

**International Association of Music Libraries,
Archives and Documentation Centres
United Kingdom and Ireland Branch**

founded 1953



Newsletter

Number 62

February 2012

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ISSN 0263-9939

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Since announcing our first online Newsletter last August, IAML Exec has decided to go online only for our treasured biannual, so this 62nd issue is again quite special.

Whilst we are already eagerly looking out for our ASW in Cardiff, some more bursary holders' reports from last year's fantastic conference in Dublin have arrived. Bookings for Cardiff as well as the international conference in Canada are currently open so please do come! Both the ASW and the international conferences are excellent opportunities for professional development and networking.

Nominations and vacancies to become actively involved in IAML (UK&Irl) are invited, and we would like to encourage everyone to think about what you can do for IAML.

In response to reader requests, we have now included the first full feature article on the work of one of the IAML committees. There is also news from IAML Exec, including the activities in supporting libraries under threat, and Chris Huckle writes about his views on music in public libraries.

With the next IAML Excellence awards under way, we have another day in the life of a previous award winning library by Janet Waterhouse.

Anna Pensaert

I A M L (U K & I R L)
D O C U M E N T A T I O N C O M M I T T E E

Rupert Ridgewell (Chair), Catherine Ferris, Antony Gordon (co-option for RDA business), Malcolm Jones, Deborah Lee, Vassilis Vavoulis (RILM co-option), Susi Woodhouse.

The Documentation Committee provides a focal point within the branch for addressing issues relating to access to musical resources. We currently have seven members, of whom two are co-opted for RDA and RILM business respectively, and we meet four times a year, usually at the British Library in London.

At a time when many libraries are under threat of closure and budgets are being cut to the bone, the business of trying to improve access to our collections can seem like rearranging the deckchairs on the Titanic, yet one of the committee's briefs is to seek funding for new projects. There is clearly no shortage of ideas here and I'm sure many of us can name without a great deal of effort at least one project that would improve access to musical sources, or develop our understanding of them. Indeed, a number of ideas were put forward in the [Access to Music](#) report of 2003, a vital piece of work that continues to stimulate ideas and discussion. If we think in terms of international finding aids, for example, we have in [RISM](#) a wonderful tool that identifies printed music and manuscript sources up to 1800, but what of the period after 1800? RISM Ireland, for example, has expanded its remit to include the nineteenth century. And what of material that falls outside of the remit of RISM and similar long-established projects? I'm thinking here of librettos, programmes, musicians' papers, publishers' sale catalogues and the sleeve notes for published recordings, as examples of materials that are often poorly documented and difficult to locate.

The branch has scored notable successes in initiating projects that address some of these lacunae over the years and we continue to pursue opportunities where we can. Members of the committee and others were actively involved in developing several funding applications in 2011, in response to calls from such organisations as JISC and the British Academy. Although not all of these applications were successful, it was satisfying that JISC earmarked significant funding for [Early Music Online](#) (a collaboration between RISM, the British Library, and Royal Holloway, University of London) and for cataloguing special music collections at Cardiff University. A project to catalogue the collections of the National Library of Ireland for RISM was also launched in November, and a scoping project on musicians' letters, initiated by the Music Libraries Trust, was completed in December.

Equally challenging is the task of trying to coordinate existing sources of information, especially when that involves crossing traditional sectoral boundaries. One notable development last year was the incorporation within [Encore](#) of information concerning materials in the OUP Hire Library, making it possible for users to search across public and commercial repositories. It is to be hoped that other publishers will follow suit in due course. Members of the committee have also been active in discussions concerning the development of the Irish music union catalogue 'Find Music', which aims to offer a single point of entry for users searching for musical materials in libraries throughout the island of Ireland. The prospect of developing something similar in the UK was mooted by the *Music Libraries Online* pilot project back in 1999-2000, but the time may be ripe to revisit the idea in the light of technological advances.

The committee has an additional 'watching brief' in relation to projects and developments in the wider world of librarianship that have an impact on music. For example, we continue to monitor developments with RDA [Resource Description and Access], especially in the light of the Library of Congress's decision to implement the new cataloguing code 'no earlier than January 2013' – subject to some significant revisions to the draft text. The implications for UK libraries are likely to become clearer as this year progresses. Meanwhile the committee's 'bread and butter' work continues, including the compilation of an annual list of [Recent Publications in Music](#) in the UK, published as a supplement to *Fontes artis musicae* on the IAML website. Committee members are also actively engaged with the development of RILM, Encore, CPP and Cecilia. A new institution server launched in 2011 now makes it easier to update details of institutions represented in [Cecilia](#) and [CPP](#), and to add new institutions where possible. Everyone is encouraged to make sure that their details are accurate and up-to-date and plans are also afoot to introduce more sophisticated search options.



Usage statistics from these projects tell us that our users are located not only in the UK and Ireland, but in almost all nations throughout the world. Gaining an understanding of what they actually want from these projects is another matter. In terms of academic research, we must take into account the fact that musicology has changed quite radically in the last 30 years or so. It's probably no great exaggeration to say that the academic study of musical sources was, in the 1950s and 60s, effectively the study of early music. Today, source studies form only one part of a multifaceted discipline that ranges far wider than ever before. To name a few examples of topics that have developed significantly in recent years, one might mention the study of musical reception and performance practice, the social history of music, the study of world music, and of film music. Many of these subjects demand access to an increasingly wide range of sources, some of which we might describe as 'at risk'. I'm thinking here, for example, of film music scores, which very often remain unpublished and are treated rather haphazardly by film companies with no thought to their preservation – issues that were made clear in a recent [scoping study](#) for the MLT.

Clearly all types of user, whether in the academic sector or not, would like us to make more sources available online in digitised form. The Internet also offers great potential for engaging a wide group of interested parties to harness their skills and enthusiasms and many projects in different subject areas are beginning to use crowd sourcing as a tool to enhance digitised texts. In the CPP, we have been discussing the possibility of harnessing this technology to facilitate the indexing of programmes on a scale that is simply not possible in most libraries. Another project that has been mooted is the creation of an international thesaurus of performance venues, perhaps harnessing geo-spatial mapping technology. Such a tool would certainly help to document collections of concert programmes and related ephemera, as well as offering a means of analysing data and suggesting new areas of enquiry. These are ideas that seek to harness digital technology to develop tools for interrogating aspects of musical sources in new and exciting ways.

No doubt other as yet unforeseen applications will emerge in the years to come. In the meantime, the committee welcomes suggestions for future projects, or requests for support or advice associated with bibliographic standards or the documentation of music materials. Please do not be shy about coming forward.

*Rupert Ridgewell
British Library*

MUSIC IN PUBLIC LIBRARIES

During my seven years working in public libraries I have noticed that media perception of our sector is one of books and reading. This ignores much of the wider role of a public library service, particularly in an inner city London borough where I work. Here, whilst literacy and the encouragement of reading for work and pleasure remains vital to our role, digital enablement, provision of study space especially for those who lack such space at home and bringing together all sectors of a very diverse community are just as important.

When people say that libraries are simply about books and reading they are perhaps forgetting music, which has been a part of libraries for decades when vinyl collections first appeared in the 1960s. Music is important, not only because of its popularity with children and young people but because it speaks to people of all ages and cultures.

In the past three years, I have been focused on maintaining and promoting music at the library where I work directly with the public. Members of staff are encouraged to use their own skills and knowledge to develop the offer to the public. The classical music stock in terms of books, CDs, printed music and scores was revitalized. Purchasing new stock and improving the presentation and accessibility of this stock has helped to make the collection more relevant. The CD collection has also been expanded to include the audio-visual element of music DVDs. There are now displays of both popular and classical music, making things more interesting and helping to promote stock. A music notice-board has been introduced to advertise local musicians, concerts and events.

I also took the step of starting a Classical Music Appreciation Group, the first of its kind in the service. The group meets once a month and spends some of its time listening to and discussing the works of



anniversary composers. The topics covered help to identify stock gaps and to increase the use of library stock. The use of questionnaires has enabled me to gauge interests in the group and to introduce variety by inviting guest musicians to come and talk or play to the group. The attendance figures are encouraging and now average about 10 per session. The group attracts a fairly diverse range of people with an age range varying from students to senior citizens. There are regulars and some who attend occasionally or when a session particularly interests them.

With the promotion of music in libraries I have found it necessary to continually develop the music section and its stock. The Classical Music Appreciation Group has proved to be successful, paving the way for similar types of groups in other musical genres. Further development would involve working more closely with local schools and colleges to provide appropriate music stock to support musical activities of children and students. This may include the possibility of developing a fuller range of instrumental tutors and graded examination material.

In my own library authority, issues for music CDs have remained constant over the last few years. This is remarkable when considered against the competition from the internet and the downloading of music. However, whatever the media, it is clear that public libraries have a role to play in the promotion of music both now and in the future. Let us hope that the perception of public libraries will change so that music is clearly seen as part of our core offer and the word 'library' inspires a sense of listening as well as reading.

Chris S. Huckle, © 2011

**A DAY IN THE LIFE OF ...
JANET WATERHOUSE, MUSIC LIBRARIAN
AT THE UNIVERSITY OF HUDDERSFIELD**



My working day begins typically at around 9am when I walk into the office and say "good morning" to my colleagues. I sit at my desk and log onto my computer and start doing some quick admin tasks before checking my emails and dealing with any urgent requests and appointments. Then it's off to the Music Library for an hour to unpack more of the British Music Collection (formally the BMIC) that arrived in mid November. It's very exciting to have this collection at Huddersfield, as it consists of scores and sound recordings of 20th-century British music, mainly post 1960, so it complements the Huddersfield Contemporary Music Festival collection and the work of the Centre for Research in New Music (CeReNeM), which is part of the Music Department. The Collection will be open from January 2012 and there's lots of things to do in the run up to this. So, all the while I'm unpacking I'm thinking about the logos and website etc., whilst coming across scores that remind me of my own studies at Bretton Hall College HE (not to mention helping students and staff locate resources in the Music Library while I'm there). It's easy to get distracted, but I make it to our Café on 3rd for a quick break and chat with the other librarians.

At 11am I go over to the Creative Arts Building where the Music Department is based to attend a student panel meeting. These are very well attended by the music students, who often have positive points to make as well as alerting us to the problems they've encountered. I find attending the student panels is very worthwhile as it is easier to sort out any queries when they first arise, so that they don't become a major issue later on in the year. There are no typical queries so they keep you on your toes; anything from borrowing books to hiring music to accessing electronic resources and asking for a water fountain! But they're a good bunch to be honest and really appreciate staff taking the time to attend student panels.



Next it's back to my office to meet a student who is having trouble finding resources for his assignment. So, we have a look at the assignment title and I ask him what he has tried already. He shows me some of the searches that he has tried on the library catalogue and our search engine Summon. We work through these examples and turn them into 'good' searches which give him the information he needs. All the while I give him some tips on searching, refining searches and using Boolean operators. It might be a bit old fashioned to call them Boolean operators these days but that's what they're called so I run with it! Now it's time for lunch.

After lunch I get the chance to sit at my desk and answer my emails. I also check the catalogue records of the new stock that has arrived and put them out to be shelved. I also get down to some cataloguing. Most of our stock comes shelf-ready but not the music scores or sound recordings so unlike most of the other librarians I have to catalogue 'from scratch'. Fortunately, I'm one of those librarians who actually likes cataloguing so this is not as dull as it might sound, for me at least. I grab a quick drink before going to the Student Centre where the help desks are based.

It's now 3:30pm and I'm on the Subject Enquiry Desk. All the librarians and subject library assistants are on the rota for this desk, which is staffed by a librarian and an assistant from 9am to 8pm during term time. It works out at about two or three sessions per week and one late night every month. Here we deal with enquiries for all of the subject areas so you really have to have a good working knowledge of all of the subjects and their resources. The queries can be very wide ranging but typically involves showing students how to search the library catalogue or our search engine Summon or help them to locate books in the library. It's a very satisfying part of the job to see that light bulb go on in the student's mind when they finally understand how to access the resources they need, especially for those in the first year. After my two hour session, I rush back up to my desk to check my emails and a catch up with the music library assistant before we leave for the day. We tell each other what we've done and how far we've got as we walk to the staff car park.

But my day doesn't end there! I'm back in for 7pm where I'm setting up a stall to sell CDs and a DVD at the concert that evening. The four CDs and DVD were produced as part of a research project in conjunction with CeReNeM and our record label Huddersfield Contemporary Records (HCR), which is part of University of Huddersfield Press and managed from the Library. I became involved in this project purely from a manufacturing point of view at first, as I advised on the licences needed in order to manufacture CDs. Later this has grown into the sales of the products at concerts, music conferences held at the University and the Contemporary Music Festival. The concert tonight is a programme of new music composed by students and being performed by former post-graduate student and pianist Sebastian Berweck. Sebastian's CD 'Extended Piano' was the first to be produced by HCR so it's entirely appropriate. However, I often attend the concerts here at the University as it is a great way of meeting the students and staff in a different setting, as well as hearing some great music. It's surprising how many library questions you get asked as well! Finally at 9:30pm it's time to go home... and do it all again tomorrow.

*Janet Waterhouse
University of Huddersfield*



P E O P L E A N D P L A C E S

People:

David Cook took early retirement from Bromley Libraries in January, after dealing with music for nearly twenty years.

Places:

Choirs in Surrey have something to sing about!

Almost fifty representatives of Surrey's Library Service, Making Music and local choirs gathered at the Surrey Performing Arts Library on Monday 15 August 2011 for the launch of the Making Music Kirby Collection by Denise Saliagopoulos (Cabinet Member for Customers and Communities and the 2012 Games), Andrew Potter (Chairman of Making Music) and Robin Osterley (Chief Executive of Making Music).

This collection has been established thanks to a £135,000 legacy left to Making Music by their first Chairman, Alan Kirby. He and his wife Ethel were keen to ensure the continued success of choral singing in Surrey and, following consultation with their members, the Making Music Board decided to use the legacy to purchase a collection of printed music for deposit at the Surrey Performing Arts Library.

Over 3000 vocal scores of choral favourites and pieces by contemporary composers are now available, with more to come over the next two years. These are integrated with all the other sets, but have a distinctive logo on the cover and a more explanatory label inside the front cover.

Choirs in Surrey who are group members of the library can book scores up to six months in advance of their first rehearsal and if the scores are not required they can be borrowed by other library authorities.

Statistics gathered in December showed that over 70% of the vocal sets and 62% of the orchestral sets had been used at least once in the previous four months.

Information about the collection, including a list of the scores, is available on the websites of both organisations.

Peter Baxter

Developments:

Implementation of RDA:

Resource Description and Access at the British Library

From 1st June 2012 MARC bibliographic files distributed by The British Library will include records catalogued in accordance with RDA: Resource Description and Access. For further information on BL implementation, visit the [RDA page](#) on the British Library Website.

IAML (UK&Irl) goes electronic

As you will have seen from the letter sent out with membership renewals, IAML will be communicating primarily electronically in the future, so we would like to ask all members to ensure that their email addresses are up to date. If there are any changes since last filling in the membership form, please contact the membership secretary Nick Barlow.

Thank you:

To Making Music in their excellent [campaign](#) to stop closure of YLI Music and Drama Service.

Do you have any news on people, places, events or professional development?

Do you have any comments or suggestions for the Newsletter?

Please feel free to contact me any time on: amljp2@cam.ac.uk



D I A R Y A N D E V E N T S

- 13–16 April Annual Study Weekend at the Cardiff University School of Music; accommodation will be at the Thistle Parc Hotel in Cardiff city centre.
[Draft programme](#) and [booking form](#) are available online.
Booking is open until **10th March 2012** .
- 9 May Academic Music Librarians' Seminar, Birmingham Conservatoire
- May (date tbc) Public Music Librarians' Seminar, Manchester
- 22–27 Jul 2012 IAML International Conference at [Montréal](#).
Registration is open from **15th February 2012**. Delegates can take advantage of reduced rates by registering early.

E X E C B R I E F I N G

- ***Providing support for threatened music services***

IAML has been actively involved in communication with authorities about two important music services under threat.

Hertfordshire County Council is planning to relocate library services from New Barnfield to a new Logistics Centre in Welwyn Garden City and user services will be affected.

Yorkshire Libraries & Information (YLI) Music and Drama Service (MDS), currently operating from Wakefield Libraries Headquarters, can't continue to run in its present form and will be closing from March.

Thanks to an extended campaign by Making Music and IAML's insistence on dialogue and consultation alternative solutions have been proposed and are currently under consideration.

- ***National Music Council***

Peter Linnitt has been elected to the National Music Council Executive Committee as a representative for IAML (UK&Irl). NMC is a grouping of music related organisations which promotes the interests of music.

- ***Arts Council***

[Arts Council](#) England has now assumed responsibility for museum and library sector development and improvement in England from the Museums, Libraries and Archives Council. Libraries should apply to the Arts Council for library development programmes.

- ***Nominations and vacancies***

In advance of the forthcoming AGM, to be held on Sunday 15 April during the Annual Study Weekend in Cardiff, the AGM draft agenda has been circulated to Branch members, as have the nomination forms for the election of the President (2013-2016) and for elections to the Executive Committee (2012-2013).

Nominations and motions for the agenda must be proposed and seconded by members of the Branch and submitted in writing (email or post) to the General Secretary, Catherine Ferris, by **Friday 24 February 2012**.

If you do not wish to stand for election to the Executive Committee, but would be interested in serving on one of the other Branch committees (Conferences, Courses & Education, Documentation, Trade & Copyright), please contact the General Secretary, indicating any preference you may have for a particular committee.

B U R S A R Y H O L D E R S ' R E P O R T S

A total of 14 delegates were enabled to attend the conference in Dublin, and the final reports are included in the following pages.

Veni, Vidi, Vermicelli: I came, I saw, I ate a lot of pasta

Looking back on that week, it's hard to say what had the greatest impact on me. It wasn't seeing Martin Sheen in Temple Bar (though that was pretty cool—who knew he was so short?); it wasn't the vicarious jealousy I felt on behalf of Wales for the abundance of money-spinning souvenir shops (hey! we have sheep too, you know!); and it wasn't even my still-American heart revelling in “all that old architecture stuff”. Instead, I remember pizza with AG, soup with Judith, swapping higher ed stories with Geoff and Karen over cobbled-together salad bar lunches, gathering words of wisdom on survey-use from Pam, and catching up with Linda on the ride to Powerscourt. I remember sharing ex-pat camaraderie with that American guy who works in Canada and that Canadian guy who works in the US, feeling nostalgic for red-winged blackbirds, and chatting with a churchy lady at the exhibition tables who reminded me of my mom (she even had the same first name). Not to forget all of the time spent with my new buddies in the Conference Office, talking music, talking libraries, talking shifty brothers-in-law who do a rubbish job of wiring a flat and then try to take the mickey (you'll have to ask Catherine about that one).

Of course, there was more than just “the pasta” to be had in Dublin... there were hanging flower baskets, too! [If I could, I'd insert an emoticon, but just assume that I'm grinning impishly.] Seriously though, I ended up with around 25 pages of notes, and a whole host of ideas that I'm determined to “give a go” here in Cardiff. In fact, one has already been put through. Thanks to the presentation on the new RISM free online catalogue, I've saved around £730 from this year's library budget, which I'll probably be using to either expand concurrent user limits for one of our other databases, or to reinstate RIPM. How's that for “value for money”? Meanwhile, although out-of-date on the platforms, the comparative study on e-resources as bibliographic tools was still incredibly useful for the theories presented. I will definitely be addressing the three basic scenarios (concept, literature about/by a composer, person-specific output) with the four evaluative contexts (relevance, diversity, uniqueness, scope) with my students this year. It's always nice to have a slightly different way of presenting the same old information, particularly when it's so concise (not my forte, obviously!).

I worked hard on perfecting the silent entrance and exit in my week at Trinity (although unfortunately I wasn't always successful—sorry about that!). To try to make the most out of my time, I was one of several people who popped back and forth between Emmett Theatre, the Concourse, Burke Hall, and Synge Theatre. The goal was to make sure I was there for our local representatives' presentations, but to also catch the important bits for my personal areas of interest: higher education, information literacy, online research tools, and digital archives. I didn't make it to everything, unfortunately—there was simply too much to see, often all at the same time. However, between the presentations, poster sessions, and visits with exhibitors, (and the pasta!), I think I did alright.

There was a lot of coverage on archival collections and what to do with them, particularly online. There were also several examples of effective cross-sector collaborations... particularly online. Those presentations, combined with informal chats with other academic music librarians, helped significantly refine ideas I had been bouncing around for the past six months on where to take our Cardiff-based music information providers colloquium/consortium (there's only around 7 of us, but I think we still deserve a fancy description!).

Seeing the effectiveness of resources like www.europeana.eu, the Music Treasures Consortium and Early Music Online, www.naic.ie, the Music PAL scheme, and www.vifamusik.de, informed the lunch chats I shared with Judith, where I think we managed to narrow our little group's future down to two possible approaches: local service-based (to have a Music Resources tab as part of the planned revamp for the Cardiff Libraries in Cooperation (CLIC) website), and national resource-based (to have a digital archive sponsored through CyMAL (Museums Archives and Libraries Wales) that would unite cross-sector digital music archives in Wales, perhaps focusing specifically on Welsh music and composers). I've got no idea where, when, how, or if either of these approaches will be pursued, but it's good to finally have some concrete direction.



As Cardiff University is now ready to begin digitising some of its music archives and will be promoting them in the coming years, this new focus is extremely helpful. It was only a few weeks before the IAML conference that I had sat in a meeting for the Music archives and felt overwhelmed by all of the options and unsure of what direction to take from my end of things. Learning about other group and individual experiences (and seeing the results) not only inspired me, but also helped me to prioritise which actions we can consider at the institution level, as well as any collaborations in which we may participate in the future.

Not being a very technical-minded person, I also appreciated the information on the nitty-gritty of how other groups have pursued digitisation of music sources. I was fascinated by the idea of cleaning up scans (particularly of modern compositions) to make them more decipherable; using software to match sound or video recordings with the digitised scores and have them display side-by-side with the score changing pages in time with the recording; looking at metadata fields in other databases for clues on how to organise our own; including links to related external resources (such as other websites or collections) in archive catalogue records; collaborating with museums and community archives (like council-sponsored Flickr-esque photo-streams and albums) that we can then link into; and tying digital collections to live events—both physical and virtual (concerts, multimedia art and culture exhibitions, themed festivals, etc.) that cross lines between private and public sectors, between commercial, non-profit, and education, across multiple arts and industries, across national boundaries.

One of the other projects that's emerging this year at my university is the switch from a traditional OPAC to a DDT system, which I believe will be happening sometime this semester. The presentation on the migration from "Music Australia" to the non-music-specific "Trove" not only put my mind somewhat at ease, but also raised a lot of issues that I will now be able to take back to our Library Technology Group, of which I'm a member. Meanwhile, the presentation on VuFind open-source DDT software testing gave me a greater appreciation on what my colleagues in our DDT Working Group have been going through, an appreciation that I can hopefully then incorporate into intelligent discussions when I bring up potential problems raised in the Trove presentation. Provided I can jog my memory sufficiently, of course.

Overall, I was amazed by the amount of non-plagiarised research-friendly digital music-related content available for free or through subscriptions, and it was great to hear and see information on how successful these tools have been—both in frequency of use and in the positive feedback received from users. That said, I think it will take me a while yet to finish processing this information and sort out what will be feasible and useful for my own students and staff here at Cardiff. It really was a lot to take in!

I think the biggest impression made on me though, was not the wealth of resources available to music researchers, nor the clever ideas on how best to use them. Instead it was the basic precepts of what my job means. Pam said, "We ask ourselves what we want, but do we ask our users what they want?" It hit me pretty hard, to be honest. I'm the sort of person who walks into a situation, analyses it six ways to Sunday, and then produces a headache-inducing laundry list of how it can be made better, striving for that ridiculous image of... well, perfection, I guess. But I tend to forget that people aren't perfect (I'm certainly nowhere near), and that maybe they don't want or need their library to be perfect either (I'm reminded of my own housekeeping skills), especially if it's a single person's view of perfection and not necessarily what they would envisage for themselves.

So many of the talks in Dublin revolved back to this issue of customer care and what that means ideologically to us and to our institutions. "Libraries are for communities—users, not clients." "We deal with people. Our collections aren't objects—they're the evidence of people's activities." Presenters talked about our responsibility to safeguard access, to preserve collections for future research, and to provide historical perspective; to promote the importance of culture and its future role as potentially becoming equal to manufacturing's role today; to collaborate with musicologists, publishers, museums, private collectors, the government; to inspire our students, to spend as much time with them as with our academics, to not lock ourselves away in our offices, to not allow ourselves to be separated from our users by technology; to advocate the difference between creative arts education and humanities education so that both may receive the support that they need; to engage in the global community and strengthen international ties.

The nice thing about being a librarian... no, the *great* thing about being a librarian, is that I think this type of forward-thinking and commitment to service is inherent in everything we do and why we do it. Sometimes, it's easy (at least for me) to get stuck in behaviour patterns, but all we (I) need is a little inspiration to get things back on track. Technology debates aside, I don't think anyone in Dublin had to be con-

vinced that taking care of our collections and helping people is the *right* thing to do. Sometimes though, it's just one of those things that's nice to hear—to receive the affirmation that ultimately, we're all in it together.

I'd like to extend my thanks to the Music Libraries Trust for the bursary that covered my bed and breakfast in Dublin, and to Cardiff University's ULS-SDEG (the Library Services' Staff Development Group) for funding my full week's registration. It was an amazing learning and bonding opportunity. I really feel like a part of IAML-UK now, instead of just an awkward newbie peeking in, and I've gained a strong sense of my place within my job and in the music research world at large. A very special thanks as well goes to everyone who took the time to chat with me and make me feel so welcome. I can't wait to see everyone again this spring. Go Cardiff! Woo-HOO!

Charity Dove, Cardiff University



Arriving at the main gates of Trinity College Dublin on a sunny summer's evening was the most glorious start to the next few days; a stunning location, right in the heart of the city seemed a perfect location for the 60th Anniversary of the IAML International Conference.

I had managed to get a bursary from the Music Libraries Trust to attend two days of the IAML International Conference, my first to date, and hopefully not my last. I was excited about attending the huge variety of lectures and meeting fellow music librarians from across the world; in neither of these was I disappointed. The list of delegates showed nearly 500 attendees from around the globe including the Netherlands, Hong Kong, Australia, USA, Taiwan and Russia to name a few and the tea breaks and lunch hours enabled me to chat to a few of them, though by no means all -the whole week would not have been enough for that, let alone the two days I had!

The number of presentations and lectures on offer was staggering and I found it very difficult to decide which ones to attend. Based on the number of delegates sneaking in and out of the sessions, so did others!! I decided to try and attend as wide a variety as possible, from developments in higher music education to the struggle against bureaucracy for national libraries, from next generation search tools for music collections to the near fatal disasters suffered by a music archive, and of course who could forget the Wandering Minstrels!

The first session I attended was "Recent developments in higher music education". Working in a higher music institution I felt this was the most suitable beginning to my conference experience. Presentations from representatives of the European League of Institutes of the Arts and the Association Européenne des Conservatoires helped me understand the work of both associations and how they affect my own workplace. The 3rd presentation of the session was probably the most intriguing of the sessions I attended, the title itself grabbed my attention immediately: "Is one life enough? 2nd life as an educational tool". At first I thought this might be a theological debate, however, I soon discovered that 2nd life is a virtual environment which speaker Claudia Igrude uses as a teaching aid for students at the Dublin Institute of Technology. Lectures and discussions were held in a virtual environment while the actual student could potentially be sitting in bed with their laptop! While the idea intrigued me, there were certain problems, such as the site crashing mid-way through a session, which may make it unfeasible and I'm not sure that 2nd life would be the best way of teaching all courses!

The next session I attended was "Access to archival collections", which included an informative presentation on freedom of information (FOI) and data protection (DP) and their impact on archival repositories such as that at the Victoria and Albert Museum, London. FOI and DP are areas in which all librarians must have a good understanding as we deal with them on a daily basis and it was enlightening for me to see how it affects other workplaces. Romana Riedzewski summed up the situation very succinctly by saying that "the principles of FOI and DP are clear but the application is complex and time-consuming". Romana was followed by a fascinating presentation on the previously little-known Wandering Minstrels. Sandra Tuppen's presentation was highly informative and showed her extensive knowledge of, and obvious love for, her work in uncovering the orchestra's history. The room was entertained by snippets from the surviving scrapbooks of the orchestra which showed it was made up of highly influential noblemen and gentlemen who gave charity concerts across the country. Sandra also discussed the ways in which she had conducted the research and created a database of the information she discovered, while looking at some of the problems she encountered, for example, how to catalogue the information and authority controls.

After lunch, a discussion on the future of IAML ensued. For a first time attendee this was a rather daunting session and there were obviously some strong opinions on the subject. However from my perspec-



tive, it was nice to see that people's opinions were being asked for and that people really cared for the successful continuation of the organisation. IAML is obviously aware that it needs to adapt to the changing needs of its members so that it can survive the present economic climate and be there to support future generations of music librarians.

For the last session of the day I attended the "National libraries – music collections" session. It gave an overview of music collections within national libraries in the UK, Austria and Hungary. These are all examples of countries with strong musical cultural heritage but nonetheless are experiencing numerous challenges, many specific to national libraries. Not only do they deal with the care of existing collections whilst trying to manage the new acquisitions from legal deposit, they also have to fight the never ceasing battle to prove the worth of the music collections and the staff that manage them. The following day's sessions started off with "Old resources – New Perspectives" which included some fascinating presentations from Laura Snyder on the use of 'next generation' search tools for music materials, and Gabriella Hanke Knaus on the trials and tribulations of the archive at Convent Saint Andreas, Switzerland. It was rounded off by Russell Burke from Royal Holloway on moving their music library collection into a multisubject library. All of these presentations gave unique and fascinating insights into the worlds of the presenters, from Laura's constant battles with IT and Library executives about the complexities of music materials and whether the supposedly 'advanced' searching tools could cope with them, to Gabriella's tales of woe including attempting to catalogue from scratch archival material in the midst of acts of God and the subsequent restoration project. The session concluded with Russell's project management of a collection move I find utterly terrifying, while trying to pacify members of staff and explain to students that they are not about to lose their obviously greatly loved music collection.

The second session of the day, and my last at the conference, was "Music education for public librarians". Mari Itoh continued on from a presentation she had given at a previous International Conference and gave a revealing insight into Japanese libraries and librarianship and how they are trying to produce programmes to educate those working with music materials. This was followed by Amelie Roper discussing how the UK & Ireland branch of IAML has tried to bridge the gap between the skills learnt on courses such as Masters in Librarianship and the skills actually needed for music librarianship. Having already attended some of these courses myself I found the presentation highly informative and was pleased to hear that the Courses and Education Committee is continuing to develop new courses such as the beginner's guide to music cataloguing (for which we had a very interesting example provided) to cover those areas which are often fraught with difficulties in the world of music librarianship. My trip to Dublin concluded, as I feel all trips to Dublin should conclude, with a trip to the Guinness Storehouse!! I thoroughly enjoyed our tour of the Storehouse covering the history of the building, the brewing process and of course a tasting session of the final product! Not only that, but I got to pour my first pint of Guinness, something that I'm sure will come in handy if I ever have a career move to a barmaid!!

Sarah d'Ardenne, Royal Northern College of Music, Manchester.



IAML Dublin: A Thematic Overview

The 2011 IAML conference was held in Trinity College Dublin from 24th - 29th July. The sessions covered a broad range of subjects, both practical such as the Sub-commission on ISBD and Music, and innovative as in the case of the 'Visions on music in public libraries' session.

Integration & Collaboration

The main theme to emerge from the conference was a desire to work towards integration and collaboration of collections and services across music libraries. The variety of projects presented at the conference, and the openness of the presenters, highlighted this as a priority. However, the IAML Bibliography Commission session emphasised that the IAML community are a long way off achieving a desired level of integration. Given that the technology is available to achieve this, one must wonder why this is the case.

Thomas Aigner of the Vienna City Library made the point during audience discussion that perhaps the issue is really that collaborative efforts are discussed once a year at the conference and no follow up actions are taken. However, the issue seems somewhat more complicated.

Rupert Ridgewell presented a well thought out argument as to what bibliography projects IAML should



support, and Andrew Justice made a strong case for development of IAML standards in relation to digitisation projects.

From both of these discussions a key point emerged: IAML must find a coherent and concrete way of developing and supporting projects. As an international body encompassing national (and nationally funded) institutions, any collaborative projects need to be overseen and supported at IAML level, and standards for both bibliographic and digitisation projects need to be established in this regard. Furthermore, given the financial and resource constraints faced by most institutions, an international context for collaborative work is vital.

Digitisation

Andrew Justice further emphasised this point in regard to digitisation in Thursday's session, 'Toward a IAML-based method of searching worldwide digitized music collections'. While touching on the importance of standards for metadata and taxonomy, and the possibilities offered by consortia agreements, Justice made a strong case for a more pro-active IAML approach to collaboration.

As is now evident in a library setting, user expectations of instant access to relevant material is changing how libraries are being used. Digitisation projects are therefore of increasing importance. However, with institutions working independently there is an argument that this will cause confusion for the end user. Taking an Irish example, it is evident that the National Archive of Irish Composers (NAIC) project presented by Una Hunt and the Irish Composer's Project presented by Jonathan Grimes at the session 'Digitisation projects of music centres and archives' were conducted in isolation to each other. However, these projects are similar in nature and would have benefitted from a collaborative approach, and from the application of standards which would have enabled users to use the two resources seamlessly.

Bibliography

Although there are cataloguing standards that are adhered to in most libraries, namely DDC/UDC, AACR2, MARC21 etc, it is generally felt that these are often not ideal for music resources. Equally while Rupert Ridgewell discussed the importance of IAML support for bibliography projects, and the potential for interdisciplinary work through this, it would appear that there is a more basic issue: a lack of cataloguing standard across music libraries internationally. Projects such as RISM, RILM and the Virtual Library of Musicology have certainly aided this but ultimately there is an argument for an IAML (sponsored) database given the expectations of users for access in this digital age.

User Access

Laura Snyder, in her discussion on search tools for music libraries, raised some interesting points. Music resources require specific search and retrieval models to fulfil user requirements and so the changing nature of search interfaces towards the Google model presents a unique difficulty for music libraries, given the potentially diverse nature of the collections and the often very specific needs of the user. Russell Burke emphasised the exacerbation of this issue when curating a music collection within a multi-subject library.

While there doesn't seem to be one easy answer to this problem, again it seems that a standardised approach would be useful in this context.

Other issues of access were addressed at the conference, and of particular interest was Ramona Riedzewski's discussion on the issues of FOI and data protection in the context of archival collections. The principles behind FOI and data protection are certainly clear, however, the application of these can be complex due to issues of uncatalogued material, lack of collection knowledge on the part of the librarian and dwindling resources. Such issues require clear understanding and process on the part of librarians, bearing in mind the priority of user access.

My Career

Currently working in a music library, and undertaking a digitisation project, what I have primarily taken from the IAML conference is a willingness on the part of institutions and librarians to work together, but equally a lack of this in evidence. Consequently it is important to keep abreast of music library projects through IAML and where possible take best practice examples into my work, and finally to communicate and collaborate with other institutions in this regard.

Additionally, copyright issues are at the fore of my work due to the contemporary nature of the collection I work with and so Riedzewski's discussion on the legalities surrounding her collection was of particular interest.

Conclusion

I found the IAML conference to be stimulating and informative. However, I would question the engagement of individual institutions with IAML on an on-going basis. While the conference provides an excellent forum to meet other professionals and engage with their collections and on-going projects, ultimately it seems that collaboration is inconsistent, and a push is required on the part of IAML to encourage this due to the new expectations of library users.

Lindsay Dowling, University College, Dublin.





In July I attended the World Conference of the International Association of Music Libraries. As I am not currently working in a music library, I was particularly grateful to receive funding from Oxford University Press and the Music Libraries Trust to attend this event. This funding allowed me to find out more about recent developments in Music Librarianship and to present some research conducted as part of my MSc Information and Library Studies at Aberystwyth University. I was interested in attending a wide range of the presentations that were included in the programme, particularly the sessions that provided updates on projects with which I was involved in previous roles.

As part of the session on digitisation projects of music centres and archives, Jonathan Grimes gave an update on the Contemporary Music Centre (CMC) project, in which approximately 60% of scores for music by Irish composers have been digitised to date. Una Hunt went on to describe a similar project at the National Library of Ireland (NLI), focussing on the works of Irish composers in the 18th and 19th centuries. I particularly enjoyed the opportunity to follow the scores on my ipod while listening to recordings of the works involved. I look forward to seeing how NLI and CMC will work together to ensure that researchers and performers are aware that both of these resources are now available.

On Tuesday, Roy Stanley provided an update on the Music PAL scheme, which facilitates access to music collections across the island of Ireland. My poster session was included in the Tuesday slot, so I spent much of the morning explaining my research into the collection policies of music information centres. Harry White's introduction to The Encyclopaedia of Music in Ireland was very interesting, particularly as so many other reference works for the music of Ireland focus so specifically on areas such as Irish traditional music.

I attended both meetings of the Working Group on Performance Ephemera, one of which included a demonstration of the Concert Programmes Project. As part of this project, collection-level descriptions of materials available in the UK and Ireland were added to an online database. The next step for this working group is to explore the possibility of opening the project up to allow descriptions of other collections that are held internationally.

Other highlights from the conference included the infectious enthusiasm of Christopher Hogwood for the music of Geminiani, Eleni Mitsiaki's work on the influence of Joyce, Wilde and Yeats on popular music, Karol Mullaney-Dignam's research into music in the "Big House" in Ireland and the session on research into higher music education and the role of the library. I found the debates on the future of IAML particularly interesting. I am looking forward to getting involved with the Strategy Committee and to remaining more active within IAML in future.

Useful links: [Contemporary Music Centre](#); [National Archive of Irish Composers](#); [Music PAL](#); [Concert Programmes Project](#)

Niamh Tumelty, University of Cambridge



When I received confirmation that I had been successful in my application for a bursary to attend IAML Dublin 2011, I was absolutely thrilled. My only previous contact with IAML had been my debut attendance at the UK & Ireland AGM at the Royal Northern College of Music in Manchester in April earlier in the year, at which point I had first met other IAML affiliates.

Having perused the programme, I had found something during every single session that I wished to attend. I was enthusiastic, and already found myself looking forward to the conference. I have only had two library jobs since my career started in 2009, both within academic libraries, and I could immediately see that this was a fantastic opportunity to widen my spectrum of knowledge and intellectual wealth within the librarianship sphere.

On arrival in Dublin I was quite nervous, seeing others and thinking myself possibly too young and too inexperienced within my career to be able to benefit from such a large conference in such a grand setting. At the opening ceremony at the city hall I met some incredibly important and influential people from all across the planet and felt decidedly starstruck! However, I quickly realised that far from being intimidated, it was something that I should embrace as an opportunity that not many other people aged just 21



are lucky enough to receive.

To this end, I immediately began to relax and enjoy chatting and socialising with other conference delegates whilst enjoying the simply delightful catering, and to look forward to the lectures and seminars commencing the next morning.

The Monday morning session concerning Handel and Geminiani was a great success for me. Having used my undergraduate dissertation as an opportunity to further the cause of a composer I feel is somewhat underappreciated in today's musical community (Thomas Tallis), I always like to hear from others with similar passions, and Christopher Hogwood's lecture was no exception.

Monday afternoon set the scene for a lot of other sessions delivered throughout the week concerning the issues surrounding the future of music libraries. These deliberations, discussions and philosophising about the place of music within all sectors of librarianship were greatly intriguing, myself being right at the very start of my career within music libraries – for me, it is of course of the utmost interest as to where people think music libraries will be in the next thirty years.

Along with these sort of practical considerations however, were a myriad of enjoyable 'niche' papers, some concerning obscure collections of manuscript, others largely undiscovered composers and yet more discussing life within multiple libraries across the world. I felt that this mixture created a fantastic balance of the 'academic' and 'artistic', such as one would naturally hope to find within most music libraries anywhere on the planet, perhaps akin to the differences between the theory and the practical. For instance, I particularly enjoyed the Tuesday afternoon offering about the collection of Stanford manuscripts at the Robinson library at Newcastle, and hearing about Adele's liaison with the RSCM concerning their own selection of Stanford originals, having seen them myself whilst working with them.

Another example of these fascinating insights into life in other music libraries was the Tuesday evening session when I was lucky enough to hear Richard Chesser talking about the simply unequalled collection at the British Library. This was balanced with two other contrasting national libraries – the Austrian National Library in Vienna and the National Szechenyi Library in Budapest. It was truly eye-opening in the way the three of them portrayed the incredible similarities we all share in our work despite huge cultural and linguistic differences.

At my previous job, I witnessed the pioneering of Summon as the 'next-generation search tool' at the university, as well as helping with the integration of the entire music library (which had been housed at the opposite end of the campus) into the central library where all other university stock was housed. To this end, I found Wednesday morning's session on 'Old Resources – New Perspectives' incredibly interesting as I was able to look with hindsight on past events as I listened to the speakers, and was able to evaluate what we had done whilst looking with new perspectives on other ways we could have approached the tasks in hand. It was also pleasing to hear that several of our own complications had been experienced by others and that we weren't alone!

Wednesday afternoon of course saw the excursions taking place in fantastic sunshine. I went along with about twenty others to the Guinness Storehouse, and we had a simply brilliant time. Here I made further friends that I have made contact with since returning from Ireland and am hoping to catch up with them in Montreal next year! I think that scheduling mid-week breaks is always a good idea with these lengthy conferences, as it is a perfect way to let people's brains digest what they've already learnt as well as gear up for the remainder of the sessions.

Before the end of the week, I heard another great paper from Pamela Thompson from the RCM entitled 'The bluffer's guide to the conservatoire library' which was of course of particular interest to me, currently working as I do at LCM. I also particularly enjoyed hearing about Thomas Baker from Farnham, Surrey from Cheryl Martin that same morning, Surrey being my home county.

I had a truly fantastic time, acquired an insurmountable amount of new information that I would not have had a chance to learn anywhere else in one place in just one week. It was a really unbeatable opportunity and I consider myself so lucky. I may be just 22 but already I have discovered what a welcoming array of people librarians are. I am terribly grateful – I don't really know exactly who to! – but in short, to everyone who made it possible for me to attend IAML 2011. I already have Montreal in the diary for next year.

Thanks, guys J.

Rebecca Nye, Library Assistant, Leeds College of Music