

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

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***Newsletter***

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**Editor: Anna Pensaert**

**Publications Officer: Almut Boehme**

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**Editor: Anna Pensaert**

University of Cambridge

Pendlebury Library of Music, 11 West Road, Cambridge, CB3 9DP.

Tel. 01223 335183

Music Department, University Library, West Road, Cambridge CB3 9DR.

Tel. 01223 333072

e-mail: [amljp2@cam.ac.uk](mailto:amljp2@cam.ac.uk)

**Publications Officer: Almut Boehme**

Music Division, National Library of Scotland, George IV Bridge, Edinburgh,

EH1 1EW. T

el. 0131 623 3880.

e-mail: [A.Boehme@nls.uk](mailto:A.Boehme@nls.uk)

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We are gradually approaching the summer—even the weather seems to have decided to join in for now—and are looking forward to a year full of anniversary events, activities and developments.

This issue is already packed with news about the ASW, seminars and events and we have received some very nice contributions for the people and places section.

Advocacy is as ever prominent on the agenda and we will also be looking at some news and updates.

We would like to thank all IAML members who have volunteered their time to be on one of the many working groups and committees, and, with my Newsletter hat on, I'm looking forward to receiving many fascinating contributions from everyone involved.

Happy anniversary!

*Anna Pensaert*

## D I A M O N D J U B I L E E N E W S

Following Susi Woodhouse's article in the last Newsletter, you will all be aware we are celebrating our diamond jubilee in 2013-2014 and I would urge you to put up a poster in your library or add a strapline to your email signature to bring it to everyone's attention, if you have not already done so.

We launched our celebrations with a reception and talks by Susi Woodhouse and Kathy Adamson at the Annual Study Weekend (ASW) in Leeds in April and we are also planning to hold a similar reception at the ASW in Cambridge in 2014 to mark the end of our diamond jubilee year.

In between, we are planning to brand or hold a number of events all around the UK and Ireland. The first event we were delighted to be associated with was an incredibly successful conference on '[The Symphony and Ireland](#)', which was organised by our own Catherine Ferris and featured on national television in Ireland. So, if you are organising an event, please feel free to use our diamond jubilee logo [available from me] and let us know so we can do what we can to help publicise your event.

We are also planning to attend and give presentations at some of the conferences of various music organisations, such as Making Music and the Association of British Choral Conductors; have articles published in various music magazines; have features on radio programmes; create new pages on our website so you can keep up-to-date with what's happening; organise a Music Libraries Day/Week; create a YouTube video promoting music libraries; re-open the IAML Library; and, of course, publish a special diamond jubilee issue of Brio this autumn.

As many of you will know, there has been a change of plans regarding our principal reception in October and this is now going to be held on the evening of 22 October at the Foundling Museum to avoid clashing with a major music event in Ireland on 21 October. This is a truly magnificent building in central London very close to Kings Cross/St Pancras railway stations and will be a wonderful place to celebrate our jubilee. It will also be an opportunity to hear the first performance of a specially commissioned choral piece by Howard Skempton, which will be performed by the Royal College of Music Chamber Choir, the choir that sang at the Queen's Diamond Jubilee Pageant.

Meanwhile, don't forget to send Pam Thompson the photos, statistics and quotes she needs for the booklet we are planning to publish this year to promote music libraries and for the photo competition Pam announced on the IAML (UK & Irl) list. These are all part of the five things I would like you all to do in our diamond jubilee year to raise the profile of music libraries. Namely:

- ◇ Take a photo of your library (inside/outside/with staff or users).
- ◇ Give a talk about your service to a community group or school.
- ◇ Create a link to the IAML website on your own library website.
- ◇ Find an impressive and meaningful statistic or piece of information about your library/service.
- ◇ Obtain a complimentary quote about your service from one of your library users.

I hope you enjoy our jubilee year and tell everyone about our wonderful music libraries.

Peter Baxter, President, IAML (UK & Irl)



IAML|UK&IRL DIAMOND JUBILEE 1953-2013  
INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES UK & IRELAND BRANCH

**THE SYMPHONY AND IRELAND:  
A SYMPOSIUM  
DUBLIN 20 APRIL 2013**

One of the first events in IAML (UK & Irl)'s Diamond Jubilee calendar took place at the DIT Conservatory of Music and Drama in Dublin on 20 April 2013. [The Symphony and Ireland: a symposium](#) was prompted by a remarkable discovery in the National Library of Ireland last year. Catherine Ferris had just begun a scoping survey of the NLI's uncatalogued music on behalf of RISM Ireland when she came upon a set of orchestral parts for a symphony composed c.1816 by Paul Alday, a French violinist and composer who settled in Dublin. The symphony was dedicated to the Anacreontic Society of Dublin (coincidentally one of the subjects of Catherine's MA thesis), and until that moment it was thought to have survived only as an incomplete set of parts in the collection of the Royal Irish Academy of Music. The work is significant because it is the first symphony known to have been composed in Ireland, and the rediscovered parts enabled the production of a newly-edited full score and orchestral parts. The symphony's first performance in almost two centuries – by the DIT Camerata directed by Keith Pascoe – formed the centre-piece of the symposium.

Thus the interdependent relationships between archival curatorship, resource discovery, scholarship and performance were clearly established at the heart of the symposium, giving the occasion an almost palpable sense of energy and excitement. The programme of speakers was carefully selected to examine as broadly as possible the progress of the symphonic form in Ireland. Axel Klein presented a chronological overview, attempting a comprehensive inventory of all symphonic works by Irish composers, or by immigrant composers working in Ireland, from 1816 to the present. He identified 89 such works, listed in an appendix to his paper (available for [download](#)). The subsequent speakers



Paul Alday, *Grand Symphony*  
(Dublin, 1819)

examined some of these works in more detail: Catherine Ferris on Paul Alday; Basil Walsh and Michael Murphy on Michael William Balfe's *Sinfonia* (1829); Jeremy Dibble on the 'Irish' symphonies by Stanford, Esposito and Harty; and Ita Beausang on the three symphonies of Ina Boyle. Of these, only Stanford's and perhaps Harty's symphonies are widely recognised, so collectively these presentations gave the audience a glimpse of the rich seam of material which librarians, scholars and performers have yet to explore in depth so that this little-known aspect of Ireland's musical heritage can be more fully revealed. Some of the particular challenges in this endeavour were examined: for example, the editorial dilemmas that arose in making a critical/performing edition of Balfe's *Sinfonia*, and the copyright issues surrounding Ina Boyle's use of texts by Edith Sitwell in her third symphony 'From the darkness'.

A later session focused on the programming policies of Irish orchestras in the years before and after World War II: Ruth Stanley spoke about the BBC Northern Ireland Orchestra 1924-39, while Joe Kehoe surveyed the Radio Éireann Symphony Orchestra 1948-55. Both examined the circumstances surrounding the foundation and operation of the two orchestras, and the ways in which these factors influenced

(and in both cases limited) their choice of symphonic repertoire. In the final session Philip Graydon led a panel discussion with three Irish composers – John Buckley, Gráinne Mulvey and Kevin O'Connell – on their experiences of symphonic composition. Each (to date) has written a single symphony, and they shared fascinating insights into their attitudes to symphonic tradition, their sources of inspiration and their working methods. The day's proceedings were



Launch of the Research Foundation for Music in Ireland: Dr. Gordon Munro (DIT), Dr. Kerry Houston (DIT), Prof. Harry White (UCD), Prof. Jeremy Dibble (University of Durham), Prof. Jan Smazny (Queen's University Belfast), John O'Connor (DIT), and Prof. Brian Norton (President, DIT)

brought to a close by Professor Harry White, who reflected on the themes and issues which had been so comprehensively explored.

The symposium attracted a diverse audience of musicologists, librarians, performers and other music-lovers, and it is quite likely that contacts made during the course of the day may yield future collaborations. There was conspicuous input from libraries and projects associated with IAML. The event was inspired by a

RISM discovery and therefore it was fitting that at the start of the day Jennifer Ward from RISM Central Office in Frankfurt was invited to outline the work of the international project. And four Dublin libraries – the Contemporary Music Centre, the National Library of Ireland, the Royal Irish Academy of Music and Trinity College Library – mounted related exhibitions to coincide with the symposium (in [virtual](#) or [physical](#) form).

At the closing reception the [Research Foundation for Music in Ireland](#) was formally launched. As outlined by Kerry Houston and Catherine Ferris at the ASW in Leeds, this initiative provides a single platform for a range of musicological projects, with the aim of promoting “the dynamic musical life of Ireland, manifested in performance, musicology, pedagogy, and composition.” The same objective underpinned this highly stimulating symposium, for which its organisers deserve warm congratulations.

*Roy Stanley  
Trinity College Dublin*

## **MUSIC IN PUBLIC LIBRARIES SEMINAR – LEEDS, 5 APRIL**

Ros Edwards from the Henry Watson Music Library in Manchester and Frances Metcalfe from Kent Libraries were pleased with the success of the recent Music in Public Libraries seminar. Staff working with music collections in public libraries were given the opportunity to consider the future direction of that provision through two very different presentations: Stephen Wild, from the Leeds Music Education Hub ‘Artsforms’, spoke about the role of the music education hubs and how these might link into the resources of the public library while Frances Metcalfe from Kent Libraries spoke about the future of recorded music provision in public libraries.

For the first time the seminar was scheduled to run into the Annual Study Weekend and so took place in Leeds at the very well equipped Weetwood Hall Conference Centre on the Friday afternoon. This seemed to work well – at least for the 25 staff who were able to attend. The intention was to see if scheduling the seminar just before the ASW would allow more staff from public libraries to attend the ASW and the new timing did seem to go some way to achieving this goal as ten of those who attended stayed on to the ASW (there were a total of 14 staff from public libraries at the ASW). An added bonus to this arrangement was that at the last minute we were joined by 3 student ASW attendees who had



arrived early and were able to join us on an ad hoc basis, thus bringing the attendee figure up to 28.

The presentation by Stephen Wild outlined the introduction of the Music Education Hubs in September 2012, first outlined in the National Plan for Music Education published in November 2011. Stephen described the national plan as “bold” with England being one of the few countries to have such a plan.

The Music Hubs are funded by the Arts Council with the remit of –

- Ensuring every child has the opportunity to learn a musical instrument
- Providing children with an opportunity to play in an ensemble for a year
- Ensuring affordable progression routes
- Creating opportunities to sing

Stephen then went on to consider how libraries could link into the role of the Music Education Hubs by making the following suggestions –

- Offer venues for music making/ meeting – central and neutral
- Recordings and sheet music for performance
- Long opening hours
- Learners can use library stuff to stimulate learning
- Offer hands-on music tasters
- Resources for teachers
- Run out of hours music clubs (curriculum time is pressured)
- Find out what resources the music hub itself has – maybe opportunities for reciprocal use

A suggestion was made that staff from each public library music collection could contact their own [music hub](#) (there are 123 in total) and promote what libraries can offer – an offer based on the ideas detailed above and also taken from the advocacy leaflet [Make sure there is music in your library!](#) available from the IAML (UK&Irl) website.

Frances Metcalfe from Kent Libraries then gave a presentation on the future of recorded music in public libraries – an issue of concern to many in public libraries as budgets are under pressure and recorded music issues are generally on the decline. Frances encouraged those attending to recognise that recorded music provision could not be viewed in isolation and that it was affected by the same pressures influencing other areas of library provision as well as by commercial and technological trends.

The framework used for defining the current priorities of public libraries was the four “[universal offers](#)”, to be available from public libraries, which were announced by the Society of Chief Librarians in January 2013. These offers, identified by library customers as important, are Health, Reading, Information, and Digital.

Where can recorded music provision fit into these priorities? Music is widely recognised as contributing to the health and wellbeing agenda. Also, with a good number of libraries providing access to recorded music via music streaming products, these can enhance the library’s digital offer – as a non-textbased service music streaming services can attract a broader range of customers to the online services offer.

The means of provision of recorded music and the continued use of these collections in libraries is also being influenced by technological changes. The BPI’s report, Digital Music Nation 2013, reports that “20% of British music buyers have now fully transitioned to digital music” and there has also been a rapid increase in the take up of music subscription services such as Spotify.

The scale of decline in CD issues was highlighted by some CIPFA statistics published in October 2010 – music CD issues in public libraries had dropped from 8.4m in 2005-06 to 4.9m in 2009-10 - a drop of 42%.

Frances then presented a very interesting analysis of the 2011-12 CIPFA actuals which detail, for all 146 library authorities in England, their CD issue figures, CD stock and acquisitions figures, with the intention of identifying any patterns that might indicate a continued commitment to supporting these collections.

Interestingly this analysis gave no conclusive picture of the future with 28% of authorities (42) still purchasing more than 1000 CDs per annum (regarded as continued investment in the service) while 24% of authorities no longer purchased CDs at all (16) or purchased fewer than 100 CDs per annum (19).

Individual case studies also bear out this lack of a consistent view concerning the future of recorded music provision. Terry Day from Wandsworth Libraries (or more properly since a recent change of management, Greenwich Leisure Limited) shared his recent experience of reviewing Wandsworth’s recorded music provision. The review team approached the future of the collection with an open mind and concluded that the collection would be retained – but would focus on maintaining just three strong collection areas with less of an emphasis on chart material as use of this genre was most heavily influenced by the download market.

Balanced against this was the worrying announcement by Surrey County Libraries – excluding the highly regarded Performing Arts collection at Dorking – that they were planning to withdraw CD collections from all their libraries and no longer purchase CDs.

Discussion points raised included –

- Consider not making a charge for recorded music loans in order to maximise use – and since income was declining so drastically anyway
- Giving each individual library control over their local budget so that collections can very closely reflect the communities in which they are placed
- Retaining an element of local staff selection in stock buying seemed to result in higher issues – again this resulted in collections more closely matching local taste

- Focussing resources on maintaining fewer collections

Those libraries which provided access to music streaming services available to public libraries – Naxos Music Library and Classical Music Online – reported good usage. These products enhanced the digital offer available from libraries. It would be great to be able to broaden the genre coverage available from such products to include popular music genres.

Frances Metcalfe would be very happy to hear other views on the future of recorded music in public libraries – you can either post comments on the IAML list or email Frances directly at [frances.metcalfe@kent.gov.uk](mailto:frances.metcalfe@kent.gov.uk)

The half day seminar also managed to allow time for a Report and Information Session in which Mark Turner, a representative from Oxford University Press, demonstrated changes to Oxford Music Online as well as music resources in some of the other online Oxford products. There were also several short reports with delegates hearing news from the libraries at Manchester, Leeds and Birmingham.

So a packed and interesting programme, successfully trialled to run into the Annual Study weekend and with relevant subjects considered. One feedback comment was – couldn't it be longer!

*Frances Metcalfe*  
*Information Services Librarian*  
*Kent Libraries, Registration and Archives*

## CONFERENCE REPORT: ASW - LEEDS, 5-8 APRIL

I am very grateful to have been able to attend the full Annual Study Weekend through a bursary received from Cramer Music Ltd, a major international library supplier for printed and recorded music.

My personal aims for the weekend were two-fold; to update my general knowledge of music librarianship and music library provision throughout the country and to draw valuable knowledge and expertise from the talks and through networking to benefit the running of The George Budden Music Collection.

The annual study weekend ran from Friday to Monday lunchtime and was packed with interesting and useful information. On the Friday evening there were a couple of talks celebrating the 60<sup>th</sup> birthday of IAML (UK & Irl). Susi Woodhouse (a past President) gave a talk on the history of the branch, mainly researched from the IAML (UK & Irl) Library, which has in recent months come out of storage, to find a new home at Cambridge University Library. The talk included interesting information, photographs and anecdotes about the founders of the branch, in particular Alec Hyatt King (British Museum), who was President for the first 15 years, Walter Stock (Royal Academy of Music), Secretary and Treasurer and founder of *Brio* and John Davies from the BBC, who acted as Chairman and who later succeeded Alec Hyatt King as President. Kathy Adamson (another Past President of the branch), followed with a talk on "big IAML", the international association, noting some of the key dates and projects undertaken in its development up until the present. IAML presently has 800 members in 51 countries. Looking forward, everyone was reminded of the reception in October at which a new work by Howard Skempton will be premiered to celebrate IAML (UK & Irl)'s diamond jubilee year.

Current news on music library provision across the country was covered in three sessions on separate days in the familiar Report & Information format. In the public library sector it was very positive to hear about Birmingham and Manchester Central Libraries both moving into new premises. Birmingham Music Service hopes to re-open on 3<sup>rd</sup> September and there is a 6 minute virtual tour of the new library on YouTube. The CBSO will be depositing their archive with the Birmingham Music Service shortly. At Manchester the performing set service closes on 6<sup>th</sup> September and the exact date for re-opening is hoped to be March/April 2014. The new Henry Watson Music Library will benefit from having at least 70% of its stock on open shelves.

Not such welcome news came from Worcester. The Hive, a combined public and university library was opened last June to considerable interest from both sectors. However, the music performance sets collection (an estimated 500 orchestral

sets, 1,00 vocal sets as well as chamber music) appears to have been abandoned by the County Council. Graham Muncy eventually tracked it down to the Elgar School of Music, a local school who agreed to house the collection. It is presently run by a volunteer to registered users in the county but with no proper staffing it is no longer available for interlibrary loans.

On the academic side, I was pleased to catch up on news from the [British Music Collection](#), formerly British Music Information Centre, now based at Huddersfield University Music Department . It is a fantastic collection of 20<sup>th</sup> and 21<sup>st</sup> century scores, recordings and background information. The latest news is that Sound and Music and the University of Huddersfield are jointly funding a PhD project for someone to work with the collection, for which they have received over 30 applicants. At Cardiff University, the Mackworth, Aylward and BBC Music Library Collections have received funding from JISC to catalogue and add data to RISM and the Archives hub.

From Ireland we heard about the impending publication of the *Encyclopaedia of Music in Ireland* due to be published Sept/Oct 2013 and the [Research Foundation for Music in Ireland](#), which is about to be launched. Catherine Ferris gave a brief account of her project on The Dublin Music Trade 1750-1850, funded by the Music Libraries Trust, which will provide invaluable information for librarians dating printed music from that period.

On Saturday morning Mike McCusker from Fresh Horizons gave a talk on “Managing Performance Materials through Social Enterprise”. Many IAML (UK & Irl) members were particularly interested in this talk due to Fresh Horizons having recently taken over the music part of Yorkshire Libraries and Information Music & Drama Service, commonly known as the Wakefield Collection. It has long been an important interlibrary loan provider of music sets across the country. The collection was established in the mid-1960s and has been housed and managed in Wakefield from funds contributed by 12 local authorities across Yorkshire. Due to austerity measures the Wakefield council felt it could no longer support the service and the future of the collection has been of concern to IAML (UK & Irl) for some time. The present outcome is the result of IAML (UK & Irl) working together with other voluntary groups representing the music users, lobbying the council. The drama collection was taken over by Leeds Public Library, while the music collection was put out to tender. Out of three candidates Fresh Horizons in Huddersfield were successful and while the collection is still in public ownership it is now managed by Fresh Horizons. Mike McCusker’s talk was on the progress so far. One of their first measures was to put the catalogue online, onto OLIB. The OCLC system is able to provide a PayPal service, which speeds up the financial administration, although there are still some small societies that use cheques requiring

two signatures which are being accommodated. They hadn't anticipated the problem with reservations when, for example, a user only wants 40 copies of The Messiah and how to indicate this on the automated system – a problem familiar to many performing sets librarians. The freight charges for moving performance sets round the country is proving expensive and they have found Parcel Force can lose material but on the whole the service is going well and they believe to have retained 80% of the volume of lending that used to operate through the Wakefield service. Since some music librarians listening to the talk were not aware of the service being functional again there is every chance that lending will increase. While they are presently breaking even Fresh Horizons are hoping to extend the service so they can reinvest in the collection. The Wakefield experience demonstrates the importance of IAML (UK & Irl) building and maintaining its links with user groups such as Making Music and NODA.

Another talk on Saturday morning given by Judith Sunderland, told us more about the purpose and work of Making Music. Presently representing 3,000 members, they strive to improve and advance education through the performance of music and not only promote amateur voluntary groups, but through these provide work for professional musicians. Libraries are key to the survival of the amateur groups, providing easy access to music which would be too expensive to purchase. Chris Ingram spoke about NODA later in the weekend. He explained how NODA works, with 11 regions in the UK represented by a councillor, plus 190 regional representatives, all volunteers. It provides advice on copyright for its members, help with promotion of events and negotiates with national and local government on legislation. NODA is the largest organisation for theatre in the UK, with the vision for amateur theatre to be successful and sustainable. It was useful to understand more about NODA and Making Music and it would be interesting to have talks from other user groups in future study weekends.

On Sunday I was particularly interested to hear Roger Taylor's talk on The Community and Youth Music Library (CYM), since its origins are similar to The George Budden Music Collection. The full origins and history of the collection are outlined on the CYM website but it was built up when the London County Council became responsible for education in London and was in time taken over by the Inner London Education Authority (ILEA). Roger Taylor, in his usual informative and amusing style, outlined the collection's struggles for survival since the abolition of ILEA in 1990. The collection has moved seven times in the last eighteen years and it is down to the dedication of a few volunteers that it still survives today. Tony Lynes who has been volunteering for many years retired last October. The collection contains about 350 choral and stage works, 800 orchestral sets and more than 1,000 wind band sets. Staffed Tuesdays and Fridays but receiving emails inbetween, the collection is an underused resource charging very reasonable

rates. The collection has since December 2011 been located at Hornsey Library, Haringey, with money from the loan of sets paying rental for the accommodation. A grant from the Waite Foundation made it possible to employ a professional librarian for two years, hence Roger Taylor's involvement, but money for this comes to an end in June. While the vocal sets are the most used category, the very large wind band collection is hardly borrowed. On talking to public librarians during the weekend I found that their wind band sets are also rarely borrowed. In contrast to this, my experience with The George Budden Music Collection, which holds over 800 wind band sets, is that these sets are borrowed as much as the orchestral sets. This seems to be unusual but clearly reflects the music making by the local music education services in the area previously known as Avon. The location of wind band sets around the country is something that is still uncharted, since they are not included on *Encore!* The demand for a union catalogue of wind band sets or the inclusion of wind band sets on *Encore!* would be useful. A clearer knowledge of individual libraries' holdings could encourage and promote use of wind band sets which are presently borrowed very little in their local area. On the administrative side, I was consoled that CYM are using spreadsheets to issue their stock (and even paper forms). As with other libraries holding performance sets there is no technological quick fix for administering them. The checking of sets with many parts is labour-intensive and they throw up special material requirements. While it is possible to barcode or RFID more substantial vocal scores, thinner vocal and orchestral parts still need manual checking.

Concentrating on a few areas has excluded mention of many other fascinating talks I attended. I have not mentioned Claire Marsh's talk on Resource Discovery Systems discussing Leeds College of Music's experience of Worldcat Local and comparisons with Summon and Primo, nor the workshop on Monday morning run by Caroline Shaw from The British Library, cataloguing music in RDA.. Simon Wright from OUP gave two talks during the weekend, one on musical rights for stage works and the other a wonderfully researched talk on Percy Scholes and *The Oxford Companion to Music*, for which there were ten editions, nine of which were published in Scholes' lifetime. The talk gave examples of Scholes' strong views and prejudices and illustrated the huge influence of *The Oxford Companion to Music* on music appreciation over many years. Talks on specialist collections were given by Alison Hall on the Holst Birthplace Museum and Nick Clark on the Britten-Pears Foundation, with copious detail and interesting information. The lighter sides of the weekend shouldn't be overlooked either. These included optional visits on Saturday afternoon when I visited the Saltaire complex, spending time in the Early Music Shop and looking at David Hockney's iPad paintings and Saturday evening when we were treated to a lecture recital given by the Trio Literati.

In conclusion, I met my personal aims for the weekend and much more. Attending a IAML (UK & Irl) Annual Study Weekend is always a very positive experience that I would recommend to all members. I came away from it with renewed energy and enthusiasm for IAML and music librarianship and I was happy to be part of the celebrations of IAML (UK & Irl) at the beginning of its diamond jubilee year.

*Julie Crawle*

*University of the West of England, Bristol*

## **C O N F E R E N C E   F E E D B A C K**

There were many bursary holders this year and we will not be able to publish all reports in full. We would, however, like to thank all the sponsors on behalf of those who have received bursaries. A selection of highlights from reports and from (anonymous) feedback:

The conference programme this year included talks covering a wide range of areas, but also presentations that complemented each other, giving an in-depth coverage of particular topics. [...] This included two excellent musicological talks by Nick Clark of the Britten-Pears Foundation and Simon Wright (Oxford University Press). Nick Clark's talk presented the history of the library and archive collections of Benjamin Britten and Peter Pears in the Red House in Aldeburgh where they lived since 1957. Clark talked about the life of Britten in the Red House, his composition studio and his daily working routine, the library collection and how it was gradually formed primarily by Pears, and the extensive archive collection with materials dating back from Britten's childhood, including compositions and school reports, photographs, manuscripts, correspondence and other. The talk concluded with pictures of the new building project to house the new Archive centre of the Foundation, and the contents of the Archive through moving examples of the couple's everyday life, their correspondence, and video clips from performances, rehearsals and educational courses they gave. [...] As a cataloguer of special music collections I greatly enjoyed the RDA workshop (given by Caroline Shaw from the British Library) and found it very informative and useful, including the practical exercises that were given during the session with examples of RDA records.

*Loukia Drosopoulou*

I must begin by saying that I thoroughly enjoyed my second ASW. [...]The weather was magnificent! Since it had been very grey and horrid the preceding weeks, I'm very glad you all got to see Leeds in a better light. I managed to start the weekend by gate-crashing the public libraries seminar, which was excellent. [...] Sunday afternoon saw the AGM and prize presentations and two further talks: the first



by Alison Hall (Cheltenham) about her work with the Holst Birthplace Museum and the second by Simon Wright (with his scholarly hat on) about Percy Scholes and his *Oxford Companion to Music*. This was highly topical because Scholes was born in Headingley, Leeds! One of the most interesting things Wright shared was that Scholes was very prescient regarding new technology (i.e. the pianola, broadcasting and the gramophone), and its impact on how music would be appreciated in the future. A lovely drinks reception and conference dinner completed the day. [...] The final morning of the conference commenced with the third reports and information session; several attendees noted that this brought that total to 3.5 hours of exciting things happening within the sphere of IAML! [...] Richard Chesser (British Library) gave the closing remarks which underscored the many positive stories shared over the weekend and areas for collaboration with user groups like NODA and Making Music. I would agree and conclude my report by saying that I found the high quality presentations interesting and informative and the weekend very useful for networking. Thank you to the conference committee for the excellent planning, and to the MLT and The Staypar Trust for providing my bursary.  
*Megan Dyson, Leeds*



“I always leave the ASW full of inspiration and good ideas. It's really invigorating.”

“It was one of the best ASW's I've been on. The accommodation was superb, and the sessions were excellent - a high degree of relevance in all of them, and a considerable range and variety of subjects.”

“Lots of shorter sessions are perhaps better than a smaller number of longer sessions, as it gives a chance for more topics to be covered and is more stimulating. It was also a very good idea to have the session on Advocacy, where lots of people could contribute to the development of the plan.”

“Thank you for a very useful and informative weekend. I enjoyed the variety of presentations (directly related to professional issues like copyright and RDA and interesting research-based studies like the Britten-Pears and Scholes talks). The social times are useful for networking and the reports/information good to keep up with developments in the field. Keep up the good work!”

## ACADEMIC MUSIC LIBRARIANS' SEMINAR

On Wednesday 8<sup>th</sup> May 2013, 14 professionals representing the music collections of universities, conservatoires, and other higher education organisations across the UK met for their annual seminar, led by Geoff Thomason, Deputy Librarian of the Royal Northern College of Music, and hosted by Francis Firth, Faculty Librarian for Music at Birmingham City University's Birmingham Conservatoire. The theme for this year's seminar was Social Media, and although there may have been a few grumbles prior to the meeting, the presentations and following discussions gave proof to the emerging importance of social media within academic libraries, as well as the expectations by employers for academic librarians to actively engage with the various tools that are working their way into the fabric of the academic community.

Whilst Social Media took centre stage, the seminar opened with a presentation by Julie Crawley, Assistant Librarian at the University of the West of England, Bristol. Julie manages the George Budden Music Collection, which is jointly owned by various local authorities and is comprised of almost four and a half thousand vocal and instrumental (particularly wind band) score sets that serve approximately two thousand school children in the region. Inspired by Roger Taylor's talk on the Community and Youth Music Library presented at the recent Annual Study Weekend, Julie told her colleagues about the unique challenges of working part-time for a university library and managing a collection which is housed by the university, but which is used almost exclusively by the community.

Through perseverance, research, and a lot of off-the-clock work, Julie managed to secure the future of the George Budden Collection via a 32-page report that used evidence-based research and detailed procedures to argue the Collection's value for positive UWE publicity (as well as the potential negative publicity should they disappoint 2,000 school children), the value as a tool for engagement in the community, and the value as a recruiting mechanism to target prospective UWE students. Now that the Budden Collection's home is secure, the next thing on Julie's to-do list is to lobby for adequate staffing to manage the running of the collection, and to find a workable solution, compromise, or counter-suggestion to meet UWE's desire to have the collection on the University OPAC, and even set up for RFID. To this end, Julie's eager for suggestions, recommendations, and case studies from her colleagues who also manage score sets within a large library service.

One point that Julie was keen to highlight was the national perception of a decline in wind band set requests, which runs somewhat contrary to her own experience with the Budden Collection. Is this perception because there truly is less need, or because the sets need to be more visible? Geoff advised Julie and the group that

the possibility of opening Encore! to wind band sets is definitely one of the many Encore! related topics currently on the Branch's agenda.

From Julie's presentation and the resulting discussion, the seminar moved on to the featured theme of Social Networking. Charity Dove, Subject Librarian for Music at Cardiff University (and can I just say how strange it is to write about myself in the third person), gave a web-based run-through of her recent Information Literacy workshop for PhD students about raising their research profiles. In the seminar presentation "Enabling the Connected Researcher", Charity quickly talked about her own reluctant relationship with IT in general, her experiences with emerging library social media in the mid-naughties, and about her bewilderment regarding research support within a large organisation.

Charity then began the session walk-through, demonstrating various Cardiff distance learning tools useful to PhD students, including the Music Library's Virtual Learning Environment, where she had placed multiple examples for the students so that the IL session could focus on the broader themes of connected research. Charity's key objective in the session was to provide a holistic view of profile enhancement, stating that networking isn't a new concept, and even now does not need to rely entirely upon online resources. It was highlighted that it's important to manage the tools rather than to let them manage you, and to also be aware of all of the options for engagement, including your institution's own resources, rather than just following the latest brand trend.

The value of social networking for PhD students can range from breaking them out of their physical and/or research silos via a service like Twitter's weekly #phdchat, to building an online C.V. on LinkedIn, to preparing for the final thesis write-up through maintaining a process-orientated (rather than research update) blog, to soliciting feedback on papers and presentations on Academia.edu, and likewise feedback on compositions via SoundCloud. Employing time-saving tools like BufferApp (which allows the user to make several Twitter posts at once and then set them up for timed release) can help maintain the Google points gained by regular web updates without the user getting bogged down and tied to their technology. Charity closed with expressing her satisfaction in having a key discussion topic to draw in her mostly distance-learning PhD students, and in now having a defined research support role that fits neatly into her pre-existing remit.

Dr. Clemens Gresser, Deputy Head of Music at the University Library and the Pendlebury Library of Music, Cambridge University, continued the Social Networking theme with his presentation, "Blogging as social networking? Opportunities and challenges of MusiCB3". Thankfully, Clemens immediately addressed the most perplexing issue, and all attending the seminar now know that 'CB3' refers to the

postcode of the two music libraries at Cambridge.

MusiCB3 began in 2010 as an exercise to unite two separate teams who essentially provide very similar services to a shared user-base. It was initially hoped that the blog would serve as a vehicle for communication between the authors, rather than the more standard blog model which creates a communication bridge between the author and the audience. They have a team of 8 bloggers and attempt to follow the "serialist posting system" where they take turns to make entries. With the goal being one blog post per week, that should in theory mean that each person only needs to make one entry once every two months or so. Unfortunately, of the 8 regular bloggers, nearly 4/5 of the blog entries are made by just 4 people. Special announcements for things like exhibitions and important anniversaries also play a role and cannot always easily be tied to a specific date, thereby also disrupting the planned rotation system.

Although the blog was originally 'by the staff, for the staff', it has evolved into a worthy tool for engaging feedback from users and also for enticing new users to their website and other online information. Clemens highlighted the importance of "broadcasting" blog posts via Twitter and Facebook, as well as making sure that entries are made when there is sufficient time to write prompt and well-considered responses to any related comments that are subsequently posted by readers. Other key things to keep in mind are having a variety of engaging topics, and also maintaining a reliable frequency of posts. It is better to have a newsy, mundane, or even an "I don't have time to make a proper blog post today because I'm busy with '\_\_\_'" entry than to have no post at all. Clemens also pointed out the importance of keeping blog entries to a maximum of 500 words (less, if you're able to use pictures), and illustrated the usefulness of comparing statistics through built-in analytical functions for tools such as Facebook.

The final formal presentation of the seminar was provided by Dr. Karen McAulay, Music & Academic Services Librarian for the Royal Conservatoire of Scotland, titled "The Jungle Beat of the Tweet: Social Media and Music Library Networking". Due to ill health, Karen's talk was delivered in absentia by Geoff, reading out notes hastily emailed by Karen prior to the meeting. Karen's slideshow is available on her blog, Whittaker Live, as well as on Slideshare, and generated perhaps the most lively discussion of the afternoon through bringing together themes illustrated by Charity and Clemens, in addition to questions that arose in informal chats during the break.

Karen's presentation could well have been titled "Juggling the Jungle Beat..." as it discussed the different tools, personas, styles, objectives and audiences for the various hats of librarianship, research, joint research projects, personal life, professional development, job-seeking, etc. Like Clemens, Karen discussed the value

of analytical graphs and charts for identifying and then capitalising on topics that pique reader interest. The presentation also included a Who's Who list in terms of available social media tools, as well as recommendations on combining tools with each other and with support applications to enhance usability and visibility.

In the discussions that took place during and after Karen's presentation, it was discovered that there was a literal divide in the room between those who used social media and those who didn't (strangely, the invisible line ran vertically down the table and somehow everyone instinctively sat themselves on one side or the other accordingly). The things on which everyone agreed were 1) that the fastest and most reliable way to reach the majority of students is via announcements on Facebook and/or Twitter, 2) that there is increasing pressure being placed on staff from the top-down to maximise branding through online engagement, 3) that it is very difficult to manage the process of using these tools as they easily consume large quantities of time that's already at a premium, and 4) that not all social media tools are for everyone—on both the reader and the author ends.

Top tips that emerged from the presentations and discussions included seeking out useful guides on 'The Informed Research Project' (previously '23 Steps for CPD') at Huddersfield University, and matching up the appropriate tool to the appropriate author just as you would match up the appropriate tool to the appropriate audience. This latter refers to the fact that one person doesn't have to be in charge of all tools, but that an individual can try them out, and any that for whatever reason do not appeal, can then be farmed out to other staff members, to partner staff (is there an admin team that already has a social media presence to whom you could email periodic posts?), and even to eager (and well-monitored) student representatives. Geoff also pointed out to the group that the upcoming *Fontes* issue will contain a case study from Yale on social media use, which might have further examples and advice.

In addition to the formal presentations, there were also two informal discussions. The seminar opened with a brief discussion about the possibility of moving the Academic Seminar to run concurrently with the Public Library Seminar on Friday afternoon, just before the start of the Annual Study Weekend. Several people attending the seminar felt that there was value to having the seminar in the same relatively central location each year, at a time which may present fewer conflicts for those attending. The argument that it might increase attendance for both the seminar and the ASW, and that it might help keep down costs for those who usually attend both events helped sway the decision to experimentally trial the 2014 Academic Library Seminar on the Friday before Palm Sunday, and to then review and decide at that point whether to keep to the new model or return to the old. This is a tentative decision, and feedback to Geoff on this topic is most welcome.

Closing the seminar was the distribution of two handouts on emerging issues with Open Access. The first handout was an informal and personal summary of Open Access by Charity, which was drafted for the Executive Committee at the request of one of its members. The second handout was the Joint Statement on Open Access by the Learned Societies in the Humanities. If you would like to view either of these documents, please email Charity at [dovec@cf.ac.uk](mailto:dovec@cf.ac.uk). After summarising the contents of the handouts, Charity then made a general plea that perhaps a joint approach could be taken should academic music librarians be called upon to assemble information on journal publisher access policies. At present, it looks like the majority of the institutions represented at the seminar have either placed OA on a low priority for the moment in light of more pressing issues like supporting digital legal deposit, or the institutions are taking a centralised approach to OA. Sooner or later some aspect of OA will play a part for any institution or researcher who receives AHRC/RCUK funding, and quite possibly those who also plan to participate in the research exercise after REF 2014 as well, so please watch this space.

*Charity Dove, Cardiff University*

## U P D A T E S   A N D   D E V E L O P M E N T S

### ***News from (international) IAML:***

Recently there has been a discussion on the possible development of [a thematic catalogues wiki](#). The proposal and comments are available as a IAML [Forum](#) topic.

News and announcements on the [IAML webpage](#) are now frequently updated.

### ***Online resources:***

[GluckWV-online](#): as part of the Gluck-Gesamtausgabe (GGA - the complete edition of the works of Christoph Willibald Gluck) an online catalogue of works is now freely available.

The [Elgar Society](#) has launched Journal Archives On-Line, where back issues of the journal are available online and free of charge. Strongly recommended for anyone interested in Elgar!

**UK developments:**

The Music Publishers' Association has recently published a revised [Code of Fair Practice](#). The T&C committee has asked for feedback on the IAML (UK & Irl) discussion list.

Ceri Mann is now able to make amendments to the [Encore](#) database.

Work is under way to develop a distributed national collection of Scotland's sound heritage. The [Scottish sound archive](#) will bring together sound collections relating to Scotland held in a variety of organisations.

**P R I Z E W I N N E R S A N D A W A R D S**

**Oldman prizewiner 2012 (2011 imprints)** : Milnes, John (ed.). Musical instruments in the Ashmolean Museum: the complete collection. Berkhamstead: Oxford Musical Instrument Publications LLP, 2011. ISBN 9780956767905

**E.T. Bryant award:**

Guidance to help date printed music scores by Catherine Small.

MSc dissertation, University of Strathclyde.

This dissertation focuses on methods for dating late 18th and early 19th century printed editions.



Ros Edwards (Chair of the Bryant Prize Committee) and Catherine Small

## PEOPLE AND PLACES

### ***Work experience with a musical twist! - The Crookes working in Sheffield's Central Library***

A couple of months ago we were approached by a local magazine with an idea involving The Crookes, a local band, working in the library. We liked the idea of highlighting the library in a different way and also focusing on our current issues. We also knew that these guys were fans of books and libraries (we hosted them for a Get it Loud in Libraries gig a few years ago) so we arranged a “work experience” session for them.

So, on the morning of 4<sup>th</sup> April I met with three members of the band, (Dan, George and Tom) along with Rob from Exposed magazine and Georgina their photographer and we let them loose in the lending library to do some floor-walking, shelving and showing them some behind the scenes work. I also asked one of them to put together a playlist from our CD stock that we could use in the library that day.

They were really enthusiastic! George (the lead singer) was particularly good with the customers and really got involved. Tom was shelving some CDs and Dan did a great job on the playlist which is highlighted on the library blog and also on the music & film pages on our [website](#).

The playlist is great as Dan has highlighted his favourite tracks and also divided it into the “pre-gig” side and the “sleeping in the van” side.

Before the band headed off for their tour, we gave them our own tour of the library. We showed them the basement store, including one of the strong rooms, finishing up with a visit to local studies to look at some of the vinyl they have featuring local musicians.

The band donated us copies of their CDs and we’re using the article as a way of





reaching out to local bands, encouraging them to do the same.

We also got some great photos of the band in the library, showcasing some of our stock and our beautiful building.

The resulting article was published in the May issue of Exposed (page 18) which can be found on their [website](#).

*Sarah Hogan, Sheffield Libraries*

### **News from the Surrey Performing Arts Library**

Rebecca Nye of the Yorkshire Music Library spent a day with us in January, observing and discussing the way we operate our performance sets service.

Secondary school music teachers attended a seminar on choral singing at the library at the end of February and heard all about the choral resources of the library. It is hoped this is the first of many seminars to be held as part of the Vocal Strategy written for Surrey Arts.

Another capacity audience came to a talk in March given by the well-known countertenor, James Bowman who lives in Surrey. In addition to playing many musical excerpts, he talked a lot about how Benjamin Britten helped launch his career and his illustrious career in general.

The library was visited in March by library staff from the Rose Bruford College of Theatre & Performance in Sidcup. They were given a tour and talk about the library, and were also very keen to talk about the operational side of the library. They are hoping to start making their materials available on interlibrary loan and were very impressed by the library.

The National Trust is planning to reopen Leith Hill Place close to Dorking on 26 July 2013. This is the house where Vaughan Williams spent a lot of his childhood, and he later inherited it and donated it to the National Trust. Peter and Ellie went to an information evening at the house in May and it is hoped that the library may provide some materials for an exhibition.

Peter Baxter took over as President of IAML(UK & Irl) from Richard Chesser on 8 April at the Annual Study Weekend in Leeds.

The Making Music Kirby Collection Steering Group met in April to select the stock that is going to be added this autumn. The stock that has been bought

has either been replacements for worn out copies or music that is in short supply throughout the country. There is a dedicated web page on the library's website and the Making Music website, which also includes a list of the sets.

Peter won a year's subscription to the Alexander Street Press online resource Classical Music in Video at the ASW and this is now available on the Surrey Libraries website.

Our Rhymetimes have become really popular and a bouncing success.

*Peter Baxter, Surrey Performing Arts Library*

### ***Britten at the British Library***

Benjamin Britten's centenary is celebrated this year at the British Library with an exhibition and a series of associated events.

*Exhibition: Poetry in Sound: The Music of Benjamin Britten (1913-1976)*  
Folio Society Gallery, 31 May - 15 September 2013 (free of charge)

The exhibition explores the poetic and literary influences on Britten's distinctive musical sound world, including his creative collaboration with W.H. Auden and his settings of texts by such authors as William Blake, Wilfred Owen, Alfred Lord Tennyson, and William Shakespeare. Alongside the manuscripts of some of Britten's compositions, the exhibition will feature photographs, concert programmes, films, and hitherto unpublished recordings of his music. It will also include a new App based on *The Young Person's Guide to the Orchestra* developed by the Britten-Pears Foundation in collaboration with the Royal Northern College of Music.

Further details on the [exhibition](#) and on [associated events](#) are available on the webpages.

*Rupert Ridgewell, British Library*

### ***News from National Library of Scotland***

An introductory [video](#) about the NLS Music Collections has gone live on YouTube. It gives an overview on the collections, presents our online full text music and provides a case study with live music demonstrating four different versions of a Scottish tune including its famous Haydn arrangement.

*Almut Boehme, National Library of Scotland*

### **Cambridge University IAML (Uk & Irl) Anniversary exhibition**

The latest in our series of [music corridor exhibitions](#) has been specially dedicated to celebrate the IAML (UK & Irl) anniversary. You can find out more about this in our [blog](#). The exhibition will run until August 31.

*Anna Pensaert, University of Cambridge*

The world of music library **blogs** is growing. A new addition is the [Jerwood Library](#) blog.

*Claire Kidwell, Jerwood Library of the Performing Arts*

During our anniversary year we are also **looking forward to**:

The opening of the Archive Centre at the Britten-Pears Foundation in June.

The re-opening of the Music Library in Birmingham in September.

The official launch of the Encyclopaedia of Music in Ireland in October in Dublin.

The re-opening of the Manchester Central Library, including the Henry Watson Music Library in spring 2014.

“Badged” official IAML (UK & Irl) anniversary events will take place and a Brio-Bumper Jubilee issue is in preparation.



**Congratulations** to Karen McAulay on her [booklaunch](#).

**Goodbye and our best wishes to Lizz Wells**, who is leaving the Barbican Music Library after 22 years and to **Cara Lewis** who is leaving Herefordshire Music Services after 9 years.

It is with sadness that we say farewell to [Peter Hinchcliffe](#), who past away in March. He was a very valued music librarian who will be remembered by many of us.

## DIARY AND EVENTS



2013-2014 is the IAML (UK & Irl) Diamond Jubilee year. Updates and reports on events will be posted on the website, the mailing list and of course in the IAML (UK & Irl) Newsletter.

For updates and more information on courses, visits and presentations, please contact the head of the courses and education committee, Geoff Thomason.

19 June 2013

Success with music interlibrary loans, Bournemouth.

28 July –2 August  
2013

IAML Conference, [Vienna](#).

June-October

*Jubilee exhibition:*

IAML Exhibition – Cambridge University Library,  
Cambridge

*Jubilee talks:*

Surrey Performing Arts Library, Dorking

Grove Talk – Royal College of Music, London

22 October 2013

Jubilee Celebratory Party – Foundling Museum, London

## EXEC BRIEFING

**Advocacy** has become a key feature of our Exec meetings. Pam Thompson is doing sterling work in getting everything going and is the key person to contact if you have any questions or ideas. There was an excellent advocacy session at the ASW. Key areas the committee are working on include: website, strategic plan, branding & merchandise and brochure and it is this brochure, (or **booklet**) we would like to draw your attention to. Peter already mentioned it in his article on the Jubilee and Pam has circulated an appeal for photos on the list. For those who have not yet seen this, here is a description of we are looking for:

- ◇ Is there a photo of your library, inside or out?
- ◇ If the music library is part of a bigger library, a photo of the bigger library might be useful.
- ◇ Do you have a photo of some special activity/event in your library?
- ◇ Do you have a photo showing staff or users (especially users enjoying themselves!)?
- ◇ Do you have a photo of a planned library, not yet open?
- ◇ Is a new library about to open? Can you take photos of the opening?

Please make sure that the photo can be used and re-used without breach of copyright. **If you don't have a photo, why not take one to celebrate NOW!** We will offer **prizes** for the best photos we can use. If we are inundated with photos, so much the better. We'll make sure that they are all archived as a record of the branch, even if we have so many that we can't use them all. We have set up a Flickr account to receive the pictures.



Since the AGM in Leeds, members of Exec, committees and working groups have been appointed and all memberships have been confirmed for this year. We would like to welcome all new members and say a big thank you to everyone who has contributed to IAML (Uk & Irl) over the past year.



Exec is currently investigating the options of extending the e-archive and develop this to include an e-library. Future directions are being explored so watch this space.