The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted. Mark the music!

(Shakespeare: The Merchant of Venice, Act V, scene i)

Library and Information Plan for Music
Written Statement

CONTENTS

SUMMARY

This report is the first of its kind covering printed music and music sound recordings provision in the United Kingdom and Republic of Ireland. Its purpose is to present to the Music Library and Information Plan Steering Committee and the funding bodies of the project, the findings of the research carried out by the Project Officer as part of the planning process for the Music Library and Information Plan (referred to in the body of the report as the Music LIP) and the key issues arising from this research. Its aim is to present ways in which provision to users of printed music and music sound recordings can be improved and to provide the basis of informed discussion on future planning.

It consists of seven sections followed by a list of recommendations, nine appendixes and a bibliography. Sections 1 to 3 present a picture of the current information map for music and sound recordings. Sections 4 and 5 deal with issues which need further action, section 6 sets out the background against which decisions must be made and section 7 presents options for the way forward.

The opinions in this report do not necessarily reflect those of the funding bodies for the project but are supported by IAML(UK).

ACKNOWLEDGMENTS

PROJECT TEAM

List of Abbreviations

ALCL   Association of London Chief Librarians

BLDSC	British Library Document Supply Centre
BLR & DD	British Library Research and Development Department
CML	Central Music Library, Westminster
CONARLS	Circle of Officers of National, Academic and Regional Library Systems
DNH	Department of National Heritage
EMRLS	East Midlands Regional Library System
ERMULI	Education and Research in Music Librarianship
FIRST	Forum for Information in Staffordshire
GLASS	Greater London Audio Specialisation Scheme
IAML	International Association of Music Libraries, Archives and Documentation Centres
IAML(UK)	International Association of Music Libraries, Archives and Documentation Centres, United Kingdom Branch
IN	Information North
ISMN	International Standard Music Number
JANET	Joint Academic Network
LASER	London and South East Regional Library System
LINC	Library and Information Co-operation Council
LIP	Library and Information Plan
LISC	Library and Information Services Council
NLSLS	National Library of Scotland Lending Services
NWRLS	North West Regional Library System
OPAC	On-line Public Access Catalogue
SWRLS	South Western Regional Library System
WMRLS	West Midlands Regional Library System
YHJLS	Yorkshire & Humberside Joint Library Service

SECTION 1: BACKGROUND AND CONTEXT

Over the last ten years or so, there has been increasing concern among music librarians about the effectiveness of the delivery to users of printed music and music sound recordings through library and information services. The United Kingdom Branch of the International Association of Music Libraries, Archives and Documentation Centres [IAML(UK)] has done much to address the issues through the compilation of union catalogues for orchestral sets and music periodicals, the publication of a guide to inter-lending practice for sets of vocal music and a report on the availability of printed music in Great Britain. It has also been instrumental in the development of the International Standard Music Number system. Even so, at conferences, study weekends and seminars organised by IAML(UK), there have been a number of persistent

areas of concern: the unavailability of much printed music; the lack of consistent inter-lending policies and routines for music; poor bibliographic control and a general lack of awareness by library managers of the particular problems encountered in the provision of music, as a result of which services to users and co-operation nationally are inconsistent and disjointed. Such concerns have in recent years become increasingly perceptible in wider library circles and amongst users of music libraries. A systematic exploration of the problems is needed to identify strengths and weaknesses and a structured way forward sought to ameliorate provision.

The significance of music in peoples' lives and its economic importance must also be emphasised. This is borne out by the British Phonographic Industry Limited's 1992 estimate of invisible music-related exports of ?500m, second only to tourism. It is further supported by figures published by the Policy Studies Institute in *Cultural Trends*[9], which show that in 1990 sales of audio recordings by United Kingdom manufacturers raised ?209m and consumer spending in the UK on recorded music was ?1,244.7m. Figures for the volume of overseas trade for music products in the same year were ?45.665m in exports (*Cultural Trends*, 1991:12). In a study of home-based leisure activities, listening to music was cited by 97% of 16-19 year olds, 95% of those aged 20-24, 91% aged 25-29, 86% aged 30-44, and 75% aged 45-59 compared with 63%, 62% 60% 62% and 67% respectively for reading (*Cultural Trends*, 1992:16).

No comprehensive figures for active participation in musical activities, whether performance or study, have been discovered, but participation is undoubtedly extensive. Well co-ordinated provision of music and sound recordings through high-profile music library services has a crucial role to play in supporting and encouraging these activities. The extent to which music libraries underpin amateur music making must be emphasised. For example, the sets of orchestral parts and vocal scores borrowed for a performance benefit not only those participating but the audience as well. The scale of this added value can be estimated from performance set loan statistics. A single example from these shows that Yorkshire and Humberside Joint Library Service issued 5,900 sets during 1991/92. If one set contains 30 copies and each audience is made up of 400 members, this represents direct benefit to some 2.54m individuals. Nationwide, taking into account loans of sets made by many other large public libraries, by the great subscription libraries at Liverpool, Manchester and Westminster, by academic libraries, and through the wide-ranging services facilitated by the National Federation of Music Societies, the benefit is invaluable.

The unseen support which libraries give to the professional sector must not be forgotten: national libraries, the conservatoire libraries, special and public libraries are all used to obtain primary source materials for performance and for research, to prepare programme and sleeve notes, for music criticism, for recording, and for study and teaching. Music libraries underpin both professional and amateur music making. They can offer a safety net at times when educational budgets are under pressure. Their contribution represents an indispensable hidden subsidy to the arts, to education and to the economy and greatly enhances the cultural life of the nation.

1.1 The Library and Information Plan concept

In order to set this report in its proper context, a brief description of the development of the LIP concept is appropriate. The idea of the Library and Information Plan was first put forward in *The future development of libraries and information services: progress through planning and partnership*[18], a report by the Library and Information Services Council for England [LISC] published in 1986 (known as the LISC report). Its basic contention is that "library and information services are a national heritage and require a conscious national effort to maintain them" and that an effective means to this end is the Library and Information Plan.

The aim of a LIP, as described in the report is "...the design, installation, maintenance and development of an effective planning process encompassing library and information services in the public, private and voluntary sectors, as an aid to better management and improved services to clients."

The concept was received with enthusiasm in the library community, and money was set aside by the (then) Office of Arts and Libraries and the British Library Research & Development Department [BLR&DD] to fund LIP projects. There are now some 25 Library and Information Plans for areas of various sizes such as cities (e.g. Sheffield); counties (e.g. Staffordshire); regions (e.g. Information North covering Northumberland, Durham and Cleveland); and countries (e.g. Wales). At a national level, work on Library and Information Plans has been co-ordinated by the Library and Information Co-operation Council [LINC]. It is expected that the recently announced Library Commission will also have a vital role to play.

1.2 The sectoral LIP

In 1989, proposals for the first sectoral Library and Information Plans were put forward. The idea of drawing together resources covering a specific geographic area evolved into a broader concept, that of co-ordinating resources for a particular subject nationally. Still the same basic philosophy applied: to make best possible use of the available resources in a co-ordinated manner. A sectoral LIP would, however, be nationwide and concentrate on a specific subject area. So far, work is in progress for LIPs covering health, law, the visual arts, music and sport.

1.3 The Music Library and Information Plan Proposal

IAML(UK) and LINC began actively to explore the potential of a sectoral LIP for music in 1990. The following year, a formal proposal was submitted to funding bodies by IAML(UK) for a Music Library and Information Plan project covering the United Kingdom and the Republic of Ireland. Funding for this project was secured from LINC, BLR&DD, the ERMULI Trust and the Office of Arts and Libraries (now the Department of National Heritage), with contributions in kind from IAML(UK) and others. An Information Consultant and Project Officer were appointed and the objectives of the LIP proposal set out as follows:

(a)   To identify the key issues which assist or hinder effective co-operation and co-ordination in supplying music services.

(b)   To investigate the level of commitment to more structured methods of providing music services.

(c)   To make recommendations for improving access to information and materials for all providers of services and the best possible use of, and access to, music resources for all current and potential users.

(d)   To draw up an action plan with appropriate frameworks, strategies and mechanisms for the implementation of these recommendations.

(e)   To publish the findings of the study and to disseminate its findings to the national and international music community.

(f)   To seek implementation at local and national levels of the recommendations and

action plan.

1.4 The Music LIP Steering Committee

In the autumn of 1992 a Steering Committee was established to direct the planning process, provide guidance and oversight, and to facilitate liaison with the music community. Its members were drawn from many different areas of musical activity, including music publishing, music retailing, the recording industry, the British Library, popular music, music library suppliers, broadcasting, amateur music societies, academic research and music librarianship. The committee was chaired by the Project Director, Pamela Thompson, Chief Librarian of the Royal College of Music, London.

The Steering Committee adopted the following terms of reference:

(a)   To represent the key music library and information service providers from the public, private and voluntary sectors in the production of a Music LIP for the United Kingdom and Republic of Ireland.

(b)   To provide general guidance to the project team responsible for producing the draft plan.

(c)   To devise and guide the strategy and scope of the research.

(d)   To receive and comment on the draft plan.

(e)   To approve the final draft plan.

(f)   To use its collective influence to ensure that participants assist the project team in its work.

(g)   To use its collective influence to gain adoption of the plan at national levels.

The project team is most grateful to the Steering Committee members for their advice, time and other contributions in kind and to their institutions for their support.

1.5 The planning process

The planning process towards the establishment of a Music LIP followed lines similar to those for many of the geographical LIPs, as follows:

(a)   A search of existing sources of information to obtain as much background as possible

(b)   Three separate questionnaires directed to:
(i)   music libraries
(ii)   other music organisations, including the trade
(iii)   users

(c)   Structured discussions with Regional Library Systems, key music organisations and individuals

(d)   Open meetings of interested parties at regional and national levels

(e)   A report summarising the findings of the research and recommending waysforward

SECTION 2: PRESENT RESOURCES

In this section, a description of currently available music services is set out to demonstrate the variety of provision. Observations arising from the research carried out on the use of these resources are also put forward.

2.1 Music library and information organisations

There are many different types of music library in the United Kingdom and Republic of Ireland and their holdings constitute a vast resource. In order to explore these resources in a constructive fashion, a questionnaire was sent to 400 music libraries in the two countries and covered the following areas: service aims and objectives, staffing and collections, users and user needs, co-operative links at national, regional and local level, areas of concern and future planning. Through analysis of the responses and other data it has been possible to identify key areas of concern which are discussed below in Section 4. So that these issues can be considered in context, a brief résumé of the different kinds of music library and services offered is appropriate.

The wealth and diversity of collections in music libraries across the two countries is outstanding. Provision as a whole is underpinned by the archival collections of the great national libraries, supported by the legal deposit of copyright material, but the vast collections accumulated by other prominent organisations and the smaller but often exceptional holdings of specialist institutions together constitute a formidable resource, whether for loan or reference.

(a) *Public libraries.* Evidence received shows that music provision in the 197 public library authorities in the United Kingdom and Republic of Ireland varies considerably, ranging from very large collections of national significance (e.g. Westminster Music Library, Birmingham Library Service) to authorities where there is very little provision. Overall, the collections of printed music and music sound recordings available in public libraries represent a serious commitment by most local authorities to the support of culture and recreation in the community. The scale and diversity of provision is confirmed by several published sources, but a typical public library authority provides lending facilities for printed music and music literature, audio-visual materials and performance sets together with reference collections of music literature, main-stream music periodicals and wide-ranging information services, all covering every type of music from classical to pop, via jazz, folk, indic and world music (see appendix D). The county or central library is usually the focal point for services and offers the broadest range of materials. Access to these is provided to rural and other outlying communities through a network of branch libraries which may also provide music services directed to their particular user-groups.

(b) *Academic libraries.* Of the 80 academic libraries listed in *Music in British Libraries*[19], only about 10% have sizeable music collections; many, however, have significant specialist material which may include unique sources. Most exist primarily for the use of their own staff and students, but the information and reference services which they offer are generally available for other users. The diversity of provision is reflected in the figures taken from the *Annual survey of music libraries 1992*[12] which reveal considerable differences between sizes of academic community served, pre-existent strengths or weaknesses in the collections, and in the quality of

service provided. A typical profile shows that collections include printed music and music literature, music periodicals, microforms, CD-ROM products, manuscripts, rare books and early printed music (see appendix D). Some have audio collections and performance sets - the relatively small number of academic libraries reporting collections of performance sets is largely accounted for by the fact that university music departments and societies often have their own separate collections.

(c) *Conservatoire libraries.* The collections of the twelve conservatoire libraries in the United Kingdom and Republic of Ireland have much in common with those of academic libraries, their primary purpose being service to their own members. There are, however, variations in the services provided: some also offer a public reference service (e.g. The Royal College of Music), some have large collections of performance sets (e.g. The Royal Scottish Academy of Music and Drama and The Royal Northern College of Music), and some are rich in special collections and manuscripts (e.g. The Royal Academy of Music and The Royal Irish Academy of Music).

(d) *National libraries.* The National Libraries of Scotland and Wales together with Trinity College Dublin and the British Library receive music on legal deposit (as do the university libraries at Cambridge and Oxford) and as such represent the equivalent of national archives of printed music materials. Over and above this, large and important collections of printed and manuscript music, audio archives and other archival materials are held, conserved, documented and made available for reference, while parallel services for development are offered. The National Libraries of Ireland, Scotland and Wales maintain important collections of materials representative of their heritage. The British Library in London holds some 1.5m items of printed music and thousands more music manuscripts for reference, ranking as one of the outstanding music collections in the world; The British Library Document Supply Centre Music Section has a collection of over 125,000 music scores and is the world's only music collection dedicated solely to inter-lending; The British Library National Sound Archive in London holds over 800,000 LPs and CDs, 55,000 hours of tapes and the largest publicly-accessible collection of popular music recordings in the United Kingdom, with listening outposts at BLDSC Boston Spa and at Barnstaple Library.

(e) *Music Information Centres.* The British, Welsh and Scottish Music Information Centres and the Contemporary Music Centre in Dublin all hold rich collections of 20th century music, both published and unpublished, from their respective countries. They also promote performances of contemporary music and publish material, though the financial resources at their disposal are significantly inferior to most national music information centres abroad.

(f) *Special and private libraries.* These are the libraries of various specialist societies and institutions and of individuals across the country and they cover many kinds of music, varying hugely in nature and purpose, but often containing unique primary source material. A few examples will suffice to illustrate this point: The Literary and Philosophical Society in Newcastle, The Ulster Folk and Transport Museum, The English Folk Dance and Song Society, The Royal Marines School of Music, The Shakespeare Centre Library, The Welsh Folk Museum, The Liszt Society and the Light Music Society Library. Significant private collections include the Gerald Coke Handel Collection, the Roy Budden Collection and the Sir Thomas Beecham Archive. Public access to such libraries varies but can almost invariably be arranged.

(h) *Orchestral libraries.* Professional orchestras have their own libraries of performance sets, as do opera and ballet companies (e.g. Irish Chamber Orchestra, Royal Scottish Orchestra, English Baroque Soloists, Welsh National Opera). Many amateur orchestras have also accumulated substantial collections. Their holdings exist primarily to serve their own activities, but may

contain important rare and archival material and are often unique sources of ephemera.

(i) *Broadcasting companies*. Some independent radio stations (e.g. Kiss FM) and television companies (e.g. Anglia Television) have collections of audio materials and music to support their programme-making activities. National companies almost invariably have their own collections: for example, Radio Telefís Éireann provides library services to its five orchestras and choirs. The BBC dominates this sector in the United Kingdom with its extensive collections held in the BBC Music Library, the BBC Popular Music Library, the BBC Television Music Library in London, together with those of its regional centres such as that in Northern Ireland. The archival material they possess, such as programme notes, may also be unique.

(j) *Music information organisations*. There are a considerable number of organisations providing music information to specific sectors of the community, including the Royal National Institute for the Blind, the National Music and Disability Information Service at Dartington and the Black Music Industry Association.

2.2 Commercial sector music resources

The commercial sector provides support to the music community on an immense scale and supplies a vast range of music products and information services to consumers. The economic performance of the recording industry alone is testimony to this.

Much music, such as hire material and some out-of-print items, can only be obtained through the commercial sector. Although the identification of these sources can be difficult, organisations should be willing to assist in the provision of material. Ease of access to such collections is not always straightforward and further documentation of their collections and archives would be valuable.

(a) *Publishers' hire libraries.* These are principally the performance set hire libraries owned by some individual publishers. Full scores, orchestral parts and sets of vocal scores are loaned, for a fee, to both professional and amateur organisations. Details of many of these libraries (e.g. Peters Edition, Oxford University Press) are included in the *British Music Yearbook* [2]. It is important to stress that much of this material is available only on hire and cannot be bought. The British Library and some others have taken steps to obtain copies of such scores for study purposes, a scheme which deserves development.

(b) *Publishers' archives.* These constitute a very important and largely undocumented source of printed music. Many publishers maintain archives (either themselves or outhoused to other agencies) of the single scores and performance sets listed in their back catalogues. Some firms will supply copies of items from these archives on demand, although many archives have disappeared or have been destroyed. The development of safeguards to preserve such material is urgently required.

(c) *Sound recording collections and archives*. These are held by recording companies (e.g. EMI) and other commercial organisations such as the publishing company of *Gramophone* magazine (which has its own extensive library of sound recordings), and often include unique source materials. Many companies catalogue their holdings and thus produce relevant collections of data which must be taken into consideration in any information networking strategies proposed for music materials.

2.3 Existing guides to resources

A number of different sources of printed information on existing resources are available and were used as sources of data during research. These include: guides to music libraries such as *Music in British Libraries*, and the IAML(UK) *Annual Survey of Music Libraries.* Commercial and educational directories such as the *British Music Yearbook* and *British Music Education Yearbook*[3], *Music Week Directory*[17], *The White Book*[22], the *MPA Directory of Music Distributors, Librarians' ed.*[16], guides to recorded music collections such as the *Directory of Recorded Sound Resources in the United Kingdom*[10] which is particularly useful for information on small collections held by societies and institutions (e.g. Peter Dawson Appreciation Society) as well as the expected major sources (e.g. National Library of Wales).

However, a considerable body of material is known to exist which lacks documentation, and to which access is therefore limited. This applies especially to some publishers' archives, the collections of many institutions and associations, and popular music materials such as fanzines. There is a clear need for this "fugitive" material to be identified and information made available and regularly updated on such resources.

2.4 Co-operation

If the resources of a nation's libraries are a major indicator of its cultural wealth, then the degree to which those resources are available nationwide through co-operation in locating, obtaining and lending material must represent the hallmark of its libraries' value. No one library can ever satisfy the varying interests of each of its users, but it can offer an immediate indication that any item can be traced or obtained. Even the smallest branch library has in theory a means of access to every other collection; in practice it is rare that this information is communicated to its users. The costs involved, whether in time or money, are often a significant deterrent, but willingness and expertise may play equally important roles.

In the longer term, the economic benefits of co-operation must far outweigh the initial investment, as resources are shared. A cornerstone of co-operation, however, is a network of good collections. There is ample evidence that in the case of music, not all authorities are willing to play their part in investing in music as part of their core provision. The resulting imbalance in co-operation is justly regarded as unfair by those with good collections who subsidise those without, and there is growing evidence that they may charge or opt out. The whole basis of co-operation may be undermined.

For music, this may have more serious consequences than for other subjects. The study or enjoyment of music requires far more than its literature: it requires the music itself, whether printed or recorded, whether produced locally or abroad. It is expensive and difficult to trace. Many copies may be needed for one performance. No one library can ever supply all its users' needs. Co-operation is essential.

Surveys for this study revealed that the vast majority of music library users visit more than one library. Whether this is for speed of access to material, for convenience or in ignorance of established formal procedures is difficult to gauge. Many appreciated the possibility of access to different types of collections, but many travelled considerable distances to satisfy their requirements, whether for want of local provision or, again, speed of access. Many are clearly willing to expend considerable time and costs in locating material. One disturbing feature, for students in particular, is, however, the cost involved. Music is more likely to be charged for when loaned than is other material. When a charge is also levied for access to reference

collections, the burden can be great, whether on a student's institution or on an individual.

Given the maze of documentation which must be consulted to trace locations for music titles, it is perhaps surprising that so good a service has been offered. Where good documentation exists, as in *The British Union Catalogue of Music Periodicals*[4] or in the British Library's *Catalogue of Printed Music to 1980*[6], the volume of requests for loans or copies is known to have risen spectacularly following publication. Tracing locations for other music materials can be much more exacting.

There is, nonetheless, significant traffic in music materials between libraries at international, national, regional and local level and between the public and academic sectors. This applies to music literature, music periodicals, printed music and copies of other source material. The format of sound recordings has, historically, restricted their loan, as has copyright their copying. The exact volume of the movement of music is almost impossible to estimate, as figures within subject areas exist at best haphazardly.

Co-operation in acquisitions across the UK has also been restricted, partly by lack of documentation and staffing, but largely on account of the need to develop good local collections to satisfy demand.

Evidence received from questionnaires shows four levels of co-operation for the lending of published music, using a combination of formal and semi-formal links:

(a) *National level.* The formal mechanisms here for lending are the British Library Document Supply Centre's Music Section for the supply of single scores to libraries in the United Kingdom and Republic of Ireland, and co-operation between the Regional Library Systems for the inter-library lending of single scores and performance sets, with significant contributions from academic libraries. Both these networks are facilitated by transport schemes administered by BLDSC and most individual Regional Library Systems.

In addition to this, a semi-formal network of links between individual music librarians has grown up over the years based on known centres of concentrated resources which are particularly strong in staff expertise and specialist knowledge. There is increasing pressure on these focal points partly because of the rise in student numbers, partly because of the expansion of amateur music making, partly because of the growth of music as a leisure activity and partly because of the growing number of libraries charging other libraries for the inter-lending of performance sets, which stops libraries borrowing from each other. At the same time, other sources of material remain under-used as their collections are inadequately documented, not automated or not publicised in, for example, regional catalogues of vocal sets, are not managed by specialist music staff, or have been the subject of changes of emphasis at a political level. This imbalance is counter-productive and careful thought must be given to ways of securing a balance and spreading the load on a more even basis.

(b) *Regional level.* Evidence shows that there are differences in levels of provision between and within the ten Regional Library Systems and in the Republic of Ireland. For example, only two of these (Devon County Library in the South Western Regional Library System and Wakefield Library in the Yorkshire & Humberside Joint Library Service) have a regional resource supported financially by individual members. Other Regions rely on the collections of individual libraries which vary in strength from region to region (for example the resource-rich North West Regional Library System and the comparatively less well-resourced National Library of Scotland Lending Service).
Most members of the Regional Library Systems are from the public library sector which, for music materials, means that some substantial collections in academic libraries are not presently

represented in any formal network (for example, the Royal Northern College of Music and Anglia Polytechnic University), whether for reasons of cost, from fear of excess demand or for lack of approach from the Region. Music resources in some English counties and rather more areas of Scotland, Wales, Northern Ireland and the Republic of Ireland are significantly less rich than those in other areas and this appears to be partly attributable to differences in population density, geography and levels of musical activity, but equally importantly to the level of commitment to provide an adequate service locally. Consideration must be given to initiatives to improve provision to users in areas where there is little or no access to music services. Co-operation is no substitute for the establishment of appropriate levels of resources, the maintenance of core music collections, and the inclusion of printed music in the basic library service.

A semi-formal network of links exists between libraries within each region, particularly for the supply of performance sets (union catalogues of vocal sets are published by four of the ten Regional Library Systems - see 4.3.1). In the London area, and the North, the West Midlands and the South West, regular meetings of music librarians are held to discuss initiatives and resolve problems. This as a practice is recommended to all regions.

(c) *Local level.* Informal co-operative links exist in many local areas, either for referral purposes, for inter-library lending or for networking. For example, the Oxfordshire County Library's music staff have an agreement with the Librarian of the University's Music Faculty to refer to the Faculty Library users whose needs they cannot supply. In the East Midlands, Lincolnshire and Northamptonshire libraries act, to some extent, as intermediaries for the lending of performance sets between local choirs and orchestras in that they direct one group to the resources of another if the library is unable to satisfy the original request. A similar service is being developed by Nottinghamshire. Such co-operative initiatives with local music societies and other library and information organisations, including regional LIPs, must be encouraged and supported.

(d) *International level.* Formally, inter-library lending of single scores is provided via BLDSC but some institutions, such as The British Library, The Royal College of Music and the BBC Music Library are approached directly by individuals and organisations from abroad for the loan of material and for microform or xerox copies. In the case of the BBC and RTE, formal and limited agreements with other European Broadcasting Union countries apply.

Co-operation between the library and the commercial sector was extensively explored in *The Availability of Printed Music in Great Britain*[13] and has developed in a number of significant ways since that time, particularly with regard to the development of cataloguing and databases. Further research is needed to establish what potential exists.

2.5 Strengths and weaknesses of the current situation

Strengths

There are many strengths to be seen in the present arrangements for music provision as follows:

(a)   Rich and diverse resources in terms of collections of material and information services.

(b)   Strong regional collections of concentrated resources.

(c)   Commitment by most Regional Library Systems and academic libraries to support the inter-library lending of scores.

(d)   Effective regional transport schemes.

(e)   A strong informal network of music librarians built up over the years, with a willingness and determination to improve services.

(f)   The quality, expertise, professionalism and skills of music librarians and their support staff.

(g)   A prominent and active professional association to represent the needs of music librarians [IAML(UK)], willing to take a lead in matters of policy.

(h)   A strong music industry, rich in talent and diversity, which provides libraries and individuals with materials and information.

Weaknesses

Weaknesses of the present arrangements are:

(a)   Inconsistent levels of collection provision in individual libraries.

(b)   A lack of extra-authority funding to support regional collections.

(c)   Inconsistent charging practices for inter-library lending resulting in distorted traffic flow and over-use of some collections.

(d)   Reductions in specialist staffing and other resources.

(e)   Reliance on an informal network of music librarians.

(f)   Deficiencies, incompatibility and insufficiency of data control.

(g)   Lack of stated standards and service objectives for music libraries.

(h)   Insufficient opportunities for education and training.

(i)   Lack of mechanisms to safeguard the disposal of rare material and archives and to provide a safety net for their preservation.

SECTION 3: MEETING USERS' NEEDS

3.1 Who are the users?

The primary purpose of any Library and Information Plan is to meet users' needs more effectively. In the course of this study, both music librarians and users were approached by survey in an attempt to verify who the users of music library and information services were and what expectations they had. From the questionnaire sent to libraries, a wide range of users

emerged: those whose leisure interests include music, students, academics, teachers and lecturers, professional musicians, local music societies, researchers, employees and other libraries (see appendix D).

There are also those who do not use music libraries either because available services do not meet their requirements, because materials cannot be delivered in time, because they have no access to services or are not aware of their existence. Some also rely on the publicly invisible resources of individual collections known to them. Further research into why people do not use music libraries needs to be carried out in order to take appropriate action to increase awareness of what is available and provide services to meet their needs.

3.2 What are their needs?

The needs of users are as varied as the users themselves: responses received from the user survey show that, while many use music and sound recordings for recreational purposes, many use items for a specific purpose such as teaching, study or performing. There is a correlation in the responses between the standard of local provision and the number of libraries used (although even where local services are good, other libraries are used in order to satisfy specific needs). The materials most in demand according to the libraries questionnaire are, in order of importance: printed music; music literature; audio materials; performance sets; periodicals; manuscripts; music videos and rare books/early printed music (see appendix D). Many people also use the library as a shop window, particularly for sound recordings, in order to sample music before deciding whether to purchase it for their own private collections.

3.3 Providing for users' present and future needs

Only 14.5% of those returning the libraries questionnaire said any kind of user survey had been undertaken for music and sound recordings services. This was particularly disappointing in view of the requirements to consult users made by customers' charters and of user-based management philosophies now being widely adopted. This implies that the majority of music services are still supply led and that little market research has been done into users' needs. Before any kind of realistic service objectives can be drawn up, this information has to be obtained. Otherwise there is no firm basis on which relevant collections and services can be built and, even more importantly, their performance measured.

This lack of forward planning is also reflected in the small number of responses which included specific aims and objectives for music services even where the library service generally had done so. Music libraries must be encouraged to undertake user surveys and to produce their own service objectives, statements of purpose, standards of provision and performance indicators.

SECTION 4: KEY ISSUES TO BE CONSIDERED

From the analysis of the libraries questionnaire and the user survey, from the background reading of material on current issues in music librarianship and from the various structured discussions and open meetings, a number of key issues have emerged. Consideration of these and what action needs to be taken forms the most important part of this report, as it is to these issues that the mechanisms for the future, including a Music LIP, must be directed in order to effect positive change. These concerns fall into three sections, as follows:

> (a) Standards of provision.

> (b) Data control.

(c) Inter-library loan.

4.1 Standards of provision

There is a wide disparity between music services offered by public authorities of similar size, and this leads to disproportionate demand on those whose services are well developed and publicised. This, coupled with inconsistent policies on inter-library loan, particularly for performance materials, has forced over-dependence on those centres where resources are concentrated, and reinforces a reliance on informal contacts between music librarians. The situation in academic and broadcasting libraries is rather different - here the primary purpose is to service the needs of their respective communities - but the potential exists for co-operative ventures, given appropriate organisational and financial arrangements.

Evidence received indicates a need for recommended standards on service and resource levels for music libraries (only ten of the 137 library questionnaire responses included any published policy documents) which would contribute greatly towards the quality of provision. There is recognition by national and government agencies of the important role played by music libraries in enriching community life and this must be used to put forward arguments for the inclusion of music as part of the core library service. Active support for the principle of including printed music in libraries would be welcome, and would help in the development of statements of standards for these services.

These standards must take into account four basic principles for successful provision identified by Lewis Foreman in a paper on charging in libraries given at the Library Association Umbrella 2 Training Event in July 1993:

(a)   Music is a time-urgent activity - it must be in the correct place at a specific time as rehearsal/performance deadlines are an imperative.

(b)   Music is a repertoire-specific activity in which substitute material is not acceptable - a string quartet cannot be offered an alternative version of the piece arranged for wind instruments.

(c)   Music requires an expert provider.

(d)   Music is an economically important activity at the national level.

Standards of provision must take into account users' needs. These will vary from place to place and factors such as population density, age profile, ethnic mix and demographic geography must be taken into account. Other music resources in the area must be considered. Statements of standards must include collection size and profile for printed music and sound recordings, staffing, opening hours and location. Berkshire County Library Service has already done this and provides a good example to follow. Local statements of standards will be used by the Audit Commission in assessing performance and producing league tables, and guidelines for music must be included in the model charter being developed by the Library Association.

4.1.1 Staffing

Many problems stem from a lack of trained, specialist music librarians. Some authorities have chosen, either in restructuring their services or in reducing staff because of budgetary restrictions, not to employ specialist staff to manage their music services. In such instances the

evidence from discussions is that users' demands are not being satisfied or, in other cases, that the burden of this role is being passed to other authorities. The same situation exists in some academic libraries where even some institutions offering music courses (such as Bristol and Nottingham Universities) have no specialist music librarian. There has been a marked trend away from the employment of professionals in music library posts: for example, in London, 27% of the London boroughs do not now employ dedicated, specialist music staff.

One third of those libraries responding to the questionnaire do not have specialist music staff, and a wide variety of alternative arrangements exists, from general responsibility for music services being taken by the head of bibliographic services or para-professional staff to there being no particular arrangements at all. In libraries where specialist staff are employed, 60% have one professional (or part-time professional) and of this 60%, 25% have no support staff. Discussions in meetings held around the country confirmed the need for specialist music staff if the needs of users are to be satisfied effectively. Staff trained in music are essential for the identification, acquisition and cataloguing of music and for answering enquiries which, whether in the art music, jazz or popular fields, require considerable subject knowledge and specialist bibliographic expertise.

Lack of specialist staff leads to inefficiencies, ineffective use of resources, poor satisfaction of customers' demands, lack of constructive collection management, withdrawal from co-operative arrangements through lack of knowledge of their existence and, where applicable, to a reduction in the ability of library collections to optimise their income potential. Ill-maintained collections, even those of some stature, can soon deteriorate, producing a downward spiral of confidence in the efficacy of the service, consequent lack of use and, hence, gradual demise.

In the user survey responses received, 94% cite the availability of specialist staff as essential. The economic arguments for expertise must be emphasised at every opportunity by appropriate organisations such as The Library Association, IAML(UK) and LINC, and supported by positive action to tackle the problem. This must take into account the different circumstances of institutions and authorities across the country and cannot be prescriptive but should give examples of best practice. A support and training network for those who are not music specialists but have responsibility for music services must be put in place.

4.1.2 Education and Training

The education and training of staff at all levels is essential if quality services are to be delivered effectively. At the time of writing, no Library and Information School in the United Kingdom offers any specific course in music library and information studies. From discussions which have recently taken place between IAML(UK), The Library Association and the British Association for Information and Library Education and Research [BAILER], it appears that there is little prospect of any formal education programme being offered by them in this area in the foreseeable future. The attraction of broadly-based courses for librarians is understandable in a shrinking job market, but a number of music libraries report difficulty in recruiting staff with adequate knowledge and training. Standards produced by IAML internationally offer a firm guide to the qualities and qualifications, in both music and librarianship, which should obtain. Specialist courses are offered in other countries, particularly in the United States and in Germany, where requirements are high. The establishment of formal full or part time education in at least one institution in the United Kingdom must be sought.

Until structured music library education can be addressed, emphasis has to be on self-help and in-service training. IAML(UK) already runs a training course for non-professional staff which can be bought in at reasonable cost by authorities and institutions, and it has, for many years, organised study weekends, day courses and seminars featuring topics of special interest to music library managers, their staff and their employers.

There is a demonstrable need for a greater number of training courses at different levels for prospective and existing music library managers and other staff. The establishment of a LIP for music could help significantly in meeting these educational and training needs (a burden which is currently being shouldered by IAML(UK) alone) in partnership with appropriate organisations such as Regional Library Systems, The Library Association, The British Library, Library and Information Schools and IAML(UK).

The establishment of National Vocational Qualifications for the music trade and libraries may also provide a gateway to further training. Both sectors have many requirements in common for their staff, as a comparison of the work of hire librarians and music retailers with that of librarians would reveal. The exchange of experience could prove useful.

4.1.3 Other resources

The third important factor in delivering quality services to users is to ensure that resources other than staff are effectively deployed. To achieve this there must be service objectives supported by guidelines for best practice covering the management of music and sound recordings collections and positive collection development. IAML(UK) has recently established a working party to investigate this area. Music librarians, who often work in isolation, must also be alert to wider issues such as staffing and staff development, financial management and the use of information technology, and their participation in general professional development facilitated by library managers. A Music LIP must support work on guidelines for service objectives and encourage the sharing of resources wherever possible.

Music libraries also require on site the equipment to support their users' activities and this must be appropriate to collections and use. An electronic keyboard, photocopiers, microform reader-printers and CD-ROM players rank among those most frequently cited.

4.2 Data availability and control

The essential pre-requisite to the availability of any published material is its bibliographic control, i.e. the collection, organisation and dissemination of information describing an item.

While credit must be given to those institutions and organisations who have invested in its development, effective data control of printed music and sound recordings lags far behind that of books and serials for a number of reasons:

(a)   There is a lack of any standard numbering system to facilitate bibliographic control and the exchange of data (but see 4.2.3).

(b)   Its characteristics make processing more expensive and time-consuming.

(c)   Most automated library cataloguing systems do not take into account the particular characteristics of music scores and recordings.

(d)   Present methods of identifying sought items and discovering their availability are cumbersome and inefficient.

(e)   There is a lack of networked access to information, particularly in the public sector, while even the Joint Academic Network [JANET] in the academic sector remains cumbersome for music searching.

(f)   Much information in national library databases is not available in a usable or affordable form**.**

(g)   A variety of numbering systems have been developed in good faith in the trade, but militate against co-operative development.

4.2.1 The format of music

There is a fundamental difference between printed music and the monograph or serial which must be understood in order to appreciate the problems inherent in music's bibliographic control. Music is a common language and as such is an international product: it does not need to be translated in order to be sold in other countries and is understood by musicians who may not speak each others' native languages. At the same time, its international origins demand familiarity with the major foreign languages. It is unique in that the same composition can be issued in many different physical formats and editions suited to particular purposes such as full score, study score, vocal score, chorus parts, orchestral parts, piano reduction, plus extracts and arrangements. For example, *Jesu, joy of man's desiring*, one of the best-known compositions by J.S. Bach exists in over 20 different arrangements which, in turn, are available in over 70 different editions. The piece is an extract from Bach's Cantata no.147 *Herz und Mund und Tat und Leben* (BWV 147) which itself is available in five different complete versions. From the user's point of view only one of these apparent "alternatives" will be suitable for a specific purpose: for example, a study score is no use to an orchestra wishing to perform a work as each of the players requires the music for their particular instrument. It is the multiplicity of formats, editions and arrangements which cause the difficulties in the bibliographic control of music and in matching users' needs with a version of the piece which will meet their requirements.

4.2.2 Improved access to materials

Identifying known items and discovering their availability either for inter-library lending, where locations are needed, or for research or purchase, can be extremely complex and time-consuming and specialist knowledge of publishers' output and library collections is often essential. Evidence received shows that music libraries routinely rely on countless sources of information to trace items of printed music and sound recordings, quite apart from music publishers' and record companies' catalogues, but many sources, especially for printed music, are incomplete and out-of-date.

Music publishing patterns themselves often militate against bibliographic control. All too frequently the proliferation of titles published by small companies escapes the net of all but the most vigilant, and major publishers tend to make contemporary works available for hire only which means that they are not included in any national bibliographies.

Locating copies of known items is often a time-consuming process. Many academic libraries have access to the Joint Academic Network (JANET) and can search each others' catalogues and other databases, but data is inconsistent and search techniques cumbersome. Public libraries and others without access to JANET have no such tool and are reliant their own expertise and knowledge of others' collections. None of the Regional union catalogues of music or BLDSC's Union Catalogue of Music is yet available in machine readable form and so cannot be searched through remote access, necessitating inefficient speculative approaches and educated guesswork in tracking down items.

This variety of sources of information is best illustrated through examples as follows: the Music Publishers' Association *Printed Music Catalogue on Microfiche*[21] is a basic guide to the availability of music published by its members but cannot be described as comprehensive as not all music publishers in the United Kingdom are members of the Association and it excludes very many of the foreign publications which are available only from abroad. The British Library *CPM Plus: Catalogue of Printed Music to 1990*[8] [CPM] on CD-ROM, is an extensive database and valuable for bibliographic details but relates to a collection which is for reference only. The inclusion in time of all shelfmarks of duplicate items held at BLDSC to CPM and the on-line *Current Music Catalogue* would greatly assist in the location of known items.

For sound recordings, the chief sources of information are all commercially produced and because of this are useful for checking the availability of an item but not for bibliographic details. These include the *Classical Catalogue*[7] compiled by the publishers of *Gramophone* magazine, *Laserlog*, the *Music Master* catalogues which are also available on CD-ROM, and the National Discography. The National Discography Limited is a subsidiary of the Mechanical Copyright Protection Society which uses the information produced by the National Discography to license the music on all audio products issued in the United Kingdom. A number of services such as a new release service, an information service and a catalogue service (although the format of its records is different from that used in most libraries) are offered, and a CD-ROM version of the database is being developed.

More efficient access to bibliographic information is essential to improve the effectiveness of services to end-users. There are a number of approaches to this, but a pre-requisite is the definition of what improvements are needed. Elements to consider include the structure of bibliographical records, the detail they should contain, additional information required (such as item availability and/or locations), appropriate means of access, and how the information is to be held in a machine-readable environment.

Once these elements are agreed, attention must be focused on the development of productive co-operative mechanisms to achieve these aims. Partnership arrangements could be formed to investigate (a) the enhancement of existing tools (e.g. the MPA catalogue, CPM, and the Performing Right Society's database), (b) the development of projects with interested commercial bodies and (c) the feasibility of international co-operation on projects through, for example, the European Plan for Libraries.

In the interim, more immediate action could be taken to share information already compiled in smaller-scale databases. Many libraries have developed indexes of particular material for in-house use, often in great detail. The exchange of such databases could save much duplication of effort in both compilation and searching. The full range of such indexes is unexplored, but they certainly include obituary and recent journal article indexes. The most prominent example is popular song indexes. Demand for individual popular songs is very high, and many of these are only available in anthologies. Many public libraries compile their own indexes to song anthologies and the larger indexes typically contain thousands of entries. BLDSC publishes its own index of popular songs in collections - *POPSI*[20] - but this has limitations in that it is not easy to use and is by no means comprehensive. Research is needed to discover the extent of subjects covered, so that co-operative and exchange mechanisms can be developed.

4.2.3 Standard numbering systems

Progress on any significant scale cannot be made until standard numbering systems are in place for both printed music and sound recordings, as it is not possible to exchange data or contribute to shared resources without them. For sound recordings this presents a problem as each company has its own system of numbering and, within that, individual recordings often bear more than one number. Any numbering system would therefore have to be based on a standard

numbering system such as the European Article Number [EAN], as there is no common control number currently available to use as an identifier for bibliographic records. Initiatives to produce a standard numbering system suitable for recordings must be encouraged and supported by appropriate organisations.

For printed music the picture is not so bleak. The adoption of the recently agreed International Standard ISO/DIS 10957: *Information and Documentation - International Standard Music Number (ISMN)*[11] will make it possible to apply all the benefits of automated data-processing (such as downloading, derived cataloguing, union catalogues, exchange and sharing of data) currently used for books. It will be possible to create bibliographic records for printed music using a standard control number, and the current duplication of effort in the creation of individual local catalogues can be reduced and co-operative effort encouraged. As publishers add ISMNs to their available back-catalogues it will be possible for these numbers to be added to existing records which can then be downloaded to existing co-operative databases such as VISCOUNT, BLCMP and OCLC.

Another benefit of the introduction of the ISMN will be the production by the International ISBN Agency in Berlin (which has agreed to administer the ISMN system) of an international "Music in Print" database, and an international directory of music publishers.

All this will take time to become established, and the scheme must continue to be supported and encouraged by all interested parties. Once the handling of data for printed music is brought into line with that for books, users will benefit from greatly improved information on availability and, through this, from improved access to material.

4.2.4 Networks and databases

The full benefits of machine-readable catalogues cannot be reaped unless users and libraries are able to link up to each others' databases through networks and remote access. Networked sources of information for printed music, including bibliographic details, locations and, where feasible, availability must be the aim to which co-operative efforts are directed. Local networks do exist, but before any truly national networking scheme can be in place, public library authorities must have access to JANET or a similar networking system which will include libraries across the sectors. The adoption of the ISMN will do much to facilitate this but it is a long-term process and the mechanisms by which to achieve it, including consideration of European or other international co-operative efforts, and the facilities offered, must be given careful thought.

There is also a failure to make available in machine readable form much existing information, the most striking example of this being the Union Catalogue of Music at BLDSC. The British Library already has its *Current Music Catalogue* available on-line, has the technical knowledge and expertise in the field, and would seem ideally placed to take a lead in devising appropriate strategies across the country.

4.2.5 Automation

For the greatest benefit to be derived from any co-operative networking, it is important that the quality of bibliographic records within the system conforms to an agreed standard. This is dependent on the ability of current automated cataloguing systems to cater for the particular needs of music (e.g. the need to provide a facility to create uniform titles to provide collocation of records in display, multiple access points which are especially important for sound recordings, and keyword or boolean search facilities). Evidence received shows that automated systems currently in use do not always do this. However, it must be borne in mind that many

libraries are not working with the latest generation of their particular system and this, coupled with a lack of information technology awareness to which some music librarians admit, in part accounts for the apparently unsatisfactory picture. Co-operation with system providers at the earliest stage would undoubtedly assist.

Guidance on systems specifications for music must be developed and communicated effectively to suppliers through user groups of the various available systems and through other relevant channels.

The development of translation programmes for music data, already proposed in the European Library Plan, should do much to assist networking at both national and international levels. Other technical developments to monitor are the publication of music in digital form and the electronic delivery of material. It will be important to ensure that any new developments take account of the particular requirements of music and its users.

Successful networking will also be dependent on the expertise of the cataloguers contributing to it, and on the application of existing international standards for music cataloguing to an agreed minimum level which will accommodate the demands of music and the needs of its users. Libraries such as conservatoires, with the freedom to develop the application of these standards to an appropriate level, have historically been prevented from collaborating through lack of resources within their individual institutions. Efforts to ensure such collaboration must be encouraged, and training opportunities to refresh and develop skills in music and sound recordings cataloguing techniques must be made available.

4.3 Inter-library lending

Responses to the questionnaire reveal that routines for the handling of inter-library loans for music (both performance sets and single scores) vary considerably. In some cases all loans are processed by the music library, in others all are passed to the inter-lending section. Sometimes requests for single items are handled by the inter-lending staff whilst requests for performance materials are processed by the music library. There are also variations on these three basic themes. This variety of practice means that it is difficult to identify real volumes of traffic and to assess efficiency in this area. If current practices are inefficient, they cannot be cost-effective, and better strategies and systems should be devised. At present, Regional Library Systems collect statistics covering the inter-lending of monographs which do not separate single scores as a separate category. From 1994, statistics for sets of scores will be collected separately, and this move is welcomed as it will be possible to assess the volume of traffic for sets accurately, at least between subscribing libraries. More information is required and uniform standards for the collection of statistics by individual libraries would assist.

4.3.1 Performance sets

"Performance set" is the general term used to describe sets of vocal scores, chorus parts, librettos and orchestral parts which are necessary for choirs and orchestras to rehearse and perform a piece of music (the term does not usually include chamber music parts).

This is one of the most problematic areas, and the informal network of music librarians is very much in evidence. Sets inter-lending is different from the inter-lending of single scores and monographs in that it is driven by the imperatives of rehearsal and performance dates and therefore has to deliver required material in sufficient quantities to the user by a specified date in order to be effective. Local music societies rely to a considerable extent on public authority music libraries to provide the performance material required, often at relatively short notice and in very large quantities.

Some institutions do not borrow sets through the inter-library lending system as receipt of material cannot be guaranteed to meet urgent performance deadlines. This is often because the Regional Transport Schemes, which work well for multi-volume sets in the normal course of events, cannot respond to urgent demands because they operate on agreed timetables and routes.

Responses from music librarians to the library questionnaire show that the most common reason for contact between music libraries within a Region, and between music libraries in different Regions, is connected with the inter-lending of performance sets. For example, in responses received from Scotland, the use of music libraries in other Regions is cited as being entirely for the inter-library lending of performance sets; in responses received from the South West, 73% of contacts between libraries within the Region and 96% of contacts with libraries in other Regions are for performance sets loans; in responses received from the West Midlands, these figures are 74% and 94% respectively. These figures may not include those from inter-library loan departments.

Evidence received suggests that some library authorities are very concerned about the degree to which they are now net lenders (i.e. lend more than they borrow) of performance sets to other Regions and are looking for ways to redress the balance. The situation has arisen partly through the gradual introduction of charging between libraries for this material but principally because not all Regions publish union catalogues of vocal sets. (Such a facility for orchestral sets already exists: the *British Union Catalogue of Orchestral Sets*[5], and is widely used and appreciated, but there is no comparable vehicle for vocal sets). As a result, a disproportionate amount of use is made of the collections of vocal sets in libraries in UK Regions which have published catalogues (the South East, the South West, the North and the East Midlands). All regions must be encouraged to include in their catalogues the holdings of academic libraries and to publish catalogues to improve access to alternative sources of supply and create a balance between supply and demand. The Circle of Officers of National, Academic and Regional Library Systems [CONARLS] together with the Music LIP and LINC are urged to expedite this matter with all possible speed.

Not all users obtain the material they require through inter-library loan, as some prefer to apply directly to a source. This can work efficiently, but must be more costly both to libraries in terms of time and to users in financial terms.

Many staff without music expertise handle requests for sets and this is known to lead to problems in communication and to ineffective supply. Adherence to published guidelines must be a pre-requisite if the service is to improve and be cost-effective. These are to be found in *Sets of vocal music: a librarian's guide to inter-lending practice*[14]. As Malcolm Jones (Birmingham Library Service) says in his introduction to the volume "...IAML(UK) has prepared this guide to enable library staff (including those with no specialist musical knowledge) to obtain and supply sets of vocal music to their users as efficiently and effectively as possible, both in the management of their own collections and of their inter-lending strategy and practice". The publication of similar guidelines for orchestral sets should be prepared and published.

4.3.2 Single scores

There are three issues which dominate the inter-lending of single scores: (1) the role of the BLDSC Music Section (2) the role of the Regional Library Systems and (3) strategies for inter-library lending in individual libraries and regions. These are inter-dependent relationships, and it is an area where custom and practice have grown up over the years and have not been properly thought through since.

There is strong evidence that ineffective strategies are being used for the inter-library lending of single scores, and that there is variant practice within and between Regions. Further research must be carried out into the most cost-effective method of fulfilling requests taking into account all the hidden costs of the present routines, and guidelines for best practice produced.

The role of BLDSC's Music Section is of great importance to music librarians in the UK and Republic of Ireland. It is used for the inter-lending of single scores by all but two of the libraries responding to the questionnaire. The perception of the management at BLDSC that the service is under-used begs the question of what comparisons are being made and whether figures exist for other, comparable subject areas.

The Music Section's extensive collection (c.125,000 items) is unique in that it is the only one in the world dedicated to inter-lending. As such, it must be regarded as the library of first resort, i.e. the library to which other libraries send their requests before other locations are approached. This is especially important for those libraries which have very limited collections of printed music (or none at all) as it is the most effective means of satisfying users' needs. One Region, Information North, uses BLDSC as a first resort for the inter-lending of music scores as a matter of policy, as it has found it to be the quickest and most efficient routine for the supply of this time-and-place-sensitive material. Regions which seek material within their own boundaries first, might well find immediate use of BLDSC more cost-effective.

It is unfortunate that, due to a combination of circumstances, the Music Section service has suffered considerable cuts in the past three years, and consequently has been forced to reduce the range of services it can offer. Those affected include: the continued blanket purchase of collected editions of composers' works and other major series of music; the indexing of anthologies; operation as a clearing house for discarded music scores (which are a valuable source of acquisitions at no cost); the copying, for inter-lending, of out-of-print items in the British Library Music Library (although a similar arrangement is in place with the BBC Music Library); and the publication of BLDSC shelfmarks for duplicate copies of items in the current British Library catalogues. This last was a valuable service for inter-lending, as it provided at least limited access to the Document Supply Centre's Union Catalogue of Music currently in card form. The use of BLDSC's collections would be greatly enhanced if this catalogue were to be converted to machine-readable form and made available for consultation through appropriate networks such as JANET. The British Library has agreed to explore this possibility.

Despite the severe restraints imposed on its service, the Music Section was able to supply 80% of items requested during 1992/93, discounting inappropriate requests, which compares very favourably with 75.7% for 1990/91, but if funding reductions are not reversed, long-term ability to supply will be severely affected. Co-operative action must be put in place by appropriate bodies together with the British Library to ensure that this national service is maintained and developed to serve the needs of its users and potential users throughout the United Kingdom and Republic of Ireland.

4.3.3 Sound recordings

Responses to the library questionnaire and discussions with music librarians reveal that the majority feel that the inter-library lending of sound recordings would be an advantage to their users in that it would be possible to borrow (a) expensive and (b) more specialised recordings from one another in order to avoid unnecessary duplication within Regions and to satisfy users' demands more speedily. At present, in most library authorities, if a library is not willing to purchase an item in response to a request, the user remains unsatisfied.

The only formal inter-lending system for music sound recordings is that operated in Greater

London; the Greater London Audio Specialisation Scheme [GLASS]. It is a co-operative acquisition and inter-lending scheme to which 29 library authorities in London currently contribute. Its prime purpose is the preservation and provision of material no longer available commercially, and in this its value is inestimable, as it addresses the long-standing and increasing problem of recordings deleted by publishers. Proposals to extend the scheme outside the London area are currently under review by the Association of London Chief Librarians.

The advent of the compact disc as a sound carrier means that many of the previous objections to the inter-lending of sound recordings (i.e. damage in transit and by borrowers) apply less than hitherto. Opinion is divided on whether the charging and loan policies of individual authorities would be a barrier to the introduction of inter-lending schemes within regions. Loss of income is seen as a drawback by some library managers, although the type of material likely to be involved in any scheme would probably not have a significant effect on income. Despite these reservations, this could be a major area of development, and pilot studies should be undertaken which would give consideration to the types of stock which could be inter-loaned, and to the reservations expressed by some Regional Library Systems on initiatives which may involve co-operative acquisition and may have an effect on revenue generation. Music librarians in the East and West Midlands have expressed an interest in setting up such schemes and this is to be welcomed.

Access to sound recordings (although not for lending) might in time be improved through Project Jukebox. This is a pilot scheme currently being developed by the British Library National Sound Archive in conjunction with organisations in Denmark, Italy and Norway to enable recordings held by the participating bodies to be passed on request by digital transfer through telecommunications lines to dedicated terminals in selected locations.

4.3.4 Charging

Until this year, very few public libraries charged for the inter-lending of performance sets to other libraries. Those that did included the libraries at Manchester, Liverpool, Wakefield, Glasgow and Harrow. Since January 1993, other authorities have started to charge, including Humberside and several public libraries in Yorkshire. It is known that several other authorities are considering their position. Two new developments are that one whole Region (Yorkshire & Humberside) has adopted a common charging strategy and one county library (Kent) has opted out of the inter-lending system for performance sets and will now only lend directly to individual choirs and orchestras. Discussions continue in some Regions on levels of contribution to inter-regional lending when such Regions are increasingly net lenders to the national inter-lending system.

If such policies and doubts become more widespread, there will be significant implications for the whole future of the inter-lending of performance sets, as no single Region can meet all demands for orchestral and vocal sets from its own resources. It is increasingly reported that libraries which do make charges are no longer being approached for the loan of materials by those that do not (unless there are long-standing subscription arrangements with libraries, such as with Liverpool). This reduction in the number of sources for material results in increasing pressure on all libraries which do not make charges. If the inter-lending of performance sets is to continue to provide appropriate materials to end-users through the inter-library lending network, then an equitable solution to the problem must be found. Otherwise, the onus to trace material will increasingly fall on the end user, the likelihood of charges being passed to the user will increase, and access to material, and performances themselves, will be seriously hindered.

For the sake of users, it is vital that a sensible national strategy be developed. Research from this study has already prompted LINC to organise a workshop to discuss the various types of inter-library charging (e.g. barter, regular bulk payment, Government subsidy and transaction-based

charges), to see how and whether they should be applied to the inter-lending of performance sets with the aim of proposing an equitable and workable code of practice. This action is welcomed.

SECTION 5: OTHER ISSUES REQUIRING FURTHER STUDY

5.1 The non-library sector

During the planning process research, it became evident that the time available would not permit full investigation of all relevant areas of concern and all sectors which could have input to a Music LIP. This has left a number of gaps where there is potential for a co-ordinating role for a Music LIP.

5.1.1 Societies and associations

One principal area for investigation is the relationship between music libraries and the many specialist music societies and institutions currently active, of which approximately 350 are listed in the *British Music Yearbook*. They cover societies devoted to individual composers, particular genres of music such as jazz and folk, professional groups such as music therapists and teachers, and "umbrella" organisations. From the sample of societies responding to the general questionnaire there is evidence that many of them have important collections of material relevant to their particular interests and are happy to respond to enquiries. The potential for co-operative links exists and should be
pursued in much greater detail.

5.1.2 The commercial sector

It has also not been possible to follow up in detail the information received from music publishers and other commercial bodies, particularly with respect to hire and archival collections. The physical condition of some of this material is known by users to vary considerably. Further research needs to be done to investigate the extent of these important collections of printed and recorded music and to assess their condition and the potential for access to them, whether directly or by the supply of copies, and for improved collaboration. The development of compatible databases across the private and public sectors is a further significant concern.

5.1.3 Other collections

Other collections for which little documentation is known are those of schools, music centres and churches. While co-operation undoubtedly takes place between these bodies and libraries at local level, the extent of their collections and their willingness to collaborate in sharing resources must be explored.

5.1.4 The loss of archives

It is in the preservation and conservation of collections and archives that co-operation between all sectors is urgently required. The ease with which material, whether in publishing firms, in

theatres, in schools or in private collections, can disappear remains alarming, despite repeated reports and calls for action from many sources (e.g. a seminar organised by the British Music Society on music publishing and archives - *Lost and Only Sometimes Found*[15]). There is little doubt that libraries can often act to rescue and provide a home for such material. Strategies to document and to safeguard it must be devised with all urgency.

5.2 The library sector

5.2.1 Music literature

The literature of music is an area somewhat neglected in this study, but deserves further consideration. Sources of music literature can often be as difficult to trace as those for printed music, particularly once out-of-print or in a foreign language, as much invaluable material is. Foreign language material is often the first to be discounted for acquisition when budgets are reduced. Improved knowledge of mechanisms for international loans would help, as would better access to locations through internationally linked databases.

5.2.2 Music periodicals

Access to music periodicals in United Kingdom libraries has been greatly simplified since the publication of the *British Union Catalogue of Music Periodicals.* A second edition is now a pressing need and is currently under consideration by IAML(UK). While a commercial publisher is likely to be found, funding for the large-scale research required is likely to remain elusive, and, once more, publication is unlikely without considerable voluntary labour.

5.2.3 Discarded items

Many music librarians have expressed concern at the lack of a successor to the Gifts and Exchange and BookNet services previously operated by BLDSC to which withdrawn music scores could be sent for use nationally. A substantial number of scores lent by BLDSC are, in fact, discards from other libraries. There are difficulties in knowing what material may be useful, though it is useful to note that the British Library Music Library will consider offers of British material it does not possess. While no substitute for a proper system, simple advertisements in the IAML(UK) Newsletter can bring results.

The transport of unwanted items may be a further problem, even at national level, although some Regions' transport schemes may be utilised by their own members. At international level, when it is known that material may be useful in other countries, the lack of funding for transport is a considerable impediment to co-operation.

SECTION 6: FACTORS INFLUENCING PLANNING FOR A NATIONAL MUSIC LIBRARY STRATEGY

The results of the library questionnaire have identified six common factors which influence forward planning in individual music library services. These are, in order of importance: financial constraints, computerisation, local government reorganisation, staffing reductions, internal restructuring and charging for the loan of library materials. Another important factor to

emerge in meetings was the lack of adequate provision in some areas.

These concerns emerged more strongly in England, Scotland and Wales than in Northern Ireland and the Republic of Ireland, where different structures and traditions in service and cooperation have until recently obtained, with less contact at formal or informal levels between music libraries. The timescale of the study has not permitted a detailed analysis of how wider cooperation might sensibly develop, although initiatives arising from the research process have already indicated widespread willingness to explore possibilities. Closer examination of all the issues and further development of contacts, some already planned for the coming year, should prove fruitful but must be followed up in a structured way to establish more clearly what benefits could emerge from a developed national strategy.

In the United Kingdom, on a wider plane, the fluidity of the process of change, particularly with proposals for local government reorganisation and library review, is inhibiting the formulation of a cohesive and coherent national strategy for the development of effective services which satisfy the needs of users.

This becomes even more critical when, as during the timescale of the LIP study, serious reductions in services have taken place in some key music libraries, two of which are major providers to other libraries: the Central Music Library, Westminster (now Westminster Music Library) and BLDSC. These developments have intensified the expectation that the Music LIP has the responsibility to devise a national music library strategy. Letters received from the DNH in response to the concern expressed and answers to Parliamentary Questions have all placed the onus on the LIP planning process to devise such a strategy. The written answer in Hansard for 26th March 1993 [col.728] in response to a question on the creation of a national music library to take on the work and collections of the Westminster's Central Music Library will serve to illustrate this point:

> **Robert Key** (Under-Secretary of State, Department of National Heritage:
> "I shall certainly consider how national co-operation to meet users' needs can best be enhanced. My Department is already jointly funding a study for a library and information plan for music. This study is investigating the provision of music scores and music information across the country... It will produce an action plan for improvements in services."

The extent to which the situation at BLDSC is affecting the planning process must also be emphasised. The Under-Secretary of State's written answer refers to "an application for funding from the Department's Public Library Development Incentive Scheme [PLDIS]...for the establishment of a national music lending service, based on the present collections of the Yorkshire & Humberside Joint Library Service [YHJLS] and the British Library. A final decision will be taken in September". The situation is further complicated by the management review of YHJLS: the Region has not yet issued a statement of intent regarding the recommendations of that review and is not likely to until the autumn.

Expressions of discontent over reductions in services at Westminster and BLDSC (both regarded, with justification, as national collections) have been considerable and probably unprecedented, not only in the music library community but among a wide range of users. There are, in parallel, apprehensions as to the effect of local government reorganisation and library review and the DNH's own review of the operation of LIPs. The timing of these developments has not assisted the research for the Music LIP, but the highly charged atmosphere has increased its political importance and the emerging concerns have combined to create a clear need for a national music library strategy to be devised which can be woven into discussions in all areas under review. This opportunity is most welcome and calls for a positive approach.

A need for "a national music library" has emerged as something of a clarion call in the midst of discontent. The British Library as a whole is often considered to be the national collection. Its collections are pre-eminent and, together with the other national libraries, the service it provides supports nationwide activity considerable scope. It would, however, be the first to concede that the national collection as a whole resides in a large number of significant libraries around the United Kingdom, many of which have in their own holdings material of national and international importance. The music section at BLDSC has similarly often been considered the national music lending collection, even though other prestigious centres of concentrated resources play as important a role in music provision.

IAML(UK) has itself drawn frequent attention to BLDSC's unique role for music provision. It must certainly be the case the all the British Library's music and sound recording sections are in the vanguard of the provision of music library services in this country. It will undoubtedly remain IAML(UK)'s view (and that of other users) that it is essential that the British Library remains at the forefront of such provision and that the national library maintains its commitment to and continues to lend its name to its "national" service to a major branch of the humanities, whether for reference or for loan. Fears have been expressed that any perceived downgrading of the national library's commitment to music could lead to a concomitant loss of regard for music services around the country. The British Library has firmly stated its commitment to music services and has undertaken to take very opportunity to stress in the library community their importance.

At the same time, it has become increasingly clear in the period during which research for the LIP has been undertaken, that both the British Library and most other libraries, whether public or academic, have experienced severe financial constraints which have frequently led to a reduction in services. It has not been unusual for music services to bear a disproportionate share of such reductions, in spite of the potential for income generation with which music is often credited. Under these conditions, it seems clear that one of the Music LIP's major considerations must be the exploration of ways in which, in difficult circumstances, services can best and realistically be provided and developed. That this may call for changes in perceptions and methods of operating, whether through partnerships with commercial agencies or through improved co-operation, must be conceded - and for the British Library as for others.

It is in recognition that the protection of the service is of paramount importance that support, albeit with profound reservations, for the projected collaboration between the music libraries at BLDSC and YHJLS must be given, if no other alternative exists. The expression of reservations will be vital to ensure that the service formulated meets needs and does not become vulnerable to political whim or inappropriate funding. It is equally important that on the British Library's part, within any such collaborative venture, its commitment to co-operation at national level is safeguarded. It is in respect of a wide and positive co-operative view that IAML(UK) has found that the projected collaboration disappoints. The application for funding for the project betrays a greater concern for revenue generation and contracting out than for the genuine co-operation in the music library community as a whole which could bring generous savings and equitable provision.

It remains frustrating that a wider perspective cannot be taken. An opportunity exists to create from the many excellent music libraries around the country that national music library for which so strong a desire has been expressed. A strategy to develop solid co-operation, to exploit and improve resources sensibly, through a network of the major music collections, allied to the development of the integration of their databases, would produce a national music library of exceptional strength and value for its users. It is to be hoped that the British Library, whether in partnership with YHJLS or not, will feel this a worthwhile proposal. It is a proposition which a Music LIP would wish to promote vigorously.

It is clear that present policies for funding, co-operation and planning of music provision at both national and local level are unsatisfactory. Many music libraries, both public and academic, are established as national and regional centres of excellence, and have an influence and society of users far outside their funding authority. Their vulnerability to policy changes and to reductions in funding cannot be addressed by local strategies. They need a formalised network of support and, crucially, a national strategy to underpin the funds available to them. It is difficult to construe what funding mechanism would ensure that libraries such as those in Westminster, in Manchester, and in Liverpool, to name but a few whose long-established and invaluable services have been under severe financial pressures in recent years, would be able to play the fullest part in a national framework. It is similarly difficult to envisage the successful development of a BLDSC/YHJLS amalgamated service without improvement in the low-base of funding and staffing from BLDSC at which it would start. An added obstacle to an equitable funding mechanism exists in the premise that such a service can be developed through the acquisition of individual paying users country-wide without a resulting diminution in use elsewhere which could lead to further reductions in services. What is clear is that further urgent exploration is needed of what possibilities exist to provide extra-authority funding to support those libraries whose services to the music community are exceptional and how, realistically and practically, funds can be found to underpin the development of a good and workable network to provide a national service.

All these factors point to a need for national co-ordination, for the establishment of a cohesive, co-operative structure, independent from, but working within existing structures, to ensure the future development of music information services across the British Isles.

The section which follows sets out to put forward a framework for the future using, where possible, existing satisfactory arrangements and proposing strategies to create more formal and decisive collaboration.

SECTION 7: THE WAY FORWARD

The previous sections have set out the current information map, common areas of concern and more general constraints on planning. They have identified the immense scale of the work which needs to be undertaken to bring about improvements. This section is devoted to building for the future and presents a number of options for a way forward.

7.1 Benefits of a Music LIP

Taking into consideration the results of the planning process research and the subsequent structured discussions held, there are clear benefits to be seen in the establishment of a Music LIP. These are:

(a)   Better exploitation of existing resources through improved co-operation and collaboration

(b)   Improved access to materials and information services for users

(c)   A structured framework through which further essential study can be undertaken

(d)   A higher professional profile for those working in music libraries

(e)   The provision of a focal point for information and advice for music librarians and those with responsibility for music services

(f)   A formal mechanism through which action can be taken on key issues and areas of concern

7.2 Setting up a Music LIP framework

The task is to establish appropriate machinery to service the practical outworking of the planning process, and to allocate responsibility for carrying it out. For the geographical LIPs this is usually done by establishing a Management Board or Committee consisting of the key local members of the LIP, and using local facilities to host meetings and provide administrative support in kind.

For a national sectoral LIP such as music this is more difficult, but the requirements are as follows:

> (a)   A national body to be accountable for the production and implementation of the Music LIP, and to provide administrative support for the process.
>
> (b)   A National Music LIP Management Board to direct the process, manage its implementation, and provide the national focus for the Music LIP.
>
> (c)   Working Groups, to be appointed by the Board to undertake specific tasks in furtherance of the LIP. These would have a limited life, according to the particular brief they were given, and would be accountable to the Board.
>
> (d)   A Music LIP Officer to act as manager for the Music LIP, accountable to the Management Board, and implementing LIP activities.

This structure of a LIP Board, supported by Working Groups and/or Standing Committees for specific sectors of work, and a full-time Officer to implement activities has proved effective for geographical LIPs.

Given these basic needs, the following options suggest themselves for a national Music LIP:

Option 1: The Department of National Heritage model

The Secretary of State announced on July 9th 1993 that the Government intended to establish a national Library Commission. This would replace the existing four or five national library bodies with a new Commission for the United Kingdom, which would also include the existing BLR&DD. Such a body would provide a natural base for a national Music LIP, fulfilling the role outlined in (a) above. It would do so by establishing a Management Board and employing a Music LIP Officer. The national Library Commission would have the status and resources to support a national Music LIP and to encourage participation from the public, private, and voluntary sectors. There could also be considerable scope for co-operation across national boundaries and between the arts and education sectors. The Department of National Heritage would have the authority, the expertise and the mechanisms at its disposal to create such a synthesis and to enable the formation and administration of a LIP across the sectors. Representatives of the Department of National Heritage are persuaded that the Library Commission could be an appropriate agent for the management of sectoral LIPs, but are not able at this stage to offer any firm commitment to their funding. It is to hoped that early consideration can be given to the question.

Option 2:   The International Association of Music Libraries, Archives and Documentation

Centres [IAML(UK)] model

It can be argued that much of the infrastructure needed to support a Music LIP already exists in some form or another within IAML(UK). For example, it could establish a Music LIP Management Board from its existing membership plus additional co-opted members, and it already has Working Groups active in some of the areas identified for further work in the Music LIP Written Statement. It would need to appoint a Music LIP Officer, and would need additional finance for this post, plus the cost of administrative overheads for servicing the Board and implementation of its plans. This could come from a specific grant from the DNH, if it was seen to be more effective to use an existing agency to host the Music LIP than to run it directly from the national Library Commission. IAML(UK) is sustained by subscriptions from its members, has limited funding for this reason, and its present activities are successful due to the dedication and hard work of its voluntary officers and the expertise provided by its membership. It would need to decide whether it had the status and resources to initiate and maintain a national Music LIP, whether such a task would jeopardise its role as an independent body and whether its management of the LIP would compromise its everyday work. While IAML(UK) would not at present rule out such a role if no more appropriate facilitator emerged, it would at present prefer to reserve judgement.

Option 3: The British Library model

One way forward would be for the British Library to assume responsibility for producing and implementing a national Music LIP, fulfilling the role envisaged for the DNH in option (a). The British Library could establish a Music LIP Management Board and appoint a Music LIP Officer. It could use the planning process to set up appropriate Working Groups and to develop a national strategy using its own resources and those of all the other national music collections to establish an effective national system for music libraries. It would have the status and resources to support a national Music LIP and encourage participation from the public, private and voluntary sectors. While, however, some uncertainty surrounds part of the British Library's future music services and while its resources are severely limited, neither the Chief Executive of the British Library nor IAML(UK) is confident that this is a role which the British Library could at present fulfil. The British Library would, however, wish to be closely involved in any Music LIP and to offer any assistance it could.

Option 4: The commercial partnership model

The possibility of future collaboration between the public and private sectors in managing and funding a Music LIP is not one which can be ignored. Research and discussion have not to date revealed any sound evidence that such an arrangement would at this stage be feasible. Neither the publishing nor the retailing music sectors are in any sense large scale operations, least of all in times of recession. While opportunities exist to work in partnership with both, any significant funding is extremely unlikely. The music recording sector would in theory offer a far better prospect for co-funding a LIP. In practice, however, the industry's sometimes uneasy relationship with libraries and its own considerable investment in the development of its own control of its product make the possibility of funding remote. Again, collaboration in future developments must be encouraged. At the same time, the level of commitment which might come from the public sector on a national scale is difficult to assess, as shown in Option 5.

Option 5: The public subscription model

There is a good probability that music libraries, given their isolation and existing informal networks, would welcome the opportunity to collaborate more formally. Music libraries

themselves, however, with very few exceptions, would not have the resources to subscribe to a national sectoral LIP. Only enthusiasm and commitment on the part of their local authorities and institutions could ensure the success of a LIP funded by subscription. Given the present disparity in provision, often relatively low levels of funding for music services, and their perceived status in many quarters as a revenue-earning commodity, there can be little optimism that a Music LIP funded by public sector subscriptions could succeed without a prior, and possibly lengthy period during which all possible benefits could be shown to be worthwhile, and during which the operation of the LIP would have to be funded and its value consistently argued at national level. In this regard, the recommendations set out in Section 6 are also pertinent.

Conclusion

It would seem clear that the successful foundation and operation of any national sectoral LIP or a Music LIP for the United Kingdom and Republic of Ireland as a whole, is unlikely to come about without firm commitment and pump-priming funding at national levels. Sectoral LIPs are still in their infancy and none has yet achieved fully-fledged operational status. Until a national policy on sectoral LIPs is in place, only tentative and temporary conclusions can be drawn. It is to be hoped that the Library Commission will address this question at the earliest possibility and will give strong consideration to adopting a role as an enabling body in the very near future, so that the studies which have been undertaken will not become so outdated as to be unhelpful, and while enthusiasm for the creation and the desirability and feasibility of sectoral LIPs remains high. It is essential that discussions with all potential funding agencies and partners continue forthwith.

In the meantime, it is important that the momentum generated by the research should not subside. It is therefore proposed that the existing partners in the project be invited to provide resources to support an interim development group which could take steps to ensure that discussions and work on the recommendations in the written statement are carried forward.

LIST OF RECOMMENDATIONS

These recommendations arise from the results of the research for the planning process and are put forward here as suggestions for inclusion within a workplan for the Music LIP:

1. *"Fugitive" material.* Co-operative schemes must be developed for copies of scores only available on hire to be deposited in libraries for reference purposes (**2.2**).

2. *"Fugitive" material.* Information on the collections and archives available in the commercial music sector and conditions of access to them must be documented (**2.2**).

3. *"Fugitive" material.* This considerable body of material, including the collections held by institutions and associations and popular music materials such as fanzines should be identified, and information made available (**2.3**).

4. *Co-operation.* Mechanisms must be found to achieve a more even balance in the use of performance set collections (**2.4**).

5. *Co-operation.* Initiatives are needed to improve provision to users in areas where there is little or no access to music services (**2.4**).

6. *Co-operation.* Regions should endeavour to hold regular meetings of their music librarians to discuss initiatives and resolve problems (**2.4**).

7. *Co-operation.* Music librarians should develop systems for referring users to relevant local sources of information and materials, investigate co-operative initiatives with local music societies, and act, where appropriate, as intermediaries between users and user groups (**2.4**).

8. *Co-operation.* Further research is needed to establish what potential exists for co-operation between the music library and commercial music sectors (**2.4**).

9. *Meeting users' needs.* Further research is needed into why people do not use music libraries in order to take appropriate action to increase awareness of what is available and provide services to meet their needs (**3.1**).

10. *Meeting users' needs.* Guidelines must be produced on undertaking surveys of users of music libraries (**3.3**).

11. *Meeting users' needs.* Music library managers must be encouraged to undertake surveys of users of music libraries using guidelines developed by appropriate organisations (**3.3**).

12. *Standards of provision.* Guidelines must be produced for service objectives, statements of purpose, standards of service and resource levels in music libraries (**4.1**).

13. *Standards of provision.* Music library managers must be encouraged to develop statements of standards and service objectives using guidelines produced by appropriate organisations (**4.1**).

14. *Standards of provision.* Every effort must be made to ensure that the provision of music is recognised, and included, as part of the core library service (**4.1**).

15. *Standards of provision.* Guidelines for music must be included in the model library charter being developed by The Library Association (**4.1**).

16. *Staffing.* The need to employ specialist, professionally-trained staff in music libraries and the benefits accruing therefrom must be advanced at every appropriate opportunity (**4.1.1**).

17. *Staffing.* A support and training network for those who are not music specialists but have responsibility for music services must be put in place (**4.1.1**).

18. *Education and training.* The inclusion of courses or modules for music library and information studies in the syllabuses of Library and Information Schools must be actively encouraged(**4.1.2**).

19. *Education and training.* Improvements must be made in the availability and range of training courses for existing and prospective music library staff (**4.1.2**).

20. *Education and training.* Relevant Scottish and National Vocational Qualifications must be supported to provide a gateway for further training for those working in the commercial music sector and in music library and information services (**4.1.2**).

21. *Music library management.* To ensure that quality services are delivered to users, guidelines must be produced for best practice in the management of printed music and sound recordings collections (**4.1.3**).

22. *Data control.* Improvements to existing bibliographic tools must be sought through consultation and co-operative ventures with relevant agencies (**4.2.2**).

23. *Data control.* Consideration must be given to the kind of information which is required, and its format, in bibliographic networks (**4.2.2**).

24. *Data control.* The range of in-house indexes maintained by individual libraries should be explored and co-operative and exchange mechanisms set up to reduce duplication of effort, particularly for popular song indexes. (**4.2.2**)

25. *Data control.* Initiatives to produce a standard numbering system suitable for recordings must be encouraged and supported by appropriate organisations (**4.2.2**).

26. *Data control.* Support for the adoption of the International Standard Music Number scheme must be provided by all interested parties (**4.2.3**).

27. *Data control.* BLDSC must be encouraged to convert its Union Catalogue of Music into machine-readable form (**4.2.4**).

28. *Data control.* Music librarians must be afforded opportunities for training and education in information technology and its applications in music library and information services (**4.2.4**).

29. *Data control.* The adoption of existing international standards for the cataloguing of music to an agreed minimum level must be advocated for all libraries in the interests of efficient networking and exchange of data (**4.2.5**).

30. *Data control.* Training opportunities to refresh and develop skills in music and sound recordings cataloguing techniques must be made available (**4.2.5**).

31. *Data control.* The particular systems requirements for music and sound recordings cataloguing and information retrieval must be stated and communicated to suppliers and through other relevant channels (**4.2.5**).

32. *Data control.* User groups of music librarians using particular automated systems must be set up to discuss problems and initiatives (**4.2.5**).

33. *Data control.* Collaboration between institutions where there is specialist expertise available

to develop specifications for systems requirements and agreed minimum standards for bibliographic records for printed music and sound recordings, must be facilitated and supported (**4.2.5**).

34. *Inter-library lending.* Standards must be agreed and adopted for the collection of loan statistics by individual libraries and Regional Library Systems for single scores and performance sets so that traffic flow and usage can be accurately reflected (**4.3**).

35. *Inter-library lending.* Research into the most effective in-house routines for the handling of inter-library loan requests for single scores and performance sets in libraries must be undertaken and better strategies and systems devised (**4.3**).

36. *Inter-library lending.* All Regions must be encouraged to publish union catalogues of vocal sets, and all those libraries with collections of orchestral sets must notify additions to stock to BLDSC for inclusion in BUCOS (**4.3.1**).

37. *Inter-library lending.* To improve access to alternative sources of supply, all Regions must be encouraged to include in their vocal sets catalogues, those held in academic libraries (**4.3.1**).

38. *Inter-library lending.* Published guidelines on the handling, administration and inter-library lending procedures of vocal sets must be adopted (**4.3.1**).

39. *Inter-library lending.* Guidelines for the handling, administration and inter-library lending of orchestral sets should be prepared and published (**4.3.1**).

40. *Inter-library lending.* Research into the most cost-effective strategies for satisfying inter-library loan requests for single scores, taking into account all hidden costs, needs to be carried out and guidelines for best practice produced (**4.3.2**).

41. *Inter-library lending.* Pilot schemes for the inter-library lending of sound recordings must be encouraged and supported (**4.3.3**).

42. *Charges between libraries.* A national strategy on charging for the inter-library lending of performance sets must be developed with the aim of producing an equitable and workable code of practice (**4.3.4**).

43. *Music associations.*   The potential for co-operative links with music societies and institutions must be investigated, especially regarding documentation and access to collections of music and sound recordings they may hold (**5.1.1**).

44. *Music associations.* Music library managers must be encouraged to undertake surveys of the use, or otherwise, made of music library services by local choirs and orchestras (**5.1.1**).

45. *The commercial sector.* Further research is required to investigate potential co-operative links with music publishers and other commercial bodies, and to provide information on the extent of their collections and potential access to them (**5.1.2**).

46. *Other collections.* Research needs to be carried out into the extent of other collections such as those in schools, music centres and churches and possibilities for collaboration investigated (**5.1.3**).

47. *Publishers' and others' archives.* Strategies to identify, document and safeguard publishers' and other archives must be developed as a matter of urgency (**5.1.4**).

48. *Music periodicals.* Funding for the research necessary to produce a second edition of the

British Union Catalogue of Music Periodicals must be sought (**5.2.2**).

49. *Discarded items.* A mechanism similar to that of the BLDSC's former Gifts & Exchange service must be developed for music to ensure that significant items surplus to requirements in any one music library, can be offered to others in the United Kingdom and Republic of Ireland and overseas (**5.2.3**).

50. *National music library.* A strategy to provide a national music library through co-operative partnerships between the major music collections in the United Kingdom and Republic of Ireland, allied to the integration of their databases, must be developed (**6**).

51. *National music library.* The potential for further cooperation between the United Kingdom and the Republic of Ireland, and within the Republic of Ireland, must be explored in more depth. (**6**)

52. *Funding for the future.* Further exploration is needed of what possibilities exist for funding to be obtained for libraries whose services to the music community are exceptional and which serve as national or regional centres of excellence and provision (**6**).

53. *Funding for the immediate future.* Existing partners in the project should be invited to provide resources to support an interim development group which could take steps to ensure that discussions and work on the recommendations in the written statement are carried forward (**6**).

APPENDIX A: Steering Committee members and funding bodies

Steering Committee

Alan Beevers, Executive Director, Sheffield Information 2000
Royston Brown*, Information Consultant
John Butcher, Rose Records
Hugh Cobbe, Music Librarian, The British Library
Martin Cotton, Chief Producer, BBC Symphony Orchestra
Tony Dorkins, National Federation of Music Societies
Jeremy Dibble, Music Department, University College, Cork
Lewis Foreman, Music Trustee, Sir Arnold Bax Trust
David Good, Goodmusic
Isobel Gordon*, Project Manager, British Library Research & Development Department
Evelyn Hendy, Oxford University Press
David Horn, Director, The Institute of Popular Music
Malcolm Lewis*, County Music Librarian, Nottinghamshire County Library (President [IAML (UK)])
Edward Oyston, Senior Assistant Director (Information Services), Birmingham Library Service
Jackie Stride, Music Administrator, Chandos Ltd
Pamela Thompson*, Chief Librarian, Royal College of Music (Project Director)
Joan Unsworth*, Library and Information Co-operation Council
Susi Woodhouse*, Music Consultant

* Denotes member *ex officio*

Funding bodies

Office of Arts and Libraries
Library and Information Services Co-operation Council
ERMULI Trust
British Library Research & Development Department
IAML(UK)

APPENDIX B: List of libraries returning questionnaires

Northern Ireland
Ulster University, Jordanstown
Belfast Education & Library Board
South Eastern Education & Library Board
North Eastern Education & Library Board

Republic of Ireland
University College, Cork
Archbishop Marsh's Library, Dublin
University College, Dublin
Leitrim
Donegal
Dun Laoghaire
Sligo
Galway
Kilkenny
Trinity College, Dublin
Wicklow
Wexford
Waterford
Co. Clare

Wales
Powys
Rhondda
Llanelli
University College, Swansea
Cynon Valley
Merthyr Tydfil
Welsh College of Music & Drama
University College of North Wales
Welsh Music Information Centre
Cardiff Central

Scotland
East Kilbride
Perth & Kinross
Inverness
Moray District
Stirling
Aberdeen University
Angus
Edinburgh University
Kirkcaldy
Glasgow City Library
Royal Scottish Academy of Music and Drama
Dumfries & Galloway
Kilmarnock
Dunfermline

West Lothian
Falkirk
Edinburgh City Libraries
Scottish Music Information Centre

South West
Dartington College
Avon
Devon
Somerset
Cornwall
Oxford University, Faculty of Music
Exeter University
Gloucestershire
Hampshire
Oxford Brookes University
Dorset
Christ Church, Oxford University
Bath University
Bath College of Higher Education

Channel Islands
Jersey
Guernsey

East Midlands
Nottinghamshire
Anglia Polytechnic University
East Anglia University
Lincolnshire
Leicester University
Loughborough University
Cambridge University Library
Pendlebury Library, Cambridge University
Cambridgeshire
Britten-Pears Library
Nottingham University
Derbyshire
Norfolk

West Midlands
Shropshire
Warwick University
Hereford & Worcester
Hereford Cathedral
Warwickshire
Coventry
Staffordshire
Dudley
Walsall
Barber Institute, Birmingham University

Birmingham
Keele University
Solihull

The North West
Cheshire
Royal Northern College of Music
Liverpool
Lancashire
Manchester, Henry Watson Music Library
John Rylands Library, Manchester University
Liverpool University
Wigan

Yorkshire & Humberside
Bradford
Bolton
Calderdale
Sheffield University
York
York University
Kirklees
Huddersfield University
Leeds University
Barnsley
Hull University

Info. North
Durham Cathedral
Newcastle
Cleveland

London & South East
Essex
East Sussex
West Sussex
Bedford
Reading University
Berkshire

Surrey
Hertfordshire University
Royal Marines School of Music, Deal
Middlesex University
Buckinghamshire
Horniman Museum
Barbican Music Library, City of London
Barking
London University, Royal Holloway College
Kingston University
Redbridge
BBC Music Library
BBCTV Music Library
Guildhall School of Music & Drama
Royal College of Music
British Music Information Centre
Royal Academy of Music
Central Music Library, Westminster
Sutton
Kensington
Ealing
Wandsworth
Merton
Havering
Hammersmith
Enfield
London University Library, Senate House
Imperial College, Haldane Library
Richmond
Bromley

National libraries
British Library Document Supply Centre
National Sound Archive
British Library Music Library
National Library of Scotland
National Library of Wales

APPENDIX C: List of topics included in the questionnaire to libraries.

The questionnaire was divided into six broad areas, each covering a different aspect of music library services as follows:

(a) Aims and objectives: designed to discover what common aims were shared and how they differed by type of library.

(b) Staff and collections: here, the aim was to discover not only the level of staffing but also the proportion of specialist staff available and whether any standard collection profile for music libraries existed.

(c) Users and user needs: the object here was to see who were library users, where access was restricted and, most importantly, how much market research into user

needs had been carried out recently.

(d) Co-operative links: this formed the core of the questionnaire and data from the responses was used to draw an information map of the interaction between music libraries at national, regional and local level and how the various commercial organisations in the music business were used.

(e) Services: this section was designed to discover what problems there were in the provision of music library services and concentrated on six areas as follows:.

    Bibliographic control
    Automation
    Inter-library loan
    Charges
    Reductions in services
    Staff training and education

(f) Future planning: this final section gave respondents an opportunity to express their views on the current state of music librarianship, where there were gaps or duplications in services and what issues they felt a Music LIP should address.

APPENDIX D: Collections, services and users

Collections: The breakdown of collections held, from those who completed this section in the libraries questionnaire, is as follows:

(a) Music literature		93%
(b) Printed music	91%	
(c) Periodicals		89%
(d) Compact discs		82%
(e) Music cassettes	81%	
(f) LPs		66%
(g) Music videos	51%	
(h) Vocal sets		49%
(j) Orchestral sets		41%
(k) Microforms		38%
(l) Rare books		26%
(m) CD-ROM		23%
(n) Manuscripts	22%	
(p) Early printed music		20%
(r) Other audio formats		12%
(s) Incunabula		11%

A typical public library profile emerged as (a) – (e) plus (h) and (j), often with (g).

A typical academic library profile was (a) – (c) plus (k) – (p) and (s), some with (h) and/or (j).

Users: Categories of users as described in questionnaire responses are as follows:

General public	56%
Students	55%
Local music societies	32%
Academics	21%
Teachers/lecturers	20%
Other libraries	14%
Researchers	12%
Professional musicians	9%
Employees	6%

Services: Below are services appearing as among the "three most in demand" category in questionnaire responses

Printed music		56%
Music literature	48%	
Compact discs		43%
Cassettes		40%
Performance sets		15%
LPs		15%
Periodicals		11%
Manuscripts		3%
Music videos		2%
Rare books, etc	2%	

APPENDIX E: Visits made and meetings attended

The following is a list of all the organisations, committees, meetings and individuals consulted in person during the course of the Music LIP planning process research. The Project Team is most grateful to them for their time and contributions.

Annual Meeting of Conservatoire Librarians
Belfast: open meeting of music librarians from Ireland
Blackwell's Music Library Services
British Library, Chief Executive
British Library Document Supply Centre
Department of National Heritage
East Midlands Region Music Librarians' open meeting
East Midlands Regional Library System
IAML(UK) Executive Committee
IAML(UK) Annual Study Weekend 1993
IAML(UK) Annual Meeting of Academic Music Librarians
Information North
Libpac Ltd
London Music and Audio Librarians' Group
London open meeting: Music Libraries for the Nineties

London and South Eastern Regional Library System
North Western Region Music Librarians' open meeting
North Western Regional Library System
Oxford University, Faculty of Music Library
Scottish Library and Information Council, LIP Co-ordinators' meeting
South Western Regional Library System
South Western Regional Library System Annual Meeting of Music Librarians
UmbrelLA 2 Training Event, Manchester
Wakefield Music Library
West Midlands Regional Library System
West Midlands Music Librarians' Group
Yorkshire and Humberside Regional Library System

APPENDIX F: Topics discussed at Regional Library System meetings

1. The Region's overall perception of music within its services.

2. The Region's picture of traffic-flow for music (both single items and performance sets).

3. General policy on interlending of music in the Region: is the aim to be self-sufficient regionally, are there centres of excellence, particular pressure points, areas of under-use, what use is made of BLDSC services.

4. What does the Region feel the role of BLDSC should be for music?

5. What role does the region see for itself within a national network for music, what would it be prepared to contribute and what would it expect to receive?

6. Does the Region have any contact with any other LIPs either regional or sectoral?

7. Is there a transport scheme within the Region?

8. What charging policies are there within the Region and how does it view those of others? This is especially relevant to the ILL of performance sets. How does the Region feel this should best be handled?

9. Are there any views on ILL of sound recordings?

10. Are there any regional databases to which members contribute (eg. VISCOUNT) and do they contain records for music and/or sound recordings?

APPENDIX G: Questionnaire sent to commercial bodies and associations

NAME OF ORGANISATION

ADDRESS

PHONE   FAX

NAME OF CONTACT PERSON

POSITION/JOB TITLE

1. TYPE OF ORGANISATION: please state what is the nature of your organisation

Publisher   Library supplier   Retailer

Professional association   Trade association   Recording co

Charitable trust   Library co-operative   RLS

Opera company   Concert venue   Private collection

Other (please specify)
_____

2. AIMS OF THE ORGANISATION: please give a brief statement of the aims of the organisation, including, if relevant, the approx. number of members and its date of foundation. If you have any literature available describing the organisation we would be most grateful to receive a copy with this questionnaire.

_____

3. SERVICES: What products/information/advice services do you provide (eg register of members, newsletter, sheet music, recordings, retail materials, CD-ROM products, etc)

4. ACCESS TO SERVICES: who has access to the above products/information/services

General public   Members only   Customers

Employees   Libraries   Other (please specify)

Do you charge for these services? YES/NO
_____

5. COLLECTIONS: does the organisation hold any collections of music and/or sound recordings or related materials. Please give details (eg hire library, archives of out-of-print sheet music/scores, concert programmes, books, manuscripts, musical ephemera, bequests, etc)

_____

6. AVAILABILITY: are these collections available for consultation/use YES/NO

If yes, by whom?

General public   Members only   Customers

Performers   Employees   Other (please specify)

Do you accept written/telephoned enquiries   YES/NO

Do you charge for access? YES/NO
_____

7. Co-operation: is the organisation linked to any other regional or national group?

YES/NO

If yes, what is the nature of the relationship?

Do you have access to, or use the inter-library loan scheme? YES/NO

Do you use the British Library Document Supply Centre? YES/NO
_____

IAML(UK) is most grateful for the time and trouble you have taken in completing this brief survey as part of its Library and Information Plan for Music planning process. If you return this questionnaire, you will be sent a copy of the draft Written Statement when it is available, for your comments.

APPENDIX H: User survey

Library and Information Plan for Music
User Survey

This survey is being carried out as part of the first stage towards a nationwide Library and Information Plan for Music. The Plan is being carried out on behalf of the International Association of Music Libraries, Archives and Documentation Centres, UK Branch. It is funded by the Department of National Heritage, the British Library and the ERMULI Trust.   Its aim is to suggest ways to improve the effectiveness of music provision and co-operation in the United Kingdom and Republic of Ireland. The results of this survey will help form the "information map" for music and sound recordings and areas needing further study.

1. About you

Occupation (eg teacher, student, carer, etc):

Age range: (a) 14-18   (b) 18-30   (c) 30-45   (d) 45-60   (e) 60 plus

2. Musical materials you use

Please tick which of the following types of material you use regularly and for what purpose.

(a) Printed music
Performance
Recreation
Learning an instrument
GCSE studies
Further education
Teaching
Research

Home study

(b) Music Literature & reference works
Recreation
GCSE studies
Further education
School project
Teaching
Research

Home study

(c) Music manuscripts
Research
Further education
Other

(d) Music microfilm/fiche
Research
Further   education

Other

(e) Music periodicals
Recreation
Reviews
Current awareness
Job adverts
Research
Teaching

(f) Sound recordings
Recreation
GCSE studies
Further education
Teaching
Research
Home study

(g) Vocal sets
Performance
Teaching

(h) Orchestral parts
Performance
Teaching

3. Your local libraries

(a) Which libraries in your area do you use for music and sound recordings?

(b) How often do you visit your library(ies)?

Regularly   Sometimes   Hardly ever

(c) Do you use your library for information on music and/or sound recordings or for other matters musical (eg Local societies, courses, syllabuses, teachers, schools, events, locations of source material). Please list.   PTO ☞

(d) What kind of music materials do you borrow from, or use in the library (please tick)?

Printed music   Music literature   Periodicals   Reference works   Manuscripts

Sound recordings   Orchestral parts   Vocal sets   Music microfilm/fiche

(e) Are there items which your library has to obtain from elsewhere for you? YES/NO
If so what kind of materials are they (use the list at 3d as a guide)

(f) How satisfied are you with the service you receive (please tick)?

Excellent   Good   Average   Poor

(g) How important do you feel specialist music staff are in a library (please tick)?

Very important   Quite important Not important

4. Other sources you use

(a) Do you use any libraries outside your area to obtain material/information you need? YES/NO
Please list up to six used (eg British Library, Westminster Central Music Library, Wakefield Library, BBC)

(b) What material/information do you use them for? (Use the categories in 3c & d as a guide)

(c) What non-library sources do you use to obtain music and sound recordings you need (please tick)?

Record shops   Music shops   NFMS   Publishers' hire libraries

Specialist societies   Friends Order direct from publisher   Other (please state)

(d) How often do you use these other sources?

Regularly   Sometimes   Hardly ever

(e) How satisfied are you with the service you receive?

Excellent   Good   Average   Poor

Thank you for taking time to complete this survey, your assistance is greatly appreciated.

Please return the completed survey to: The Project Officer, Library and Information Plan for Music, 47 Berriedale Avenue, Hove, East Sussex, BN3 4JG. OR, if this came to you from your music library, hand your completed questionnaire to the music librarian there (in an envelope if you wish) who will forward it on your behalf.

APPENDIX I: Automated sytems in use.

Listed below are the major integrated library management systems currently in use in the UK, together with names of some libraries where they are installed.

ALS (Automated Library Systems Ltd)   Hereford and Worcester
Welwyn Garden City
     Installed at: Hertfordshire County Library
                                                        CLSI (Computer Library Services International Ltd)
BLCMP Library Services Ltd   London [part of GEAC since January 1993]
Birmingham   Installed at: Staffordshire
Current system: TALIS
Older systems: BLS, CIRCO
     BLS installed at: Birmingham Library   DS Ltd
     Services; Birmingham University;   Ferndown, Dorset

Current system: Galaxy 2000
Older systems: Galaxy, Module 4, 7060
        Galaxy installed at: Manchester City
        Libraries

DYNIX UK Ltd.
Harefield, Herts
        Installed at: Berkshire County Libraries;
        Cambridgeshire County Libraries; Royal
        Borough of Kensington & Chelsea

ELIAS
Leuwen
Current system: DOBIS/LIBIS
        Installed at: University College, Cork;
        Oxford University Faculty of Music
        Library

GEAC Computers Ltd
Bristol
Current system: ADVANCE
Older system: GLIS
        ADVANCE installed at: BLDSC; Library
        of the House of Lords; Royal Northern
        College of Music; Sussex University

MDIS UK Ltd

Hemel Hempstead
Current system: URICA
        Installed at: Wiltshire County Libraries;
        Surrey County Libraries; Southampton
        University

PACIFIC ASSOCIATES Ltd
Frimley, Surrey
(Software associates: Stowe Computing UK Ltd)
Current system: BOOK Plus
        Installed at: Nottinghamshire County
        Libraries; Edinburgh City Libraries

SCSS (Specialist Computer Systems and Software Ltd)
Stoke-on-Trent
Current system: BookshelF
        Installed at: Bath College of Higher
        Education

SIRSI
Potters Bar
Current system: Unicorn
        Installed at: The Royal Academy of
        Music

SLS
Bristol
Current system: Libertas
        Installed at: London University Library,
        Senate House; Exeter University

APPENDIX J: Glossary of musical terms

ARRANGEMENT   An adaptation of any piece of music so that it can be performed by voices or instruments (or both) other than those for which the piece was originally written.

CHORUS PART The score of a piece of choral music which includes all the music sung by the chorus but which generally excludes most of the music written for soloists and instruments. Such scores are published to avoid the cost of providing the more expensive Vocal Score.

EDITION   Any version of one piece of music which is different from another published version of the same composition.

FULL SCORE   A score which shows all the instrumental and vocal parts of a piece of music written out on their own separate lines. Physically large in size (usually approx. A3) but musically identical with the smaller miniature score.

MINIATURE SCORE   The same as a full score but physically much smaller in size (usually A5 approx.)

ORCHESTRAL SET   A term used to describe the score and all the individual instrumental parts which are required by a conductor and orchestra to perform a piece of music.

PART   The music performed by an individual singer or instrumentalist in a work written for a number of performers. Also the name given to the printed music from which the player/singer performs.

SCORE   The physical representation of a piece of music. This can be in printed form, in manuscript (the composer's autograph score) or a facsimile of the autograph score.

VOCAL SCORE The score of an opera, oratorio, cantata or other choral or stage work in which all the voice parts are shown on separate lines but in which the orchestral parts are shown only as a keyboard accompaniment.

VOCAL SET   Multiple copies of either vocal scores or chorus parts of a single piece of vocal/choral music.

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