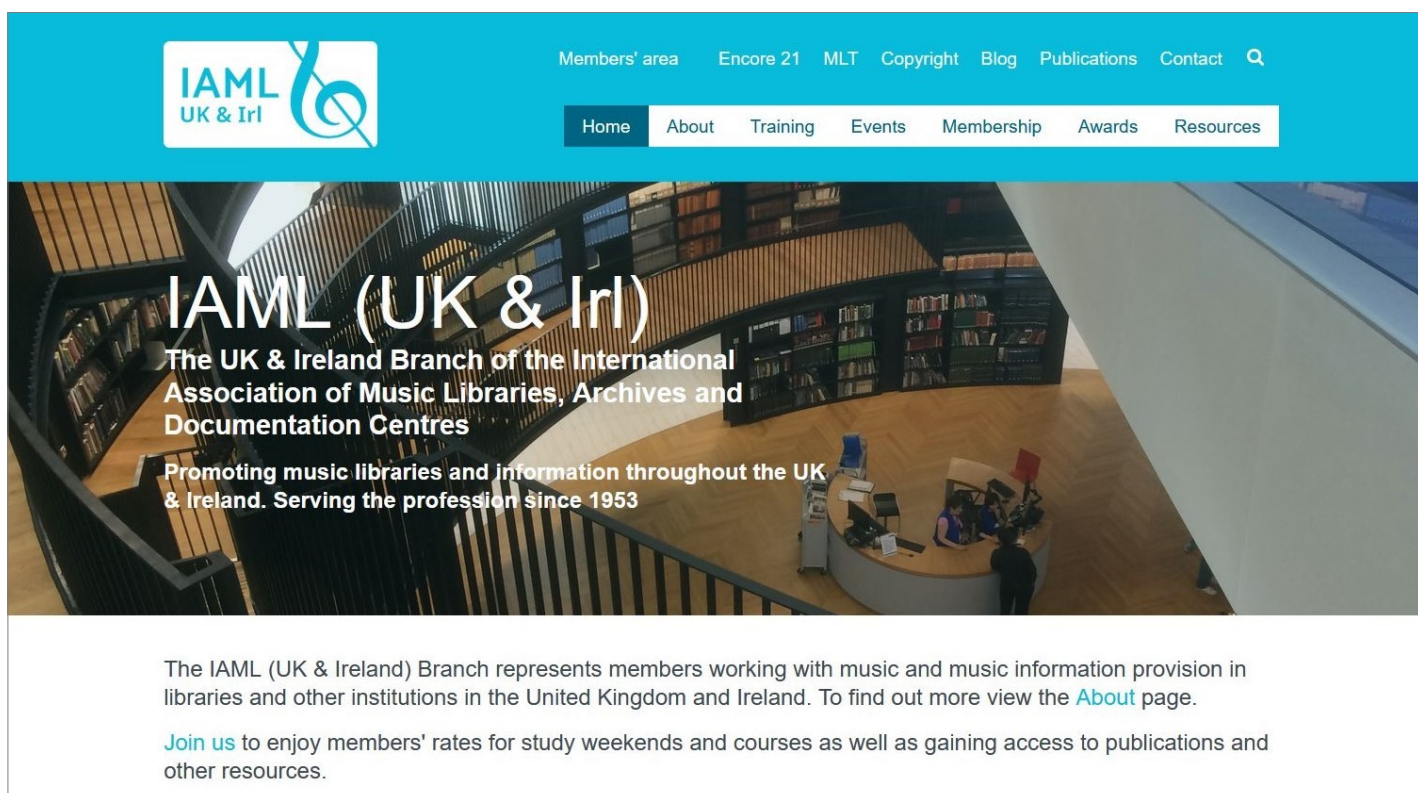
Contents and forms on the website have been kept up to date, but other than that little has changed during the year.

The website helped facilitate a virtual Branch AGM that, due to COVID, could not be held in person. All documentation was published in the members' area together with a webform to register votes on motions that needed to be approved by the membership.

The Branch commissioned a detailed website audit which identified a variety of problems with the current website. Some of these have since been rectified but others are dependent on major changes.

It has become clear therefore that a probable re-platforming together with a major redesign will be needed soon. The software underlying the website is relatively complex to maintain, as well as being scheduled for so-called end of life at the end of 2022. After that date no security and maintenance updates will be available.

Work is now underway to identify a suitable developer to produce a new website to be based on software that is easier to maintain, with a new design that takes full account of the Branch's Strategic Plan, makes better use of screen space across all platforms, enhances security, and enables membership subscriptions to be paid online.



**IAML (UK & Irl)**  
The UK & Ireland Branch of the International Association of Music Libraries, Archives and Documentation Centres  
Promoting music libraries and information throughout the UK & Ireland. Serving the profession since 1953

The IAML (UK & Ireland) Branch represents members working with music and music information provision in libraries and other institutions in the United Kingdom and Ireland. To find out more view the [About](#) page.

[Join us](#) to enjoy members' rates for study weekends and courses as well as gaining access to publications and other resources.

## Martin Holmes

2020 was a strange year, with the pandemic impacting on most aspects of all our lives. *Brio* was not immune from its effects but we were still able to pull together two issues, more-or-less on schedule, even if the distribution of the printed copies was delayed.

The Spring/Summer issue (v. 57 no. 1) began with tributes to the late Malcolm Lewis, whose great contribution to the Branch and Association over many years is well known. Kathleen Ravenhall (née Collins), a less high-profile but no less dedicated colleague who died in 2019, was also remembered. Lewis Foreman then examined the Carnegie UK Trust publication scheme, initiated in 1916 to promote British music of the time. Several important works saw the light of day through this innovative venture, including Vaughan Williams' *A London Symphony* and Holst's *The Hymn of Jesus*, but it also featured pieces by less well-known composers, long overdue for recognition. Judith Day then gave an account of the relatively recent establishment of a special collections environment at the Royal Welsh College of Music and Drama, describing not only how it came about but also how the collections are being used in the day-to-day teaching of the College. Finally, Alexander Webb contributed an article on the Light Music Society, whose important library has rescued many forgotten scores from the proverbial skip over the years.

Lewis Foreman opened the Autumn/Winter edition (v. 57 no. 2) with his tribute to the late Sandrey Date, whose distinguished career centred around the Bournemouth Music Library. Kirsty Morgan then presented the first of two

articles based on her E.T. Bryant Prize-winning essay on Linked Data, using the David Fanshawe World Music Archive as a case study. Heather Roberts then described, with typically infectious enthusiasm, how the RNCM were celebrating the centenary of the Royal Northern School of Music, one of its founding institutions, and how the project was adapting to the pandemic situation. To round off the issue, Adrian Yardley contributed the first of two articles on Edmund Rubbra, prompted by his work on the composer's personal archive, now in the Bodleian Library in Oxford.

Since this was my last issue as Editor, I should like to thank the other members of the *Brio* team I have worked with over the last five years. In particular, I need to thank Nick Clark, not only for handling the reviews in recent years, but also for agreeing to take over the editorial reins from me from this point. Others who have provided invaluable support include Nick's predecessor as Reviews Editor, Loukia Drosopoulou, Membership Secretary, Janet Di Franco, and Branch Treasurers, Monika Pietras and Rebecca Nye. Rebecca also acted as Advertising Manager for a while, a role also filled by Tom Dale and now Catherine Small. Finally, I would like to thank Rebecca Biegel at E-Type Press, our webmaster, Antony Gordon, for his work on the electronic edition, and Susan Clayton and her colleagues at the BL in Boston Spa who masterminded the distribution.

Members are again reminded that they have online access to the current and past issues of *Brio* through the Members' Area of the Branch website. Offers of material for publication are always welcome for consideration.

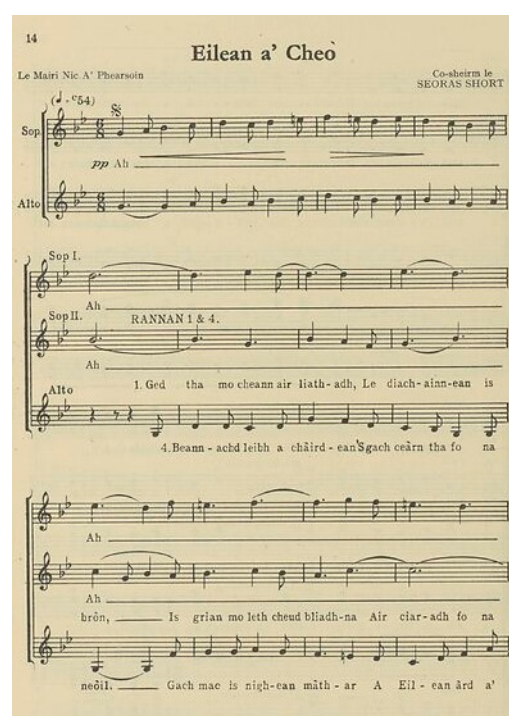
# Music Libraries Trust

## 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 carried out a large-scale survey of music library users and staff in the UK and Ireland in summer 2020. The executive summary report of results can now be downloaded from the news story on our website homepage at [www.musiclibrariestrust.org](http://www.musiclibrariestrust.org). We're very grateful to everyone who took the time to complete the survey; to our researcher Dr Michael Bonshor who carried out the survey and analysed the results; and to the Postlethwaite Music Foundation, who awarded a £1000 grant to cover the costs of the data analysis.

We hope the survey 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 and will welcome any and all assistance with publicising the survey results to aid in this.



*Jubilee Mod, Oban, 1953: songs for choral competitions: part of the NLS Gaelic Arts Access Project*

We were also pleased to see the progress of the National Library of Scotland's Gaelic Arts Access Project which we supported financially. The project is clearing rights to make a number of digitised Gaelic music publications available via the library's Digital Gallery, and is anticipated to be completed in Spring 2021. As our original award covered the travel costs of the project officer and Covid-19 rendered the travel impossible, Trustees agreed that our award could instead be used to extend the project officer's contract and enable their excellent work to continue for longer.



Dr. Michael Bonshor

## Music Libraries Trust (contd.)

Due to the cancellation of the 2020 IAML (UK & Irl) Annual Study Weekend, the two bursaries we awarded did not need to be taken up, and will not be rolled over to the 2021 event as this will be taking place online. We will announce plans for bursaries to support attendance at future IAML (UK & Irl) events in due course. We are very grateful to Music Sales Trust who sponsored a bursary for the 2020 ASW but have kindly permitted the trust flexibility on using the funding as required.

The Ian Ledsham Bursary is administered by MLT with input from IAML (UK & Irl). It contributes £350 towards the cost of attending the annual IAML International conference. As the 2020 conference did not take place in person, the bursary was not awarded.

MLT continues to encourage relevant research funding applications; our website contains a list of suggested projects which we are particularly interested in supporting.

([www.musiclibrariestrust.org/projectideas/](http://www.musiclibrariestrust.org/projectideas/))

In 2020 we welcomed Sarah Akroyd of Nottingham Libraries as a trustee representing the interests of public library staff and services. We are still seeking representation from the Republic of Ireland. At present our trustee meetings are all held online; once meeting in-person is possible again we have agreed to only meet once a year in person in London and otherwise meet online, which we hope will make it easier for trustees from around the UK and Ireland to participate in meetings.

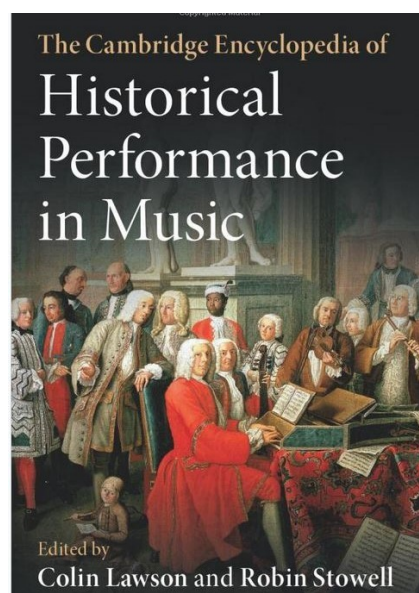
We have a number of illustrious patrons – composers, performers and conductors and other prestigious figures in the music world. The full listing is on our website.

([www.musiclibrariestrust.org/patrons/](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.



Kirsty Morgan, whose thesis on the David Fanshawe World Music Archive was awarded the 2019 E.T. Bryant Prize. Image © Kirsty Morgan



Winner of the C.B. Oldman Prize 2019

## 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 2019 prize was awarded to:

**Lawson, C. and Stowell, R. (eds.)**

*The Cambridge encyclopedia of historical performance in music.*

Cambridge: Cambridge University Press, 2018.

ISBN 9781107108080.

**Commendation:** It was the aim of the editors of *The Cambridge Encyclopedia of Historical Performance in Music* to produce an “encyclopedic ‘one-stop-shop’ for accessible, up-to-date and illuminating information about historical performance”. The book features contributions from over 100 experts including scholars, conductors and performers, many of whom are leaders in the field of historically informed performance (HIP).

Organised alphabetically by article name, the book’s entries fall broadly into six subject categories: generic issues of style and performance techniques and practices; organology and the history and development of musical instruments; ensemble directors and performers; theorists; composers; and editors. Concise lists of further reading accompany many of the entries, and a detailed index is included.

Some of the topics which are covered remain the subject of debate, and for these the contributors were asked to provide an overview of the range of opinions as well as a current assessment. Throughout the book there is a clear intention to avoid the use of negative value judgements about the past.

This *Encyclopedia* is an outstanding publication which makes a valuable and timely contribution to the literature. It will undoubtedly become a standard text for many years to come.

### 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 2019 prize was awarded to:

**Kirsty Morgan (National Library of Scotland)**

*Linked Data in Small Archives. A case study of the David Fanshawe World Music Archive.*

MSc, University of Strathclyde

**Commendation:** The dissertation is exceptionally well researched, well-organised, tightly-argued and well balanced in its conclusions. It presents many important issues surrounding the use and value of Linked Data in cataloguing systems, which should prove invaluable to those who wish to know more about its possibilities. The ethical, musicological and cataloguing concerns which world music archives encounter are also addressed.

The author also concentrates commendably on the nature of the archive described and how it might develop to be better known. She examines in broader terms the problems which small archives encounter, and underlines the challenges of devising a system that will draw together for users the diverse content of this ethnomusicology collection, offering potential solutions by comparing the methods other libraries have used in cataloguing.

# IAML (UK & Irl) Executive Committee 2020

## Officers

PRESIDENT (2019-2022)	Katharine Hogg (Gerald Coke Handel Collection)
IMMEDIATE PAST PRESIDENT (2019-2021)	Anna Wright (Manchester)
GENERAL SECRETARY (2018-2021)	Amelie Roper (Cambridge University Library)
TREASURER (2019-2022)	Rebecca Nye (Weinberger)
COMMUNICATIONS OFFICER (2016-2021)	Adam Taylor (Royal Academy of Music Library)
EDUCATION OFFICER (2019-2022)	John Wagstaff (Christ's College, Cambridge)
MEMBERSHIP SECRETARY (2016-2021)	Janet Di Franco (University of Huddersfield)
BRIO EDITOR (2015-2020)	Martin Holmes (Bodleian Libraries, University of Oxford)
WEBMASTER	Antony Gordon (Heathfield, East Sussex)

## Elected Committee Members

Janet Di Franco (University of Huddersfield)

Richard Jones (Barbican Library)

Claire Kidwell (Trinity Laban Conservatoire of Music & Dance)

Roy Stanley (Trinity College Dublin)

Geoff Thomason (Royal Northern College of Music)

## Co-opted Committee Members

Margaret Jones (Cambridge University Library)

Peter Linnitt (Royal College of Music Library)

Caroline Shaw (British Library)

## IAML Board Members (ex-officio)

VICE-PRESIDENT (2019-2023)	Anna Pensaert (Cambridge University Libraries)
VICE-PRESIDENT (2019-2023)	Rupert Ridgewell (British Library)

## Non-voting Members

MINUTES SECRETARY	Kate Eaton (Guildhall School of Music and Drama)
THE MUSIC LIBRARIES TRUST REPRESENTATIVE	Peter Baxter (Edinburgh)

# Committees & Working Groups 2020

## COMMUNICATIONS

Adam Taylor (Chair)  
 Janet Di Franco (Membership Secretary)  
 Amy Foster (Press & PR)  
 Antony Gordon (Webmaster)  
 Martin Holmes (Brio Editor)  
 Margaret Jones (Secretary & Blog Editor)

## DOCUMENTATION

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 Federica Nardacci (Secretary)  
 Charlotte Jones (Performance Sets Officer)  
 Malcolm Jones (Encore21 Manager)  
 Deborah Lee  
 Ceri Mann  
 Amelie Roper (RILM and RISM Liaison)  
 Chris Scobie (Cecilia Manager)  
 Hope Williard

## FINANCE & ADMINISTRATION

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 Anna Wright (Immediate Past-President)  
 Amelie Roper (General Secretary)  
 Rebecca Nye (Treasurer)  
 Kate Eaton (Minutes Secretary)  
 Anna Pensaert (Executive Committee Rep.)  
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 Geoff Thomason (Executive Committee Rep.)

## TRADE & COPYRIGHT

Claire Kidwell (Chair)  
 Chris Scobie (Secretary)  
 Susan Brodigan  
 Richard Chesser  
 Mila Conti (to October 2020)  
 Morag Greig  
 Claire Marsh  
 Alex Peringer (from November 2020)  
 Simon Wright

## EVENTS & TRAINING

John Wagstaff (Chair)  
 Frances Allott  
 Ashley Day  
 Megan Dyson  
 Ros Edwards  
 Martin Holmes (Local Arrangements, Oxford ASW)  
 Lee Noon (Local Arrangements, Leeds ASW)  
 Catherine Small  
 Helen Snelling (Minutes Secretary)  
 Geoff Thomason  
 Darius Wong  
 Charity Dove (Chair, former Conference Committee)  
 Jane Henshaw (Sec., former Conference Committee)

## C.B. OLDMAN PRIZE

Colin Coleman (Convenor)  
 Richard Jones  
 Roy Stanley

## E.T. BRYANT PRIZE

Almut Boehme (Convenor)  
 Nicholas Clark  
 Sally Groves

## IAML (UK & IRL) EXCELLENCE AWARDS

Frances Allott  
 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.

# MLT Trustees, Membership, and Affiliations

## Trustees & Officers of the Music Libraries Trust

Sally Groves (**Chair**; formerly Schott Music Ltd.); Sarah Akroyd (Nottingham City Libraries); Peter Baxter (formerly Surrey Performing Arts Library); Richard Chessier (British Library); Barbara Eifler (Making Music); Michael Fend (King's College London); Lewis Foreman (Music Consultant); Jenny Goodwin (PRS for Music Ltd); Chris Jackson (**Honorary Treasurer**; Bärenreiter Ltd.); Helen Mason (**Minutes Secretary**; Trinity Laban Conservatoire of Music and Dance); Kirsty Morgan (**Bursaries Administrator**; Chetham's School of Music); Edith Speller (**Secretary**; Trinity Laban Conservatoire of Music and Dance); Pam Thompson (formerly Royal College of Music); George Vass (Conductor and Festival Director); Nicholas Williams (Stainer & Bell Ltd.)

## Membership - Janet Di Franco

	2013	2014	2015	2016	2017	2018	2019	2020
<b>Institutional</b>								
UK & Ireland Branch	46	49	40	42	39	41	36	38
International	47	44	48	40	42	38	36	38
<b>Personal</b>								
UK & Ireland Branch	52	54	50	53	53	53	45	49
International	47	50	49	49	52	54	43	43
<b>Total</b>	<b>192</b>	<b>197</b>	<b>187</b>	<b>184</b>	<b>186</b>	<b>186</b>	<b>160</b>	<b>168</b>

## Honorary Members

Peter Baxter, Eric Cooper, Antony Gordon, Liz Hart, Ruth Hellen, Malcolm Jones, 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