



International Association of
Music Libraries, Archives and
Documentation Centres

UK & Ireland Branch

Annual Report

2021



The Encore21 Working Group—see Documentation Committee report, p. 6 - 7

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International Association of
Music Libraries, Archives and
Documentation Centres
UK & Ireland Branch

President's Report

Katharine Hogg



IAML (UK & Ireland) has adapted its working practices significantly in the past year, as we continue to strive to offer the best possible service to users in public, academic and special music libraries. Library use has been impacted by the intermittent shutdown of the performing arts sector, the adaptation of performances to online events, and continued caution around live performances during the pandemic. Library staff have been creative in their delivery of services in an age of technology and digitisation, with practical collaboration between libraries and online providers to enable students to continue their studies, and towards the end of the year there has been a growth in the number of performing organisations once again rehearsing and performing across all sectors.

Throughout the pandemic projects have continued. The national performing sets database, **Encore21**, which is used by all library sectors to source music performance sets of all

kinds, has successfully moved to a new platform, ensuring its stability and longevity, while providing technological enhancements. Particular thanks are due to the team who worked hard to oversee this project, led by Caroline Shaw. A new website is in progress, with the intention of creating a modern, accessible site, operated with minimal specialist knowledge for future-proofing, and offering relevant resources for both the public and the membership.

The UK & Ireland Branch is an active participant in the international association, with two IAML Board members from UK music libraries. Sadly, once again the international congress had to be replaced with a virtual event due to the pandemic, but this was an opportunity for more British colleagues to participate, and colleagues from the UK and Ireland are active on various committees and study groups in the international association. Plans are now well under way for the UK & Ireland Branch to host the international IAML congress in Cambridge in 2023, the seventieth anniversary of the founding of the Branch, and a working group is developing plans for this week-long event.

Within the UK, the Branch seeks to work with other relevant bodies. The Branch agreed a Memorandum of Understanding with **CILIP**, the library and information association, to further our shared objectives. The President continued to represent the Branch at the **Music Network UK** meetings, 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

President's Report (contd.)

after Brexit. She is also a member of the national **Heritage Collections Advisory Group**, which offers support to collections at risk, and works with the **Music Libraries Trust** and **Making Music**, the umbrella body for leisure-time performance groups, which represents over 200,000 musicians of all skill levels, on concerns about performance sets in particular. The range of music libraries - public, academic, special, broadcasting, performance and national, as well as music publishing - supports music performance by a huge number of people in choirs, orchestras, bands and in education, both professionally and even more as amateurs, enabling the participation of many thousands of adults and children in music making, and contributing to their wellbeing and quality of life.

Like many associations, the officers and committee members are volunteers, and this report outlines their achievements and plans for the Branch in promoting music libraries and information. Activities include running courses and the annual study weekend (held online in 2021, and planned to be in-person in 2022), publishing a journal and a blog, contributing to consultations and discussions on music and library issues, including copyright and performance sets provision, concert programme collections, promoting music libraries within the profession and the music sector, initiating a new website (in progress) and supporting individual members and libraries as needed. The move to online meetings has enabled fuller attendance in Executive and committee meetings, and record attendance at other training sessions. As a result of this experience future events and meetings are planned to be a mix of online and in-person events, to maximise the benefits of each, and

increasing access and participation for those unable to get away from their workplaces to attend meetings in person.

I would like to thank all my colleagues for rising, with hard work and good humour, to the challenges presented by the pandemic. We welcomed Karen McAulay and Meg Fisher as our new Communications Officer and Minutes Secretary respectively, and thank Adam Taylor and Kate Eaton for their work in these roles. We also thank Janet Di Franco for offering to serve as President-Elect and congratulate her on her election, and Adam Taylor who has taken on the role of Membership Secretary from Janet.

My deepest gratitude goes to Amelie Roper, who completed her term as General Secretary during the year; her digital skills were tried and tested as she rose successfully to the challenge of arranging Annual General Meetings online, at short notice in 2020 and again in 2021, as the world adjusted to the limits of the pandemic. This was in addition to the everyday work of the General Secretary and her role on other IAML committees. We welcomed in her place Morag Greig, who is proving a worthy successor.

Thank you to all who are active in the Branch, and those employers and colleagues who support them in this important professional work, which benefits their workplaces, the wider profession, and library users and the general public. I commend this report to you and encourage members and other readers to consider supporting our work by becoming active in the Branch, promoting our work or in other ways. We are a small association, but our work in music libraries supports a wealth of music-making in the UK and Ireland.

Documentation

Caroline Shaw

There has been no change in the membership of the Committee this year. We have continued to meet online. The Committee met on 13 July and 8 December 2021.

The year has been dominated by the **Encore21 project**. The Encore21 catalogue of performance sets has benefited for many years from free hosting by Mikromarc, but as this arrangement was coming to an end, it was necessary to move the catalogue to another library management system and make arrangements for its hosting and maintenance.

In February, Martin Feijen was appointed Project Manager, and the Encore21 Project Working Group was set up. We worked together to

develop requirements, select a new system (the open-source library management system Koha, hosted by PTFS Europe), migrate the data and configure the catalogue interface to meet the needs of Encore users. The project was successfully completed and the new version went live for cataloguing on 25 October. Library users have been trained in the new system and several institutions have already been updating their holdings data; we encourage others to do this too! Between October 2021 and January 2022 there have been 1000 users, with the average user session lasting 6 minutes and 13 seconds. Most of the usage is coming from the United Kingdom but we are seeing some use in the United States, China, Netherlands, Finland, Italy and Belgium.

IAML International Association of Music Libraries, Archives and Documentation Centres UK & Ireland Branch

My list

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Encore21

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- [Advanced search](#)
- [Search for orchestral sets only](#)
- [Search for vocal works only](#)
- [Search by name and title/number](#)

Links:

[IAML \(UK & Irl\): UK & Ireland branch of](#)

Welcome to Encore21, the union catalogue of performance set holdings by libraries in the UK

Use 'Quick search' above to enter your search terms, and use the 'search options' on the left of the results screen to choose either orchestral or vocal sets. Alternatively, use the 'Advanced search' option to build a more comprehensive search and filter on orchestral or vocal sets under the 'collections' tab.

Please note that where a library is listed by a place name only, this refers to the public library. Other institutions will be identifiable by the use of terms such as university, college, etc.

This service is run by volunteers and financially supported by IAML (UK & Irl). If you use the service regularly and are not already a member (personal or institutional) of IAML (UK & Irl) then you might like to [consider membership](#) so that the service is able to continue for the benefit of all. For enquiries relating to holdings, please contact the library/ies listed. If you have any queries about the system, you can contact us on encore21-info@iaml-uk-irl.org; we will not be able to answer lending queries at this address.

Documentation (contd.)

I am very grateful to the members of the Encore Project Working Group for their skills, focus and commitment. This group is now dissolved; however, the three platform managers, Malcolm Jones, Jane Henshaw and Catherine Small, meet regularly, and we have also set up a support group which will meet bi-monthly to monitor the maintenance and development of Encore21.

Last year we saw the launch of the **RISM UK** catalogue interface (a live subset of the international **RISM Online Catalogue of Musical Sources**). This has raised awareness and interest among those concerned with British musical sources, and RISM UK Trustees have been contacted by several people keen to add their research metadata.

The RISM Editorial Centre in Frankfurt has been adding many thousands of items of holdings data to the database via automated uploads. This includes records from the Austrian National Library and the Mexican Muscat catalogue. A spreadsheet of 1000 UK (British Library) items is in this queue for automated load. Although this method of dealing with backlogs sounds like (and is) a good idea, it does have its problems, and UK institutions are strongly encouraged to obtain RISM login details and enter their own holdings manually, if at all possible. Training on the Muscat system is available.

The RISM community has also been exploring the topic of authority control for musical works.

A **RILM** National Committees meeting was held online on 11 November, where updates on RILM

activities were shared. RILM's Supervising Editor, hosting the meeting, emphasised the importance of including abstracts as well as titles for the RILM database, even if this is just a line or two. The UK annual submissions do not currently include these (the days when librarians had time to write abstracts for musical literature are long gone), so this needs some creative thought!

There is still no means of collecting music **legal deposit material** in digital formats, but the British Library is now developing an ingest system intended to accommodate digital sheet music. This is based on the process used for e-books. This system is in an early testing phase. Hopefully this will enable conversations to begin between interested publishers and Legal Deposit Libraries to reach mutual agreement about transitioning from print to digital deposit.

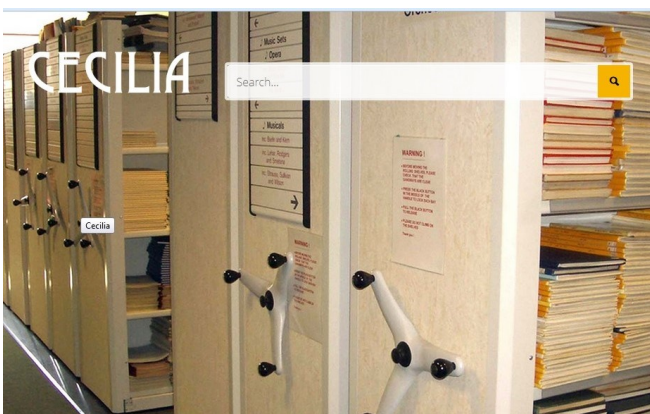
Some Committee members are getting to grips with the revised version of the **RDA (Resource Description and Access) Toolkit**. It is now the official version of the RDA standard, but has not been generally implemented (though preparations for this are ongoing), and the original Toolkit will continue to be available for use for the foreseeable future. I hope that as an outcome of the implementation, it will be possible to make some music-specific cataloguing guidelines usefully available.

My thanks to everyone who has served on the Documentation Committee this year.

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 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 several fixes to technical issues were instigated and a chapter highlighting Cecilia and some of the findings of the **Sound Heritage** project (completed in the 2020 reporting year) was published (*Sound Heritage: Making Music Matter in Historic Houses*, eds. Jeanice Brooks, Matthew Stephens, Wiebke Thomarlen. Routledge, 2021).

In 2021 there were 6,738 unique pageviews from 1,689 users in 59 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 2021, there were 61,399 page views from 19,643 users in 117 countries or territories. Many individual enquiries were fielded by the database manager, Rupert Ridgewell.



Tangerine Dream: Zeitraffer exhibition at Barbican Music Library. © Melanie Reinisch

Communications

Karen McAulay

In the whole of 2021, we uploaded ten blogposts, and our blog attracted 1084 views from 653 visitors, averaging 1.66 views per visit. The blog has 72 followers.

Perhaps unsurprisingly, our October blogpost about **Encore21** (our biggest news of the year, and also the subject of press releases and other publicity outreach) - attracted the most views, with 45 views on the first day, but declining views in November and December. Still, it attracted 107 views by mid-January.

We uploaded another three posts in the first six weeks of 2022. The posts about bursaries and booking for the ASW conference attracted immediate interest, but the stats demonstrate the importance of continuing to keep pushing the links on Twitter.

Meanwhile, Twitter now has 777 followers. At the time of writing, we had 539 profile visits in the last 28-day period. However, against this amount of profile interest, we are not getting many mentions. If you see a IAML (UK & Irl) tweet, please “like”, retweet and if appropriate, respond to it!

In JISC Mail, we’ve had nearly 501 posts in 2021 – nearly double the previous year, but this was almost certainly influenced by the fact that 2020 saw minimal inter library loan activity during lockdowns.

The Instagram account has been abandoned. My thanks to all Communications team members for their efforts and support.



Two London Symphony Orchestra (LSO) musicians - Naoko Keatley (violin) and Anna Bastow (viola) – perform as part of a string trio at Barbican Library. © Richard Jones

Events and Training

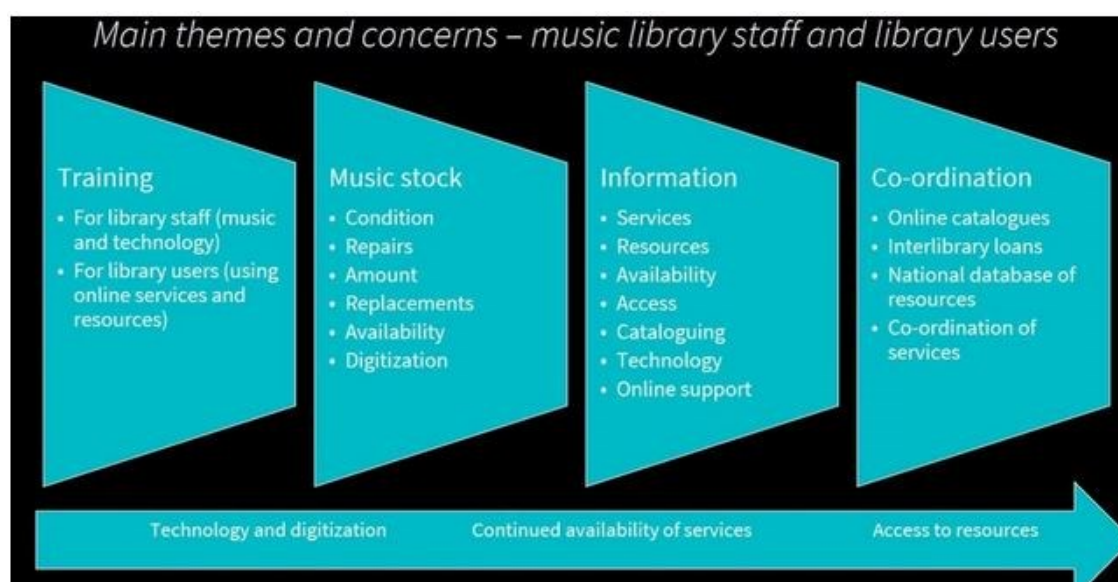
John Wagstaff

2021 was definitely more an “events” than a “training” year – which was hardly surprising in view of the continuing challenges posed by COVID, alas. A notable and very welcome exception has been Geoff Thomason’s work on updating the music librarianship modules offered by the Information Studies Department of **Aberystwyth University**; this project, trailed in last year’s report, became a reality in 2021 with the help of funding provided from the Music Libraries’ Trust [MLT] and from Aberystwyth University itself. Geoff’s updated modules should be available to Aberystwyth students from sometime in 2022 – an excellent result.

Further honourable mention should go both to Geoff and to another member of the committee - Lee Noon of Leeds City Council Libraries - for representing music libraries on panels at City University and University College London in March 2021. In past times IAML (UK & Irl) often received such invitations to present our part of the profession to library school students, so it was good to see this aspect of our work

somewhat restored. Geoff and Lee have been invited back to City in 2022.

As for events, we ended up either organising or facilitating quite a number. The first, on 10 February, comprised a wide-ranging, informative and fascinating discussion of digital/remote provision of music in public libraries, within a meeting ably organized and run by Claire Kidwell, Chair of Trade & Copyright Committee. Then in mid-March Dr Michael Bonshor of the University of Sheffield presented the results of another MLT-funded project, the *Survey of Music Library Staff and Music Library Users in the UK and Ireland*. Like all our events in 2021, this one was presented online, over Zoom. Given the subject matter, and the detailed research that had gone into the survey, it was unsurprising that it aroused a great deal of interest. The survey data was disseminated further by being repeated, this time as part of an international IAML event (similarly online), in May; and by an article by Michael published in *Brio* vol. 58 no. 1 (Spring/Summer 2021), p. 12-27.



A page from Dr Michael Bonshor’s presentation, showing the range of concerns expressed by those surveyed.

Events and Training (contd.)

I mentioned in last year's report how sorry we were that the **Annual Study Weekend** [ASW] planned for Leeds in 2020 had had to be cancelled. Hopes that a decrease in COVID cases might allow us all to travel to Leeds for a rescheduled ASW in 2021 also turned out to be over-optimistic. Since arrangements had already been made with St Anne's College, Oxford for an in-person ASW there in 2022, and with the UK & Ireland Branch hosting the international IAML conference in Cambridge in 2023 to mark the Branch's 70th anniversary, the earliest that we can now visit Leeds will be the year after. Leeds is a city with excellent libraries and very strong musical traditions (not just classical), so fingers crossed that we can hold the 2024 ASW there.

The Branch, ever resourceful, quickly moved its 2021 ASW online, and thanks to Amelie Roper the ASW gained a new name – VASE21, or “Virtual Annual Study Event”. Holding a three-day event (13-15 April) online was certainly a challenge and required a real team effort from Events & Training Committee members for its success. Holding VASE21 from a Tuesday to a Thursday, rather than our usual weekend, seems to have worked well; and the online format, avoiding the need for travel and overnight stays, meant that several members could attend who would not otherwise have been able to do so. Feedback also suggested that many Branch members would, even post-pandemic, appreciate a mix of online and in-person events spread through the year. It's also significant that 37% of attendees at VASE were from public libraries, significantly more than in recent years. A total of 77 people signed up for VASE, with a maximum of 44 at any one session.

Finally to the combined Academic and Public Libraries Seminar on the afternoon of 17 November 2021. This continued the practice, established in 2020, of holding a joint seminar for the two constituencies, although it is possible that, with an eventual return to in-person meetings, the two seminars will perhaps once again be run as separate events in the future – that's a decision yet to be taken. 33 members attended the seminar.

Those seeking more detailed information about our work during the past year can find it in posts on the Branch's blog – <https://iamlukirl.wordpress.com/>. Using Zoom also allowed many presentations from the past year to be recorded, either in audio or video format; we hope to find a way to store these in the Branch's archive.

Very finally: we were pleased during the year to welcome Meg Fisher as our Committee's newest member and look forward to her continuing contributions to our work.



VASE21 'logo'

Trade and Copyright

Claire Kidwell

The Trade and Copyright Committee's work spanned a number of diverse areas in 2021.

Discussions with **Presto Music** resulted in a new mechanism being established in order that the membership benefit comprising a 10% discount on books and music could be extended to website purchases from the start of 2021.

Research undertaken in 2020 on the extent to which libraries were making use of the "library privilege" exceptions in the Copyright Designs and Patents Act culminated in a report being published on the Branch website (and subsequently in *Brio*). This presented observations on current practice, discussed the interpretation of the legislation and made recommendations.

Further work was undertaken in relation to the audit of suppliers of scores purchased as PDFs/digital downloads. These are sometimes made available under terms that are not compatible with library lending – a problem that is compounded when terms and conditions of use aren't transparent before purchase. Information was collated identifying providers, terms and conditions visible before purchase, licensing statements appearing on scores, and individual correspondence libraries have had with suppliers. The crowdsourcing invitation was extended to the international membership to make the audit as comprehensive as possible and the outcome is a dynamic document available as a tool for librarians to consult before making purchases. It remains the case, however,

that a number of significant publishers impose terms that effectively preclude library purchase, and the committee has raised this with the **Music Publishers Association**.

Highlighted by the difficulties experienced in accessing resources in 2020 when the pandemic resulted in the complete closure of public libraries for a number of months, in early 2021 a discussion session was hosted in collaboration with the Events & Training Committee on music-related digital provision in public libraries.

A number of participants said they had limited awareness of what music-related digital resources were available for public libraries to subscribe to and cited this as one of their primary drivers for attending the session. Others already had a clear wishlist, but various barriers (often cost) precluded subscription. It was particularly noted that the number of libraries subscribing to Grove Online has reduced over time. This was mainly owing to budget cuts resulting in lesser-used resources being axed.

The IAML (UK & Irl) Trade & Copyright Committee subsequently established contact with agencies representing public libraries in the UK and Ireland. It was ascertained that there is currently no centrally negotiated or offered e-resource provision for public libraries in the UK. A small number of resources are offered centrally in Ireland, but none of these are music related. The Committee is currently compiling a document listing which music-related digital resources are currently available for public

Trade and Copyright (contd.)

libraries to subscribe to and providing basic information on scope and subscription models. This will be shared with the music library community and views sought on a) whether there are any resources that are only currently available to academic libraries which there is an appetite for in public libraries; and b) which

providers it would be useful to enter into dialogue with in the hope of being able to investigate the potential for reducing subscription costs and/or providing more flexible subscription models in order that more public libraries can benefit from access.



Tangerine Dream members Thorsten Quaeschning and Hoshiko Yamane are joined by Paul Frick for a performance at Barbican Music Library to celebrate the launch of the exhibition, *Tangerine Dream: Zeitraffer*. © Melanie Reinisch

Nicholas Clark

2021 publication

The first issue of *Brio* (Vol. 58.1) for Spring/Summer 2021 contained a combination of articles, the first of which drew attention to a subject that has affected us all during the last two years. Anna Pensaert's report on initiatives observed in the UK and further afield on how librarians are dealing with the complications the pandemic has placed on their professional lives was topical as well as encouraging. Claire Kidwell reported on the latest developments on copyright legislation in the UK and how this will affect those who rely on material made available through library resources. Michael Bonshor's survey of music library staff and music library users raised awareness of difficulties imposed by issues such as budget restraints and the perception that specialist knowledge, in some quarters, is little valued. It was not all doom and gloom as librarian ingenuity also emerged as a thread of the survey. Tudor Allen's note commemorating the origins of Holborn Music Library was a reminder of this.

The issue also featured the second part of a study (the first appeared in *Brio*'s Autumn / Winter 2020 issue) of the David Fanshawe world music archive. Kirsty Morgan's essay drew upon the usefulness of applying linked data as a search tool to widen international awareness amongst researchers of the Archive's content. Readers were also introduced to another digital research tool in the form of a website about the life and work of the soprano Jennifer Vyvyan in an article by music critic Michael White.

Brio 58.2 marked two important anniversaries. Pam Thompson contributed a summary of the services to education and research performed by the Music Libraries Trust, which celebrated its 40th year. 2021 also commemorated the centenary of Sir Malcolm Arnold. Piers Burton-Page's tribute to the composer reveals why even just a peek at his phenomenal output (and unconventional life) will attract researchers to Arnold for years to come.

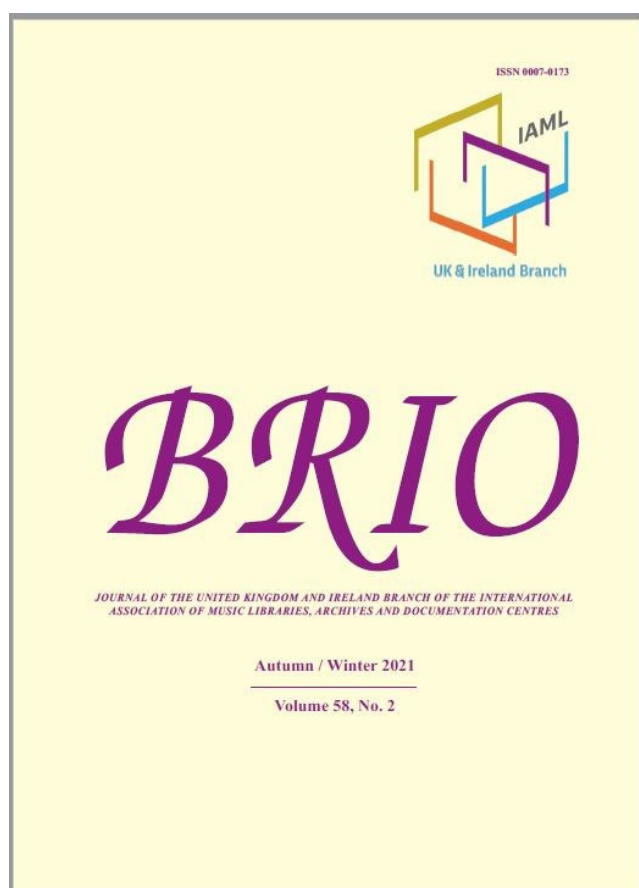
James Richardson drew on material from his doctoral dissertation for an article about mid-twentieth century British composer Cecil Armstrong Gibbs. Also drawing from doctoral studies, Lizzy Buckle wrote about the difficulties musicians in eighteenth-century London encountered in finding ways of funding their livelihoods. The article incorporates a wealth of information (some amusing, some touching) about how and why patronage was achieved and how it enriched concert life in the capital.

We were able to include a review of the exhibition *Friends with Benefits*, currently on display at the Foundling Museum until May, which Lizzy curated. Both issues of *Brio* featured a number of book reviews on a range of interesting topics. I owe much thanks to Martin Holmes for taking on the task of reviews editor and to our pool of reviewers who produce such astute evaluations of the latest publications. We are always happy to expand the reviewing team so if IAML members know of readers who would welcome such a task do please get in touch with either Martin or me.

Brio (contd.)

Research outcomes & 2022 publication

It is encouraging to see work (such as that by Kirsty Morgan, James Richardson and Lizzy Buckle) born from academic study contributing to the music library profession. All three provide original thinking on topics such as honing research tools, developing databases or re-discovering archived music. Two of these projects were brought to light through IAML initiatives. Kirsty's two articles were drawn from her E.T. Bryant Prize winning dissertation and Lizzy's article is an adaptation of a paper she presented during the 2021 VASE, which took the place of the in-person Annual Study Weekend because of Covid restrictions.



A new livery for Brio Vol. 58 no. 2

I am planning to include an article based on another Bryant Prize winning dissertation in the first issue for 2022, as well as articles further derived from papers delivered at the 2021 VASE. The VASE proved a fruitful source of inspiration as I intend to dedicate the Autumn/Winter issue of the journal to the theme of Diversity, the subject for one of the sessions.

Survey

A survey on *Brio* relating to readership, content and format (i.e. the possibility of shifting from hard copy to digital version of the journal) has been at the discussion stage for some time. I hope to organise the work that has been done to date and liaise with other members of the *Brio* survey committee in the coming months.

Acknowledgements

In addition to thanking Martin Holmes for his work as reviews editor I must also mention his extremely generous advice and patient answering of questions in the hand-over of the editor's duties. I must also add my thanks to IAML (UK & Irl) members Catherine Small, for her work on advertising, and Branch Treasurer Rebecca Nye who has an enviable command of a balance sheet. Additionally, Rebecca Biegel from E-Type Press manages to type-set and arrange printing without a hint of being deterred by any technical demands imposed by authors (and editor). Susan Clayton and Adam Taylor continue to do sterling work with the journal's distribution. Lastly, much thanks to the authors who, without exception, agreed to supply excellent material for publication when approached.

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.

Music Library users and staff survey

As mentioned in last year's report, the Trust carried out a large-scale survey of music library users and staff in the UK and Ireland in summer 2020. A detailed account of the survey (including quotes from respondents) can be found in the Spring/Summer 2021 issue of *Brio*. In addition, the executive summary report of results can now be downloaded from the news story on our website, <http://www.musiclibrariestrust.org>.

MLT has worked with the author of the study, Michael Bonshor, to promote the survey results and encourage their use to improve music library services. Activities have included webinars for music library staff hosted by IAML (UK & Irl) and IAML internationally, and a webinar for music library users hosted by **Making Music**.

An action group has been established with membership including trustees and IAML members to explore further actions. Their next steps include disseminating information to the wider information profession via **CILIP**; building on information gathered from library staff and users at the webinars; and developing a vision document about music libraries. We welcome anyone using the report for advocacy.

Revision of Music Librarianship modules at Aberystwyth University

The Trust approved an application for matched funding with Aberystwyth University to fund a thorough revision of two modules on Music Librarianship, which are offered to students on their librarianship programme and may also be offered as standalone units for professional development. These modules are the only specialised music librarianship training available from any library school in the UK, so the Trust is keen to enable them to be offered to students again. The revisions are being carried out by Geoff Thomason (Royal Northern College of Music) with a sub-group of trustees providing feedback on the revised content. £1,250 has been awarded to this project by the Trust.



Geoff Thomason

Music Libraries Trust (contd.)

Research grants

The Music Libraries Trust always welcomes applications from individuals who are researching music library/information and music bibliography projects, and who may need a small grant to achieve that research or to bring their project to fruition. Over the years the Trust has supported many such initiatives, listed in the article about the Trust in the Autumn/Winter 2021 issue of *Brio*. Information and guidelines for applications can be found on the MLT website: <http://www.musiclibrariestrust.org/research>.

Many small research projects have led to larger, more developed ones and to publications; others have provided lasting documentation within individual libraries. Our grants are often small but can provide just the assistance needed.

Bursaries

Bursaries were not required this year as the 2021 Annual Study Weekend was replaced with a Virtual Annual Study Event which took place online without charge. It is intended that an in-person ASW will take place in April 2022 and the Trust will offer bursaries to this event.

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 in-person congress in Prague was postponed to 2022, the bursary was not awarded this year. Looking ahead to 2023, the IAML international congress is planned to take place in Cambridge, UK. The Trust intends to offer an increased number of bursaries to this event to enable more UK and Ireland-based music library staff to attend and

participate in the event.

General updates

We are still seeking a trustee to represent the music library community in the Republic of Ireland. At present our trustee meetings are all held online with plans to meet annually each June in London and otherwise continue to meet online. We hope this 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. Sadly we lost composer Anthony Payne in April 2021. The full list of patrons is on our website (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.



Michael Bonshor

Website

Antony Gordon

Another year of little change on the Branch website. Content and forms were kept up to date as necessary, but the process of uploading files has become unduly complex with the ageing of the platform and has thus become a Webmaster-only task. In February, a new website based on the WordPress platform was commissioned, but progress to date has been slow. The chosen website designer who is a single person company, fell victim to Covid infection late in the year. The completion date therefore remains uncertain at the time of writing.

The members' area of the website was used to host a series of relatively complex papers to set out voting options for constitutional changes at the 2021 AGM. Unlike the preceding year, the website took no direct part in the AGM which was hosted on Zoom with live voting – run by the General Secretary with assistance from the Treasurer.

Early in the year, to be ready for the new website, it was decided to renew the Branch logo. After discussion it was decided to commission a UK & Ireland-specific version of the international IAML logo from its German designer Anja Waldmann. The new logo, following the example of IAML Deutschland, graphically shows the Branch's relationship to the international association.

For a substantial part of the year, as Webmaster, I participated in the process for migrating the Encore21 performance sets database to a new platform and host. As reported in more detail elsewhere, we selected a paid Project Manager, formulated and refined a project specification, selected the most appropriate system and host, and finally worked with PTFS Europe to bring the system to live-working in November.



International Association of
Music Libraries, Archives and
Documentation Centres
UK & Ireland Branch

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.

Due to Covid-19 restrictions in early 2021, the prize committee was unable to assess all of the nominated candidates for the 2020 award. Consideration was therefore deferred until 2022.

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 2020 prize was awarded to:

Keith Munro

Can you feel it? – an exploration of the information behaviour of DJ's.

MSc, University of Strathclyde

Commendation: This interesting study that arose from a module on Human Information Behaviour led the author to detect a gap in the field of information behaviour of DJs and he has attempted to redress that with this work. The focus of the thesis is outside what might have been seen as more traditional analyses of Library studies but that is what makes it refreshing and original. The research undertaken has been thorough and there's a good balance between what has been examined in terms of published studies that exist on the topic and the practice. Clearly the candidate has a passion for what he is

writing about and he has done a commendable job of assembling and integrating data gleaned from interviews.

Nothing beats first-hand observation and for that reason it is also important that he brings his own expertise and insight as an experienced DJ into the study. The candidate has also done well to present supporting data such as graphs and figures in such a way as to convey information clearly and concisely. It might be interesting to follow the work up with the way in which the pandemic may have affected the work of DJs and their information needs as well as their audiences.

This thesis is a significant piece of work in a so far less considered area of music librarianship and further work to look into relevant information sources and how the music information sector can support DJs would be very welcome.



Keith Munro

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Cambridge—venue for the IAML international congress in 2023

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	2014	2015	2016	2017	2018	2019	2020	2021
Institutional								
UK & Ireland Branch	49	40	42	39	41	36	38	32
International	44	48	40	42	38	36	38	29
Personal								
UK & Ireland Branch	54	50	53	53	53	45	49	36
International	50	49	49	52	54	43	43	36
Total	197	187	184	186	186	160	168	133

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Affiliations to other organisations

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