



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

Annual Report

2022



Attendees at the launch event for the Black Music Coalition's exhibition - *Black British Dynasties in Music: A Family Affair* - at Barbican Music Library in October 2022 © Michael Southwell



Margaret Jones, Chair of the IAML Congress 2023 organising committee, speaking at the end of the 2022 Prague Congress, to invite delegates to Cambridge © Anna Pensaert

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President's Report

Janet Di Franco



In 2022 IAML (UK & Irl) has continued to adapt its working practices as we emerge from the pandemic, remaining committed to offering the best possible service to users in public, academic and specialist music libraries. At the start of 2022 libraries were still impacted by Covid restrictions which began to ease from the spring, allowing more in-person visits, the resumption of research activities, music rehearsals, performances and events, albeit with some caution. This saw library staff continue to work creatively in the delivery of their services, merging the best from lockdown and pre-Covid practices. The use of technology has played a vital role in facilitating this and is something that IAML (UK & Irl) has embraced for meetings and events, allowing more engagement with the Branch.

Thus our projects have continued. Our new website is nearing completion and will be

launched early in 2023. It will offer relevant resources for both members and the general public delivered via attractive and modern user friendly webpages which will be both inclusive and accessible. Our new website will allow us to add new features over time and continue to develop content which will future-proof the site.

The IAML (UK & Irl) Branch continues to be an active participant in the international association, with two IAML Board members from UK music libraries. Colleagues from the UK and Ireland are active on various committees and study groups in the international association. There were also a number of Branch attendees, including myself, at the 2022 International Congress held in-person in Prague (24th-29th July). This was my first in-person International Congress and I can highly recommend it. Such interesting, thought-provoking papers that not only further knowledge and learning, but the overwhelming sense of belonging to a global musical community willing to share thoughts and ideas was immensely reassuring and inspiring. And it is with that thought that I hope you will consider joining us this summer as we host the 2023 International Congress in Cambridge in our 70th anniversary year, for a week of papers, posters, events, visits and networking that will stimulate the exchange of knowledge and ideas.

Within the UK, the Branch continues to seek to work with other relevant bodies where the President continued to represent the Branch, for example Music Network UK meetings which monitors the impact on music activity and how issues such as performing rights and amateur

President's Report (contd.)

music making are being addressed. She is also a member of the national Heritage Collections Advisory Group, which has recently been discussing the issues around how music is taught and valued in educational settings in schools and colleges and the impact this is having on entry to universities and performing as a career. The President also works with Sound and Music, whose aim is to further encourage contemporary music composition and its performance, and owns the British Music Collection (an archive of contemporary music scores) which is located at the University of Huddersfield. The Branch also continues to work closely 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.

Like many associations, IAML (UK & Irl) 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, publishing a journal (*Brio*) 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 (coming soon) and supporting individual members and libraries as needed.

I would especially like to thank the former Conference Committee for organising this year's incredibly successful Annual Study Weekend that took place in Oxford only days after the Government announced the start of our return to normality.



Lizzy Buckle (Royal Holloway & Foundling Museum) presents 'Friends with benefits: visualising musicians' networks' at the IAML Congress 2022 in Prague © Katharine Hogg

President's Report (contd.)

It shouldn't be underestimated the additional measures above and beyond the usual that had to be considered to stage the highlight of our events calendar and keep all delegates as safe as possible, including trialling new technologies to allow remote speakers to present their papers.

The Branch recognises that budgets are tight and whilst in-person events and meetings are desired, the ability to facilitate these online continues to flourish, enabling greater engagement in Executive and committee meetings and increased attendance at training sessions and events such as the Public and Academic Libraries Seminar. As a result of this, future meetings and events are planned to be a mix of online and in-person events, to maximise the benefits of each, and increase access and participation for those unable to get away from their workplaces to attend meetings in person.



Library tour during the Prague Congress attended by Katharine Hogg and Margaret Jones © Anna Pensaert

I would like to thank all my colleagues for continuing to meet the challenges as we emerge from the pandemic. We welcomed Ashley Day as Treasurer, Kate Eaton as Membership Secretary, and thank Rebecca Nye and Adam Taylor respectively for their work in these roles. We also welcome Lee Noon and Catherine Small as Joint Chairs of the newly formed Events and Training Committee and thank John Wagstaff for his work as Chair of the Courses and Education Committee and Events Committee.

I would also like to thank Katharine Hogg, who has completed her term as President during this last year (and is currently Immediate Past-President), for the way she successfully steered the Branch through the challenging pandemic period and for supporting me as I take on the role of President. Katharine still continues her role as sponsorship co-ordinator for the IAML 2023 Working Group. We also welcome Katharine as the Music Libraries Trust representative on the Executive Committee and thank Peter Baxter for his work in this role.

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, library users and the general public. I commend this report to you and all who read it 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, archives and special collections supports a wealth of music activities, education and well-being in the UK and Ireland.

Documentation

Caroline Shaw

The Committee met on 9 May and 12 December 2022.

After last year's major focus on the project to move Encore21 to a new system, this has been a year of taking stock, looking at the various aspects of the Committee's work and seeing how we can move forward with them.

The topic of **cataloguing ethics** and the implications for music libraries has been added as a standing agenda item to our meetings, as we anticipate that this will become more and more relevant to IAML members. Guided by the *Cataloguing Code of Ethics* created by the Cataloging Ethics Steering Committee in 2021, we will work to raise our own awareness of issues of diversity and inclusion in metadata, and we hope that members will also encourage music library users to raise issues they encounter. We would like to collect examples and help develop best practice for music

materials. Some of us attended the very interesting and useful session on this topic, "The decolonisation of music" at the Public and Academic Music Librarians' Seminar in November.

The proposed British Library workflow for ingesting **music e-legal deposit** was accepted as a work request in March 2022, but is currently delayed due to problems that arose in testing. We are hopeful that this will soon provide a "business as usual" workflow to ingest digital sheet music into the collections of the legal deposit libraries.

The British Library is now planning to implement the new version of **RDA** ("RDA 3R") in summer 2023. The British Library Training and Documentation Group is currently writing element-based cataloguer guidelines for using the new version, including music-specific guidance.



True is the Dream: photography of The Jam, The Style Council & Paul Weller by Derek D'Souza

– an exhibition at Barbican Music Library. © Michael Southwell

Documentation (contd.)

The **RISM** UK Trustees have given feedback to the RISM developers on the new search interface, RISM Online. This is currently running in parallel with the original catalogue search.

The annual list of UK publications on music was sent to **RILM** from the British Library in August. Caroline Shaw attended the online Meeting of International Committees in November.

The **Encore21 Monitoring Group** met bi-monthly during the year, receiving reports on system usage from the platform managers. At least seven Encore libraries are now regularly updating their holdings. The level of end-user engagement is also good: taking May 2022 as a sample month, there were 424 users, with an average engagement time of 4 minutes; 2571 views of the catalogue and 47 uses of the advanced search page.

An issue which now needs to be addressed is how to keep holdings information in Encore up

to date. Brighton and Hove Libraries this year asked for their holdings to be removed, as they no longer have a performance sets collection. This raised the question of whether there are other collections which need to be removed, and conversely, whether there are libraries currently lending performance sets which could be added to Encore.

Finally, the Committee has been asked to investigate options for maintaining and preserving the IAML (UK & Irl) **electronic archive**, which is currently held on an informal basis at the British Library. This will be what we focus on first as we enter 2023.

Thank you very much to the Committee members for their ongoing commitment and work.

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

Trade and Copyright

Chair Vacant

The Trade and Copyright Committee has been dormant in 2022 as a new Chair has been sought since Claire Kidwell stepped down from the role after three terms of office. An expression of interest has been received and it is hoped that the work of the committee will resume in the latter part of 2023.

Cecilia & Concert Programmes Database

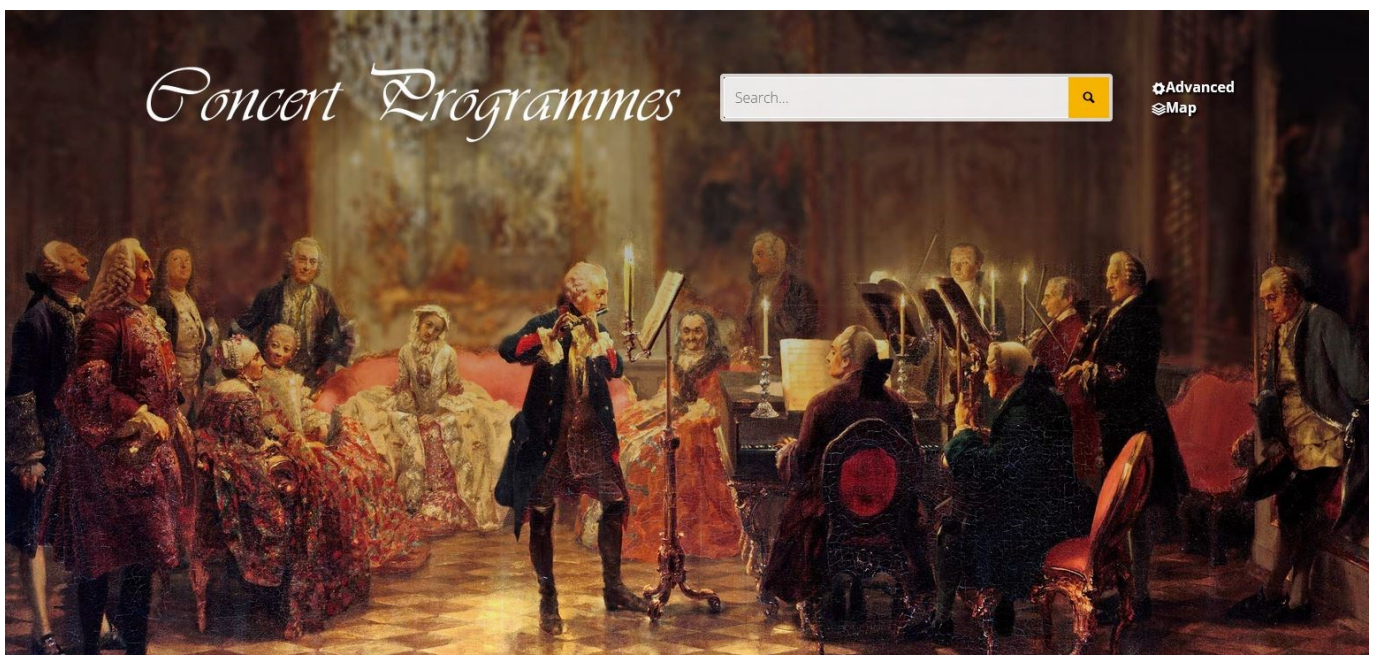
Chris Scobie & Rupert Ridgewell

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's 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 2022 there were 5,027 unique pageviews (2021: 6,738) from 1,227 users in 43 countries (2021: 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 Arts and Humanities Research Council that 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 2022, there were 49,733 page views from 14,553 users in 108 countries or territories. Many individual enquiries were fielded by the database manager, Rupert Ridgewell.



A database of collections of concert programmes held in European libraries, archives and museums:
a resource for the history of musical life from the eighteenth century to the present day

Communications

Karen McAulay

2022 saw thirteen blogposts uploaded, with another post added on 17 January 2023. (This was a reiteration of the International Music Council statement on music rights in Afghanistan). In 2022, our IAML (UK & Irl) blog attracted 1,164 views from 745 visitors, averaging 1.56 views per visitor. The blog still has 72 followers.

Twitter now has 813 followers – an increase on last year’s 777, suggesting that the change in Twitter ownership has not led to a significant deletion of accounts by our followers, whether or not they are actually active. At the time of writing, we had just 50 profile visits in the last 28-day period – an alarming drop since the last time I reported. Our top tweet highlighted the blogpost promoting the Barbican Music Library’s current exhibition, but it attracted minimal impressions.

The new IAML 2023 Twitter account now has 50 followers. We had only 78 profile visits in the last 28-day period, and we don’t have a top tweet.

As I stated previously, we do need members to engage with the Twitter accounts from time to time! Having said that, changes at Twitter itself seem to include changes in the algorithms determining what appears in your “For You” and “Following” feeds, resulting in Twitter deciding what one sees, rather than seeing everything that one’s followed accounts post. There is no way of telling whether we are being seen – we can only try to generate interesting content on a

regular basis. Do pass on your music library or other relevant news!

Concerning JISC Mail, I reported last year that we had nearly 501 posts in 2021 – nearly double the previous year, but almost certainly influenced by the fact that 2020 had seen minimal inter library loan activity during lockdowns. We had another rise to 815 posts in 2022. Since most posts are likely to have been for ILL purposes, this probably reflects a return to more normal orchestral and choral activity last year. There are currently 218 subscribers.

My thanks to all Communications team members for their efforts and support.



Attendees at the launch event for the Black Music Coalition’s exhibition - *Black British Dynasties in Music: A Family Affair* - at Barbican Music Library in October 2022 © Tanya Gordon

Events and Training

Lee Noon and Catherine Small

The Events and Training Committee said goodbye to Frances Allott, John Wagstaff, Ashley Day and Megan Dyson in 2022. A big thank you to all four but especially to John as outgoing Chair and to Frances for all her support with the ASW; we could not have done it without you! We also welcome back Ros Edwards and gained two new members: Martin Holmes and Rowena Thornton.

We started the year in March with a return invite to UCL Library school where Geoff Thomason and Lee Noon delivered a module on Music librarianship which was well received, and an excellent opportunity to encourage a new generation of music librarians and share the benefits of IAML (UK & Irl) as a network and supporting aid, regardless of where their career takes them.

The main focus in 2022 was around the Annual Study Weekend (ASW) which took place between 1st and 3rd April at St Anne's College,

Oxford. Over the weekend there were tours of the Bodleian Music Library, Oxford Public Library, Christ Church Library, St Aldate's, Oxford University Music Faculty Library, as well as the Bate Collection of Historic Musical Instruments. There was also a presentation on the History of Music in Oxford by former Bodleian librarian, Peter Ward Jones. A big thank you to Martin Holmes for organising the tours.

Other presentations included *Curating Beethoven in a time of Corona* by Rupert Ridgewell, focusing on the issues of putting together the British Library's new Beethoven Exhibition during the pandemic. Simon Wright discussed Ralph Vaughan Williams and Oxford University Press, marking the 150th anniversary of the composer's birth. Charlotte Armstrong, from the University of York, presented InterMusE (Internet of Musical Events) and there was an introduction and refresher on music copyright by the Trade and Copyright Committee.



The Weston Library, Oxford—home of the Bodleian music collections. © Martin Holmes

Events and Training (contd.)

Quick Fire made a comeback this year covering international IAML, digital collections, composer archives and the antiquarian music trade.

Sunday saw a paper delivered online by Dr Deborah Lee covering cataloguing and classification ethics, followed by Hope Williard's paper around working with student researchers in a pandemic. The ASW closed with a focus on sound recordings which included a presentation from Antony Gordon on the history of this format and a roundtable discussing the current state of audiovisual collections in music libraries. This included speakers Martin Cullingford, Editor and Publisher of *Gramophone* magazine, Steve Smith, Founder of Gimell Records, Lee Noon (Leeds Public Library) and Oli (Henry Watson Library).

It was lovely to see people in person after so long and there was lots of positive feedback about the programme and venue. We look forward to welcoming everyone to Leeds in 2024.

On the 16th November 2022 we held the joint Academic and Public Libraries seminar online. This was to ensure that the Committee have one event each year that is accessible to members who are not able to join in person.

There was an excellent talk from Jonathan Frank entitled *Unknown Coleridge Taylor - A New discovery at RCM Library*, and two roundtable discussions focusing on CD and audio Library collections, and decolonisation of music in cataloguing. We are grateful to all speakers who

took part and to everyone who was able to join, which made the discussions really interesting to be part of.

The Committee are planning to run webinars throughout March until May to replace the ASW which will not take place due to IAML Congress being held in Cambridge 30th July – 4th August 2023. There are also plans to run two training events and to focus again on creating online versions of the courses.

A special thank you to all Committee members for helping 2022 be a success and supporting the new Chairs in their roles.



Samuel Coleridge Taylor

Image © Royal College of Music

Brio

Nicholas Clark

The two issues comprising Volume 59 of *Brio* were linked by a common thread: the 150th anniversary of composer Ralph Vaughan Williams (RVW). The journal featured two articles from two IAML (UK & Irl) members with strong links to the composer. For the Spring/Summer issue Graham Muncy from the Vaughan Williams Society contributed a retrospective on the century anniversary which gave interesting grounds for comparison with what was happening 50 years later. For the Autumn/Winter issue Simon Wright from Oxford University Press adapted a talk that he gave during the 2022 Annual Study Weekend in Oxford into an article on the origins and development of the composer's connection with OUP as his publisher. I am grateful to both authors for helping to mark an important year in the British musical calendar.

In addition to celebrating Vaughan Williams the first issue of the journal also included Roy Stanley's article on Ina Boyle, a composer whose archive, housed at Trinity College Dublin, is now more freely available to researchers. Karen McAulay wrote about Clarinda Webster, a hitherto hidden figure amid the world of music education, librarianship, scholarship and performance in nineteenth century Aberdeen and London. Kenneth Crookston provided us with a history of brass band societies, performance and education in the UK. This article originated from a presentation delivered to the online Virtual Annual Study Event (VASE) under the shadow of lockdown in 2021.

Issue 1, Vol. 59 also included an extended essay based on the E.T. Bryant Prize winning

dissertation by Keith Munro about the characteristics of the information behaviour of creative DJs. Keith shared the credit for authorship of his article with his supervisors Ian Ruthven and Perla Innocenti. Almut Boehme, another presenter at the 2021 VASE, wrote of the ways in which recordings, amateur and professional ensembles and illustrated lectures at the National Library of Scotland bring music collections to life for the public.

As mentioned, issue two of *Brio* continued the RVW celebrations. Simon Wright's article on Vaughan Williams and OUP was enriched by images from an archive of material, much of it kept with the publisher, available to readers and researchers.



Ina Boyle

Image © The Board of Trinity College Dublin

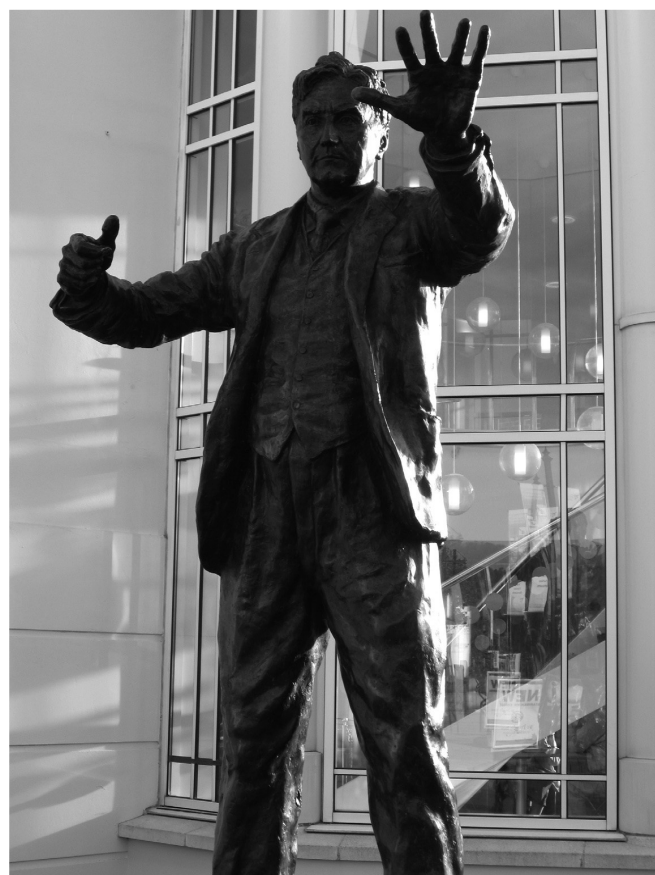
Brio (contd.)

Part of the journal's value lies in revealing to researchers what lies within individual collections throughout the UK and Ireland. Similarly, some of the holdings relating to the Concert of Antient Music, kept in the Gerald Coke collection, formed the basis of Colin Coleman's essay on an organisation that began in the late eighteenth century and whose influence and enterprise continued for several years into the next.

Although many of the articles that appear in *Brio* draw upon information contained in libraries and archives in the UK and Ireland, it is always timely to recall that the survival of manuscripts and ephemera rely on careful curation. The inclusion of Alan Poulton's essay on the missing manuscript scores of Malcolm Arnold was important for a number of reasons: the essay drew attention to how easily valuable material can go missing; it also provided the journal with a practical purpose of putting out a call for help in locating these missing scores; it proved, reassuringly, that although items of value can be lost, they can also be recovered. Alan's essay emphasises that the work librarians and archivists undertake is vital to the preservation of history. The issue also included a touching obituary for the music supplier Richard Priest, written by Malcolm Jones.

I express gratitude to Martin Holmes for his continued excellent work in editing reviews, and to Catherine Small for her vital work as Advertising Manager which has helped secure welcome funding. The Koha advertisement on 59.2 back cover complements the (still new) design for the journal's front cover. Rebecca

Biegel from E-Type Press is, as ever, able to accommodate illustrations in various resolutions, and I am grateful particularly for the way in which she dealt with some last-minute reformatting of text in the second issue. I also thank the authors of articles and reviews. The lifeblood of the journal is of course its content and I invite all members of IAML to contact the editor at any time about prospective contributions. The plan for 2023 is to include articles on the subject of Diversity for issue 1, and to reflect at least in part on the international IAML congress which will be held in Cambridge during the summer.



Statue of Ralph Vaughan Williams by William Falke at Dorking Halls

Image © Graham Muncy

Music Libraries Trust

Lucy Rose

The Music Library 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.

Ruby anniversary of the Trust

The Music Libraries Trust celebrated its 40th (Ruby) anniversary in 2022. To commemorate this occasion, long-standing trustee Pam Thompson wrote an article titled *The Music Libraries Trust: celebrating 40 years of support for education and research in music libraries*. The article was a wonderful summary of the Trust's activities over its first forty years, including the many projects we have funded and organisations and individuals who have funded and otherwise supported our work. It was published in the Autumn/Winter 2021 (58:2) issue of *Brio*, the IAML (UK & Irl) journal and is available on the website, www.musiclibrariestrust.org.

Music Library users and staff survey

As mentioned in previous reports, the Trust commissioned a large-scale survey of music library users and staff in the UK and Ireland from Dr Michael Bonshor which took place in summer 2020. The executive summary results were published in December 2020 and can be accessed via the Music Libraries Trust website, www.musiclibrariestrust.org. A fuller article about the survey was published in *Brio* (58:1),

Spring/Summer 2021.

An action group with membership including MLT, IAML and Making Music representatives has been working on further actions following on from the survey. In 2022 they completed a vision document titled *Music libraries in the UK: a vision for the future*, with an executive summary and a full vision. This can be downloaded via the MLT website: <https://www.musiclibrariestrust.org/news/2022/6/17/music-libraries-in-the-uk-a-vision-for-the-future>

We plan to secure continuing work to develop and support music libraries by starting a dialogue between the action group, the Arts Council (as the national body responsible for libraries) and the British Library. The aim is to establish a steering group with the Arts Council as convenor/facilitator. Changes in personnel at the Arts Council have delayed progress so this will continue into 2023.

Revision of Music Librarianship modules at Aberystwyth University

As mentioned in last year's report, the Trust approved an application for £1250 of matched funding with Aberystwyth University to fund a thorough revision of two modules on Music Librarianship. These 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 have now been completed by Dr Geoff Thomason (Royal Northern College

Music Libraries Trust (contd.)

of Music) with a sub-group of trustees providing detailed feedback on the revisions. The units should be made available in early 2023.

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. Information and guidelines for applications can be found on the MLT website: 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.

Trustees and Officers

We bid a fond farewell to several trustees and officers, some of whom have given many years of service to the Trust. We are very grateful for the time and efforts they have given. Departed trustees/officers are: Peter Baxter (IAML liaison), Richard Chesser (British Library), Michael Fend, Jennifer Goodwin, Christopher Jackson (Treasurer), Kirsty Morgan (Bursaries Administrator), Edith Speller (Secretary) and Pam Thompson.

In turn we have welcomed several new trustees and officers. Our new volunteers are Kathryn Adamson (Treasurer), Richard Douglas (Bursaries Administrator), Andrew Frampton,

Katharine Hogg (IAML liaison), Sarah Osborn, Lucy Rose (Secretary), Sandra Tuppen (British Library) and Bettina Varwig.

Bursaries

One bursary was awarded for the April 2022 Annual Study Weekend which took place in Oxford. The recipient was David Buckley (Guildhall School of Music and Drama).

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. In 2023, the IAML international congress will 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 – all of them 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.

Website


Antony Gordon


Another year has passed during which only necessary updates were made to content on the current website. Progress on the new website was slow but the developer made layouts available for comment by the Executive Committee. With the transfer of the development site to a staging site at the Branch's current website host, November signalled a steep increase in work level.

Earlier in the year the developer had copied all of the current website content and laid it out roughly to correspond with the current site's layout. In addition he copied the contents of the Branch's separately-hosted Branch blog and added those to the staging site. All of this provided plentiful opportunities for reviewing and updating content as well as adjusting menus and layout. A new tool helped to identify a large number of broken links that have since been fixed.

At the time of writing I await what I hope will be final adjustments from the developer to fix some minor issues that remain. Once they are settled it will be time to set up user accounts for all current members and prepare to make this site live before retiring the old site. One major benefit of the new site is the ability to place members-only content in logical places within the overall structure rather than having them all in a fairly unstructured clump in the rather clunky old membership area. These pages will be accessible only to logged-in members. A non-member will be shown a page with the means to register for membership.


Once the new website is live we will also be in a position to review and update the Branch's membership procedures. Details are yet to be considered but they should include the means to pay new and renewed subscriptions directly through the website.

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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 us](#) page.

The Branch is a member of the [Heritage Collections Advisory Group](#) and has signed a Memorandum of Understanding with [CILIP](#) that establishes a framework for cooperation to achieve their respective and common goals.

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

From time to time we have [vacancies](#) for Branch officers. These are opportunities to get involved in the work of the Branch. It is always worth having a look.

Latest Posts


[IAML UK & Ireland Branch – Excellence Awards](#)

[International IAML – Publications Awards](#)

[International Music Council's Statement on Music Rights in Afghanistan](#)

Tweets from @IAML_UK_IRL

You Retweeted

 **IAML(UK & Irel...** @IAML_U... · Jan 25
Ecstatic to hear we're getting lots of worldwide abstracts for [@IAML2023](#)

1

C.B. Oldman Prize 2020

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.

The 2020 prize was awarded to:

Trevor Herbert, Arnold Myers & John Wallace (editors)

The Cambridge Encyclopedia of Brass Instruments.

(Cambridge: Cambridge University Press, 2019).
ISBN: 9781107180000

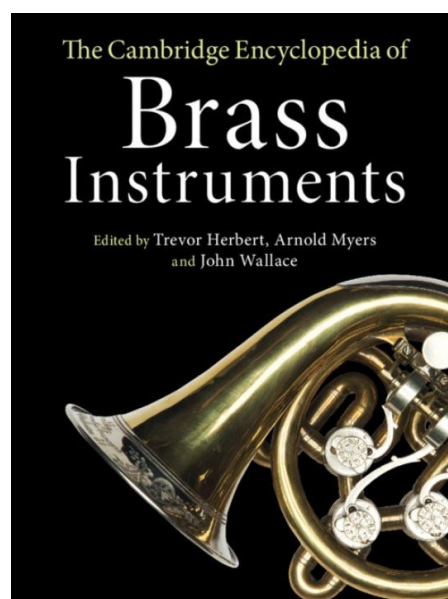
Commendation: *The Cambridge Encyclopedia of Brass Instruments* is the first major dictionary on this subject. Entries have been selected from four broad categories of instruments, biographical entries, entries on works of music, and topics and themes that cast light on the way brass instruments are used in the present and have been in the past. It is aimed at both specialists and non-specialists, with an extensive coverage of brass instruments across the world providing wide geographic diversity, and including historical context from ancient times to the present. Technical language was not discouraged by the editors although clarity was encouraged.

Hugely useful appendices include pitch ranges of instruments, a list of vernacular horns and

trumpets, and a selective list of brass instrument makers and museum collections. There are contributions from a wide range of experts, and the editors are widely-known experts in their field. Entries even include mention of specialist fields such as conservation and curators.

The introduction explains why the editors had to streamline some content and therefore, considering the scope of the publication, give in to some possible omissions. The bibliography is specifically limited to works cited within the publication rather than giving a broader coverage of the literature. However, this is an impressive volume which has significant broad use across the spectrum of students, teachers, players and researchers with significant inclusions of entries relating to classical music, sacred rituals, popular music, jazz, brass bands and military bands.

The committee commends this volume for the C.B. Oldman award for the year 2020.



C.B. Oldman Prize 2021

The 2021 prize was awarded to:

Donald Burrows, Helen Coffey, John Greenacombe, & Anthony Hicks (eds.)

George Frideric Handel: collected documents. Volume 4, 1742-1750.
(Cambridge: Cambridge University Press, 2020).
ISBN: 9781107080218

Commendation: Volume 4 of the Handel Collected Documents project contributes what is and continues to be a focused and all-encompassing rich set of reference material relating to the composer George Frideric Handel in manuscripts, correspondence, programmes, advertisements, newspapers, diaries, poetry and literature, art and many other printed formats which the editors have included.

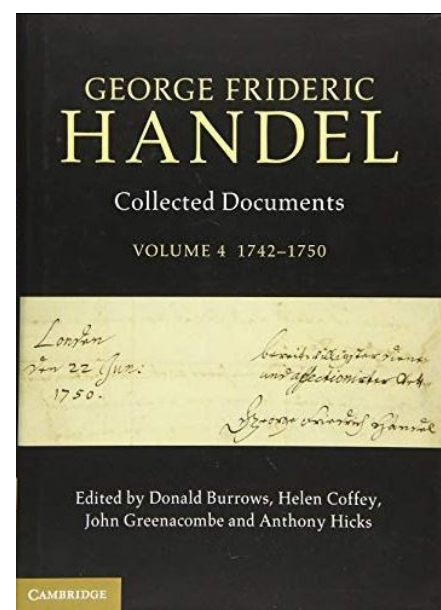
The committee noted that the editors realise that some entries had been discussed in publication over many decades; however, we found the usefulness of bringing all together in one chronological sweep created an immense resource. For instance, the composer's correspondence has appeared in several publications but is here included, obviously, in the chronological sequence.

When social life was often structured around "the season" we find that the data collection in this publication includes a useful summary of the dates of a season, such as the stage and opera seasons, or the Lenten oratorio season, both of which contextualize the texts for the reader and highlight Handel's musical prominence in various spheres and at different periods of time.

The committee enjoyed the excellently described and non-patronising textual commentary. The summaries included citations and locations to sources such as the manuscript and correspondence, notes on where images of such items have appeared in print in the past, and incredibly helpful and detailed cross-referencing to other entries in the publication. The index is thorough and helpfully guided and when there are multiple entries under a name entry these topics have been narrowed to useful subject matter entries. The volume usefully includes English translations of other-language based materials.

This volume in the series continues to provide an essential reference resource for Handel scholars and those with an interest in the eighteenth century, and embodies enormous scholarly research.

The committee commends this volume for the C.B. Oldman award for the year 2021.



E.T. Bryant Prize 2021

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 their first five years in music librarianship.

The 2021 prize was awarded to:

Meg Fisher

Current issues in sheet music cataloguing: problems with staff and systems

MA, Information and Library Studies,
Aberystwyth University, 2021

Commendation: This investigation into issues surrounding the organisation of and access to music collections raised significant questions in relation to the training and dissemination of knowledge in Music. It is a particularly timely study as it does, in several useful ways, complement Michael Bonshor's recent survey of music library staff and music library users in the UK and Ireland, commissioned by the Music Libraries Trust. If anything, both studies reinforce the importance of committing to thorough training of Library staff and of ensuring that specialist knowledge is retained, rather than ebbed away through such factors as departmental restructuring or budget restraint. During the last two years, when the Arts have played such a vital role within the community, it has become especially apparent that Library users deserve as good a service as possible without compromise in standards. The committee for the Bryant Prize found that Meg Fisher's thesis recognised this.

The thesis succeeded in revealing some of the core issues in training through description of problems and discussion with staff who have

dealt with them. Music has always been amongst the most challenging of systems in terms of cataloguing. The author is aware of this and advocates the necessity of a coherent and accurate approach in presentation of catalogue records that will help users. Suggestions of how this could be achieved include the development of various tools which might support new music cataloguers in their work, the inclusion of incipits in music catalogues to help staff make accurate identification of items requested, and cohesion between Library Management Systems to ensure reliable searching.

The committee believe the possibility exists of broadening the study further, of expanding upon some of the points that have been raised and presenting them in published format. With this in mind, it would be useful to review some of the data presented to ensure complete accuracy (particularly on MARC format in Appendix G). Overall, however, the research undertaken reflects the spirit of Eric Bryant's commitment to music librarianship. Its generous attention to the difficulties encountered in catalogue training makes it a worthy winner of the prize that bears his name.



Meg Fisher

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UK & Ireland Branch	50	53	53	53	45	49	36	61
International	49	49	52	54	43	43	36	47
Total	187	184	186	186	160	168	133	186

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