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EDITORIAL

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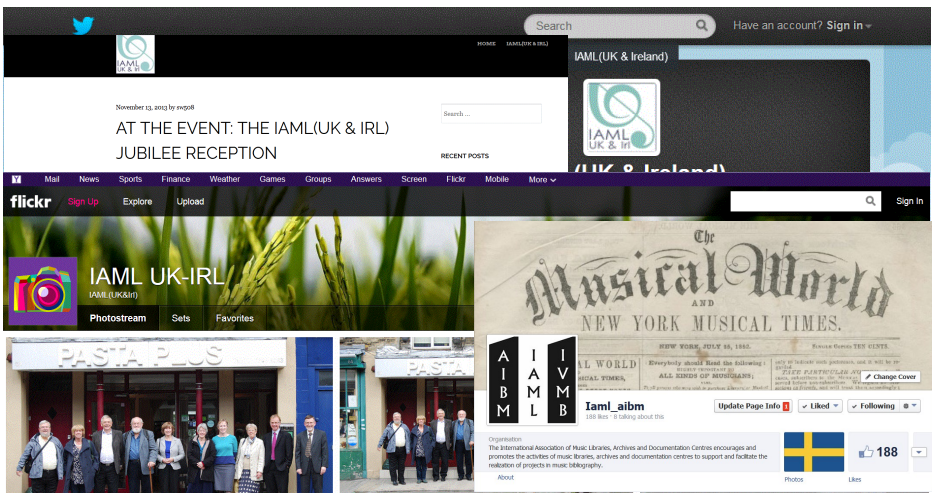
This issue starts with paying some well deserved attention to the National Music Libraries Day, which took place on the National Libraries Day in February.

We have received eight reports from [MLT bursary holders](#) about the Annual Study Weekend in Cambridge and they were all equally fascinating. For the Newsletter I have made a selection of four representing different sectors and including a student report.

Happy reading!

Anna Pensaert

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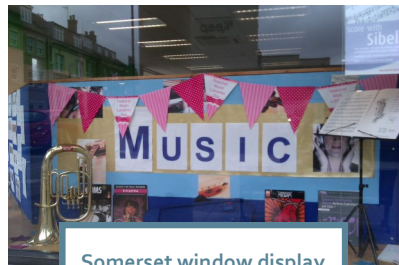
NATIONAL MUSIC LIBRARIES DAY

PRESIDENT'S REPORT

I know a lot of you organised events and activities on the day. However, I don't have all the details, so I thought it might be best if this *Newsletter* contained the inspirational article by Barry Meehan about what happened at Bournemouth Library.

I also wanted to mention that:

- Mandy Winter and her team in Somerset put up a window display. They also had children making music instruments from scrap and using them for some rhymes and songs in the morning. In the afternoon there was a performance by local jazz/blues musician Julie Dunn.
- Oxford University Press posted an article on their blog entitled ['A day in the life of the Music Hire Library'](#)



Lots of people tweeted about what was happening.

I am putting together a small team to start planning next year's activities and I'm hoping the day will make an even bigger splash on Saturday, 7 February 2015.

Peter Baxter, President (IAML & Irl)



BOURNEMOUTH CELEBRATES

NATIONAL MUSIC LIBRARIES DAY IN STYLE



Saturday 8th February
Bournemouth Library

To celebrate the first *National Music Libraries Day* Bournemouth Music Library put together a programme of events which lasted the whole day. I worked closely with my operations manager Carolyn Butterworth in the planning and promotion, and with our management support officer Simon Reynolds in the production of the publicity. He had the inspired (if not officially recognised) idea of using the National Libraries Day logo and adding a matching blue globe to the right of it with *National Music Libraries Day* incorporated in the same font and style. Perhaps next year this could be adopted or an original logo commissioned to support the marketing of this day. We always felt that the success of the day would depend on the publicity and how far we were able to promote it so that we could reach beyond our regular clientele and ensure that our efforts were worthwhile. Whilst there was room for improvement next time, our publicity, which included local venues, newspapers, social media and radio, paid off and we had a good attendance throughout the day. The weather was another concern, since the forecast had been very poor, but in the event we were lucky since it remained dry albeit rather windy.

The music library has a *Clavinova* electric piano which is available

for anyone to play. Anthony Wilkinson, one of our regulars, played a medley of piano music which eased us into the day and set a warm and relaxing atmosphere. The first participatory event was a 1940s Social Dance session, courtesy of *Pavilion Dance South West* which is based in Bournemouth on the sea front. The music library includes a dance section so it was entirely appropriate that we featured a dance event as part of our programme. Ruby Adams, a class leader, together with three members of her class, gave an excellent dance demonstration before everyone else was encouraged to join in with a few steps. I'm glad to report that most people did, including a couple of the staff. We are grateful to Ruby, her class members, and to Pavilion Dance for enabling this entertaining event to take place, and I understand that several people have since joined their dance classes as a result.



Demonstration by the 1940s Social Dance Class, courtesy of Pavilion Dance South West



The 1940s Social Dance class – now it's time for everyone to have a go!

This was followed by a performance of Mozart and Haydn by *The Merry Widows Quartet*, an amateur group of friends who chose the name especially for the day. They were expecting to provide background music in the library with perhaps a few interested onlookers, but in the event they attracted a large and eager audience for whom we provided insufficient seating. Extra seats were drafted into the performance area before their performance commenced and others were standing and listening attentively around the balcony.

Whilst the quartet was playing, numbers were swelling in the library as members of the Bournemouth Symphony Chorus arrived and by

12 noon they had scattered to two different parts of the library. Suddenly the start of the *Hallelujah Chorus* sounded forth from one end, to be joined by singers from the other, with members of the public also joining in. Both groups then slowly processed towards each other and came together as they reached the climax of the piece. By this time the library was all a buzz with excitement from this extraordinary event. We had originally intended to perform the chorus again immediately outside the library, but the unpredictable nature of the weather meant that the library foyer was chosen instead. Bemused members of the public came and went and others joined in or simply watched with interest. We are grateful to the many members of the Symphony Chorus who took the lead in our flashmob event.

Next to perform were members of the Bournemouth Symphony Youth Chorus. They performed pieces from Britten's *Friday Afternoons* and provided a soothing and refreshing contrast to the flashmob which preceded it. There was then a short break before *Windbreaks*, a wind

band based in Boscombe and consisting of both young and old members, entertained us with music including Elgar and Elton John. This was followed by performances by Mike Bryan on trombone and Brenda Clerici on flute, both members of the *Bournemouth Philharmonic Society*. They were excellent as well as entertaining, and were ably accompanied by Phil Williams

who also provided two piano solos. They all came together in the final piece which demonstrated that, however unlikely, flute and trombone make a satisfying combination.



The second rendition of the Hallelujah Chorus in the foyer of Bournemouth Library, led by members of the Bournemouth Symphony Chorus.

The final musical treat was provided by Isabelle Atkinson and Polly Bartlett, both members of the *Wessex Youth Orchestra* and both accompanied by their dads. Isabelle sang a Mozart aria and several songs whilst Polly performed music for recorder and oboe. Both showed astonishing ability and confidence which betrayed their years and brought our day to a fitting conclusion. We are very grateful to all

the performers who gave of their time freely, and were pleased to give them an opportunity to perform in a relaxed and friendly public space. Some people stayed all day to enjoy the performances, and we felt it was certainly worthwhile and worth the effort involved.



The Bournemouth Symphony Youth Chorus perform Britten.



Wind breaks perform in Bournemouth Library.

In addition to these events we had a two for one offer on music CDs and music DVDs which resulted in greater interest than would normally be the case, and we also ran a music quiz which included a combination of local and more general questions of varying levels of difficulty. For this we were able to obtain several prizes including tickets to see a Bournemouth Symphony Orchestra concert, a Bournemouth Chamber Music Society concert, a live screening of the Bolshoi Ballet, and taster dance classes at Pavilion Dance. We are grateful to all these organisations for donating these worthwhile prizes. There were displays providing information on the history of the music library and showcasing some of our resources including our electronic resources. There was also an opportunity for anyone who was interested to see a demonstration of these resources, including the Sibelius music notation software which is also available to use in the library.

Bournemouth is fortunate in still possessing one of the largest and most responsive music libraries in the south. It provides information and resources to individuals and groups both locally and nationally. During National Music Libraries Day we wanted to increase awareness of what the music library does and what it provides, and in addition to providing an enjoyable and well attended day we believe that our programme of events achieved this.

Barry Meehan, Bournemouth

ASW REPORTS

MLT BURSARY AWARD WINNERS

CAMBRIDGE, 11-13 APRIL 2014

I have always looked forward to the Association's Annual Study Weekend because the event consistently offers an excellent mix of academic papers, professional updates and a great opportunity to meet old friends and make new ones. This year I was fortunate to get the chance to attend the event in its entirety as Bursary winner courtesy of the Music Libraries Trust.

Fitzwilliam College, Cambridge was this year's wonderful venue. The accommodation and the catering arrangements were excellent. Check in formalities were trouble free and I had some time to freshen up and get ready for the opening evening's events. The weather was kind to us too for those of us who relished a chance to take a walk or to look at the many sights of Cambridge. One immediately thinks of the great King's College Chapel facade which is beamed into our living rooms every Christmas Eve announcing *Carols from King's*. Networking and meeting up with friends past and present is an important element of the attraction of the ASW and the dining room setting was more than conducive to both those activities. I arrived towards evening – just in time for dinner. I immediately was presented with that most handsome of dilemmas – who to sit with first to catch up.

The week-end programme promised a variety of experiences of equal appeal to the fresher and the experienced practitioner. My favourite slots were the Music Hub presentation on Friday night and the Sunday morning update on Copyright developments. There were also informative presentations on musical life in Cambridge, on the Jazz Archive, on the life of Henry Watson and a really touching labour of love presentation from David Fanshawe's widow, who spoke about his life and work.

Because my background has been almost exclusively public librar-

ies to date, I was looking forward to the Saturday morning tour of Cambridge Central Library, but I might not have been alone in feeling a little downcast on what we were told about current user trends relating to the Cambridgeshire service. I have no doubt it mirrors much of what is happening in many services. It brought back uncomfortable memories for some of us no doubt. Personally speaking my heart used drop every time our guide began to peer down at his clipboard to quote some of the unpalatable statistics. I used to think to myself “what is he going to say next?” We might have had a lively discussion on acquisition matters but neither the time nor setting were appropriate, to my mind. However it was good to get out and see other libraries and I thought it provided a good mix with the usual format of reports and information sessions. Cambridge central Library is a good example of what a contemporary library service attempts to do.

The Quick fire rounds on Saturday afternoon was another very exciting innovation. Hot topics were covered by people with a track record in the particular topic and there was enough time for the other participants to contribute. I also thought watching the clock provided a good incentive for us to be concise, a skill which all interviewers like to see in evidence nowadays. This is something I'd like to see used in all future ASWs.

In addition to the venue another wonderful feature for me this year was the musical entertainment on the Friday and Saturday nights – it lifted spirits and reminded us of why we do what we do in the world of music libraries. I enjoyed particularly the Erasmus Choir on the Saturday evening and its repertoire reminded of where we were – in case we needed reminding of course.

Sunday morning, Palm Sunday as the Programme reminded us, saw another series of very informative presentations from both visiting academics and people working in music libraries. I found it extremely satisfying to hear from representatives of the two central London public library services which continue to have substantial music collections. The update from the Barbican Music Library gave a taste of what we should be doing to make our collections relevant to the community we continue to serve. The presentation from Westminster Music Library contained practical advice on how to get grants – what some of us might think of as getting blood out of a

stone, but with planning and persistence as the Westminster experience showed with its *Behind the Lines* project, can bring results.

Another eagerly awaited presentation on my part was the update on Copyright developments. Again I was not disappointed – the level of detail was amazing. In Copyright terms, following the Hargreaves recommendations, we do indeed live in interesting times. The speaker received prolonged applause that was indeed deserved.

I would like to add my thanks to the members of the Conference Committee for their efforts to ensure all our comforts were seen to and to the MLT without whose financial support this year I would not have been able to attend the full event.

Thank you to all.

Tom Kearns, London



Through word of mouth I'd already heard about the Annual Study Weekend long before my course director at City University announced it, so I jumped at the chance to apply for a bursary to attend. It would be the perfect opportunity to find out more about a career that really interests me. I enjoyed the weekend a lot and was amazed at how much the organisers managed to pack in. The broad range of talks and people attending made for a really interesting weekend. And the wonderful concerts and beautiful setting made it all the more memorable. In my report I will try and give an idea of what interested me most and any other impressions that reflect my experience of the event.

Friday

As I wanted to get a broad picture of issues across public and academic libraries, I attended the first half of the academic library seminar and the second half of the public library seminar on Friday afternoon. The academic library seminar's focus was on the special characteristics of conservatoire music libraries. In conservatoires, I learnt that students may well be beginners in research skills and/or more interested in performance than research. Different solutions were proposed for how to go about tackling this. Karen McAulay, librarian



at the Royal Scottish Conservatoire, talked about a course she'd done that could feed into information literacy training: 'The Teaching Artist'. She told us about some of the theories she'd been studying, including flipped learning, cognitive scaffolding and constructive alignment. I was particularly intrigued by the concept of flipped learning, which involves students learning new concepts at home using video tutorials and then doing exercises to test their understanding with their teacher – i.e. 'flipping' the normal lecture followed by homework routine. Geoff Thomason from the Royal Northern College of Music also spoke about his exercise for new post-grads, which involves splitting them into three groups to compare the effectiveness of print resources, Google and Wikipedia and databases for a set of research questions. He stressed the importance of seeing the advantages and disadvantages of each set of resources rather than favouring or ruling out a particular resource based on preconceptions such as 'Google is bad'.

Charity Dove's talk on open access gave me a better understanding of the practical significance of funders' policies for libraries. The fact that by REF 2020 all research may have to be open access brought home the need to educate researchers about this complex field. Libraries' limited ability to pay for funders' preferred model of depositing research – 'gold' – also raised interesting questions.

The public library seminar focused on declining CD issues and stock across local authorities. According to CIPFA statistics, in 2013 twelve libraries had no CDs at all. Yet librarians from Hackney Central Library were able to counter this bleak picture by telling us more about their highly popular CD service. The key to their success has apparently been to take on selection of stock themselves, drawing on staff's knowledge of music and local communities' tastes, and to try and make the library more like a record shop by arranging CDs by genre. They were optimistic about libraries' potential to revive CD issues and stressed libraries' USPs – attractively displayed stock that has been curated by a trusted source and can be easily browsed.

The reports and information sessions gave me a lightning introduction to some of the work being done by libraries, database providers, cataloguers and more. I thought the ACO Music Data Analysis report gave some interesting examples of how chart and world events data

can be used to analyse pop and contemporary Western music. The Bodleian library gave an account of their digitisation of map and music card catalogues, including a useful insight into the technical procedures behind this process. And we heard about the new websites for the Cecilia and Concert Programmes Project databases to be launched later this year. I particularly liked the maps feature of the CPP website. Finally, the information about IAML's Erasmus programme really interested me as I'd be keen to do an international exchange in the future.

Saturday

The visit to the Pendlebury library on Saturday morning was a great chance to learn more about working in a faculty library. We heard about the mathematician, mountain climber and music lover, Richard Pendlebury, who was a don at Cambridge and amassed a large collection of musical scores. This collection was left to Cambridge when he died in 1902, bringing about the opening of the faculty library. It was interesting to hear that the library issues books for eight weeks at a time during term time. This is apparently helpful to busy students but can be challenging for the library at the end of term when books are all returned at the same time. The library building is lovely – light and high-ceilinged. Having the University Library nearby must also be useful.

Digital music trends were explored by Richard Chesser and Andra Patterson from the British Library. Firstly, we heard about the Transforming Musicology project which is investigating the influence of digital technologies on the study of music. Further research on this project lead me to the Transforming Musicology blog where I was particularly interested to find out about initiatives to promote discussion of music on social media that could then be mined for musicological insights.

Moving on to big data, we were invited to think of research questions that could make use of big data, for example 'How did music travel across boundaries?' or 'How did music form into canons?'. Subsequently I found out that Queen Mary University London and others are developing tools for mining large music collections. Examples of how these tools can be used for musicological research will be made available to the general public, which should help us to evaluate the

impact of big data on musicology. For the moment its potential benefits to researchers and the music industry seem to be facilitating analysis of broader trends and a more quantitative approach to research.

Digital sheet music is now subject to legal deposit and we found out about some of the challenges of this new regulation for the British Library. For example, digital sheet music tends to be published in 'bundles' of files – e.g. parts, score and recording – making up one piece of music. As a result, data models are needed to help organise the metadata for each piece of music. I was interested in the work still to be done on cataloguing digital sheet music, including investigating whether a different standard to that used for printed sheet music is needed.

Susi Woodhouse's talk on the Black Bear Music Club showed how concert programmes could be used to learn more about musical culture. We learnt more about the musicians who came together to give concerts at the Black Bear inn in Cambridge at the turn of the 18th century and even had a go at singing a glee – a type of part song that was popular at the time. It was great to find out more about musical life in Cambridge, including Haydn's impressions of the city and some lovely illustrations. It seems that Haydn and Handel were favourites of Cambridge audiences, although lots of other composers were also performed.

I liked the quick-fire rounds – the speakers managed to pack a huge amount into ten minutes and I thought it was a good way of breaking up the longer presentations. Sitting in small circles somehow encouraged more participation from people too. I went to two talks which focused on how libraries and users can work together – 'Developing an active friends group' lead by Peter Baxter and 'Forging partnerships with music societies' lead by Graham Muncy. It was interesting to see the amount of work that goes into the organisation of the Surrey Performing Arts Library's friends group, mainly into the organisation of events. The support and raised awareness that a friends group can get for a library must make it all worthwhile though. Helen Mason's mini-session on the importance of learner development was also full of interesting ideas. I liked the idea of timing the library induction with students' first assignment rather than their first week of term. Keeping the sessions focused and avoiding information over-

load were also good tips.

The dinner on Saturday evening was a highlight of the weekend for me. It was great to have the chance to relax after all the talks and meet people over drinks and dinner. Over dinner I met fellow Library Science students at Trinity College Dublin and Aberystwyth University and it was good to swap notes with them about their courses. We got some tips from Roy Stanley on looking for jobs as music librarians – essentially, if you don't get your dream job first time round, try something else first – and heard the fascinating story of the late Irish composer Ina Boyle whose works have featured in an exhibition at Trinity College Dublin's library. The concert by the Erasmus choir was wonderful. And my buddy Ros very kindly bought me a drink in the college bar afterwards. From the beautiful weather to the delicious meal to the excellent company it was definitely an evening to remember.

Sunday

My buddy for the weekend was Ros Edwards and it was really interesting to hear about her job at the Henry Watson Music Library in Manchester over the weekend. Newly reopened, as well as its large collection of books and music, it also now boasts a drum kit, pianos and a mixing deck, which are proving very popular. Ros's account of the life of Henry Watson (1846-1911) told of his early life working in various small music businesses and teaching himself the piano through to the setting up of his own business to becoming a professor at the Royal Northern College of Music. His large collection of music and instruments was eventually left to Manchester, hence the library being named after him. It was an inspiring tale of determination to succeed and to help others do the same by leaving his collections to a public library.

I was really inspired by the work of the Westminster and Barbican music libraries and the outreach work of the National Jazz Archive. Having taught in schools, I'm particularly interested in educational work and how libraries can find creative ways to engage users. Westminster Music Library's Behind the Lines project is a year-long programme of workshops for everyone from school children to adults to families. It is delivered by Westminster Music Library and the Royal Philharmonic Orchestra and celebrates the music and composers

of World War One. Ruth Walters and Ruth Currie gave lots of useful advice on putting together a funding bid, recruiting an advisory board and finding sponsors. It sounded like a huge amount of work went into it. However, we were treated to a slideshow of photos from the project showing highlights from the workshops with musicians from the RPO and everyone looked like they were having a fantastic time. As Ruth Currie, pointed out, libraries have so much to offer educational projects as they can provide space, staff, their collections etc. Similarly, the Barbican Music Library's exhibitions and People's Piano Project show how inventive public libraries can be when it comes to making use of their space and collections. It sounds like the collaboration with the National Jazz Archive for the Golden Age of British Popular Music exhibition was particularly successful.

The presentation on copyright reform in 2014 was a really clear and useful introduction to the topic and Claire Kidwell's slides will make a very good reference tool.

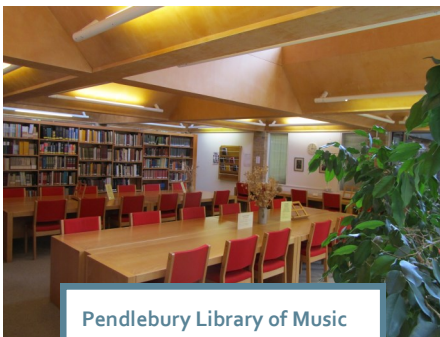
All in all, I enjoyed my first ASW a lot and hope very much to be able to come again in the future. It gave me the chance to find out more about music librarianship and hear some very interesting talks. I met lots of people and enjoyed the social side of the weekend very much. The concerts by Francis Knights and the Erasmus Choir were wonderful. I am very grateful to the Staypar Trust for giving me a bursary to attend and to everyone at the ASW who made such an effort to make me feel welcome, particularly my buddy, Ros Edwards. Thanks to the ASW, I have got a clearer idea of what interests me about music librarianship and where I think my strengths might lie in terms of future careers. I have also got ideas for potential dissertation topics and foreign exchanges and gained some valuable contacts. I would definitely recommend the ASW to other students and will be sharing parts of this report with them on my blog.

Isobel Ramsden, City University London

I was delighted to have been awarded a Music Libraries Trust bursary towards the costs of attending my first Annual Study Weekend, held at [Fitzwilliam College](#) in my hometown of Cambridge, and am grateful to the sponsors Academic Rights Press, Oxford University Press and The Staypar Charitable Trust for making this possible. I was hoping to broaden my knowledge of music librarianship, to gain an awareness of what colleagues are doing around the country and to learn more about special collections.

On a sunny Friday lunchtime I arrived at Fitzwilliam College walking through the gardens to the conference venue. The academic librarians' seminar I attended on Friday afternoon gave me a snapshot of what was happening around the country and I enjoyed Geoff Thomason's presentation challenging the commonly-held belief that Google and Wikipedia are bad compared to academic resources. Later, Matthew Gunn gave an entertaining and informative account of [Music Hubs](#), which were established to deliver the National Plan for Music Education and how the Cambridgeshire model differs to some of the others. After dinner, we adjourned to the beautifully appointed Fitzwilliam Chapel, which sits at the heart of the college, for a virtuoso recital by Francis Knight, Director of Music. He played selections from the [Fitzwilliam Virginal Book](#), the original of which can be seen in the Fitzwilliam Museum, showcasing his skills at the harpsichord and organ.

Saturday morning was spent at the library where I work, the [Pendlebury Library of Music](#) at the Faculty of Music, University of Cambridge. My colleague and I gave a tour of the library and the collections to a group of conference delegates, with lots of interesting questions and discussion about the day-to-day running of a Faculty library, and services for undergraduates. Talking with colleagues in a smaller group setting also made it easier for people to ask each other questions without being intimidated in a larger gathering.



Pendlebury Library of Music
Reading Room

The Saturday sessions provided some useful updates on [Encore!](#), with reports of additional funding being used to enable location and holding information to be edited, and a personal account of writing for pop music culture by Barney Hoskyn. I was interested to hear Richard Chesser and Andra Patterson talk about digital music trends at the British Library. The successful digitisation of Benjamin Britten scores in his Centenary year, where permission was sought by the British Library from the publishers and was granted – unusual for music that is still in copyright – just goes to prove that you have nothing to lose by asking!

The introduction of the “Quick-fire Rounds” was a bit like speed dating - with 6 different areas of the conference hall giving simultaneous 10-minute presentations. Choose three and swap when the buzzer sounds! I particularly enjoyed Charity Dove’s ideas for extending user engagement in Cardiff University Music Library including awarding a student Library User of the Year, and producing a bookmark with details of the library staff and who deals with what on it.

This was followed by a presentation about the [National Jazz Archive](#), by Sam Fieldhouse and Jo Blyton. I had not heard of this resource before and found it fascinating to see what the archive holds. Founded in 1988, it is a written and printed archive for Jazz. They do not collect sound recordings – a job already done well by the National Sound Archive at the British Library. Instead they collect posters, programmes, tickets, autographs, photos, music magazines, books, flyers, press cuttings. This talk was particularly pertinent as in 2008 the Pendlebury Library of Music received a legacy of over 1000 items from a Cambridge academic who was an avid jazz collector, comprising CDs, LPs, 78s, tapes and photographs. These have proved an invaluable resource to our undergraduate students studying the jazz module, and my increased knowledge of the National Jazz Archive will be something I can share on our [MusiCB3](#) blog.

After a reception sponsored by Cramer Music, the Annual Dinner was served, followed by entertainment from the [Erasmus Choir](#), including some communal singing of catches led admirably by Will Hale from Cambridge University Library.

Sunday morning started bright and early with Richard Jones’ talk on

The People's Piano Project and exhibitions at the [Barbican Music Library](#). He gave an entertaining and informative talk on the varied use of their enviable exhibition space, and how a well-timed and researched exhibition can raise the profile of the library and showcased the recent exhibition featuring the National Jazz Archive.

Claire Kidwell's presentation bringing us up to speed with copyright legislation and its implications for libraries and their users, was one of the most eagerly awaited sessions of the weekend. It was very useful to have such a thorough dissection of the law, which can be confusing at the best of times, and Claire gave us all some useful pointers of the legislation which will come into force in 2014. This is definitely an area I will be investigating in more detail, so that I will be more confident in telling our students what they can and can't do.

The final presentation of the study weekend was given by Ruth Walters of Westminster Music Library and Ruth Currie of the Royal Philharmonic Orchestra (RPO) and looked at the process of making a successful grant application to the Arts Council and how it enabled the library to host a "[Behind the Lines](#)" programme of music and events relating to the First World War. We were guided step-by-step through the (sometimes tortuous) steps to gaining funding and a truly inspiring slideshow of the events, enjoyment and commitment of the participants of all ages was played out as a backdrop to the presentation.

For a first-timer at such a study weekend, I came away amazed at the range of activities going on in music libraries and the innovative practices and promotions of collections. The weekend was packed full of information, but with enough breaks to enjoy chatting to people and making new professional contacts. I definitely feel I have gained in my professional knowledge and have come away with lots of new ideas to follow up.

Helen Snelling, Pendlebury Library of Music, Cambridge

I found my third ASW equally as rewarding as the previous two and am grateful once again to the Music Libraries Trust for enabling me to attend. This year I attended the Academic Music Librarians' Seminar on Friday afternoon since it was relevant to my work in a school library. Though the session was aimed at the conservatoire and HE sectors, it was still pertinent and interesting. Karen McAulay (Royal Conservatoire of Scotland) gave a talk about a short course she is taking called 'The Teaching Artist'. This was enlightening on many levels and everyone enjoyed learning the latest education buzzwords like 'backwash' and 'scaffolding'. I hope to have a look at the books she mentioned as I am currently embarking on designing some information literacy skills training at school. Emma Greenwood (Trinity Laban) shared about using special collections to support research. As a historical performance nerd, this made total sense to me but it seems that getting non-HiP lecturers to utilise library resources is more difficult. This thread was picked up in other talks and during the round table discussion. Conservatoire librarians highlighted the difficulty with instrumental tutors who are part time and less available and think library resources are the same as they were 20 years ago when they were studying. Geoff Thomason's (RNCM) presentation was another useful one and I will definitely try to incorporate some of his research skills teaching methods into my work such as splitting students into three groups, each of whom uses only a certain resource type to answer a research question.

The ASW proper started off with a lovely reception and the exhibitor's presentations. I managed to win a freebie (guitar pick) from Rock's Back Pages which will be useful at school! I enjoyed Barbara Dobbs Mackenzie's (IAML president) report on RILM and the new search options within EBSCO. The first presentation concerned music hubs and was given by Matthew Gunn (Cambridgeshire Music Hub). This was very informative and built on what we heard about the hubs last year. I plan to see what my own local music hub is up to now, particularly whether they link with schools. The evening recital by Francis Knights of music from the Fitzwilliam Virginal Book was the perfect end to the day.

Saturday started with visits to various libraries in Cambridge. I toured the University Library. 'Fortress' was the first word that struck me to describe it but, inside it is actually quite warm, inviting and wood panelled, with a distinctive art deco charm. We toured the closed access areas and various reading rooms. Their approach to space as a legal deposit library was certainly innovative: a ground floor courtyard was moved up one floor, plants and all, to allow for more storage space. Upon returning to college, we had a few sessions before lunch. Though I'm no pop music scholar, I always like to see what Academic Charts Online can do as demonstrated by Roger Press (Academic Rights Press) in his R&I session. Richard Chesser and Andra Patterson (British Library) gave a whistle-stop tour of what's happening with digital music at the BL. This was cutting edge stuff and included digitisation projects with Gale Cengage and the letters of Vaughan Williams. Various prizes were awarded on Saturday and this was a great moment to recognize excellent music services, music dissertations and music scholarship, which winners can then bring back to their home institutions to demonstrate what a fantastic job they are doing. Susi Woodhouse (Consultant) gave another delightful musicological talk on the Black Bear Music Club which was active in Cambridge in the late eighteenth to early nineteenth centuries. This talk ended with a group sing of one of the glees the club performed—and I think Susi was very pleased with our can-do attitude! Next was a new type of session that the conference committee dreamed up called 'Quick-Fire Rounds'. I went to sessions by Graham Muncy (Vaughan Williams Society) on forging partnerships with music societies, Karen McAulay on social media and Helen Mason (Trinity Laban) on learner development/user education. These were all useful and informative, but very quick! Ideas I gained were using Diigo for storing and sharing online bookmarks and doing a treasure hunt type game (with chocolate!) to teach users where to find things in the library. Wrapping up Saturday was a presentation by staff from the National Jazz Archive that highlighted their collection not only as a treasure trove of jazz history, but also as a history of twentieth-century society and culture through the eyes of jazz.

Sunday began with a third R&I session. Rupert Ridgewell (British Library) gave us a sneak peak of the new Cecilia and Concert Pro-

grammes Project websites and we heard the latest from Library of Birmingham music library staff. Ros Edwards (Henry Watson Music Library) gave a fascinating presentation on Henry Watson, the man and his collection, and also about their new digs in the refurbished Manchester Central Library. Claire Kidwell (Trinity Laban) presented the latest copyright reforms—in understandable English—that were relevant to music librarians. Rachel Cowgill (Cardiff University) talked about her research into music clubs in World War I London, particularly one called *Ciro's* near Trafalgar Square. Finally we heard about fundraising and grant writing from two successful grant writers, Ruth Walters (Westminster Music Library) and Ruth Curries (Royal Philharmonic Orchestra). Their collaborative project is currently underway and is centred on WWI composers and music.

Other highlights of this year for me were seeing old and new faces. It was great catching up with people I'd met at previous ASWs. Similarly I enjoyed getting to know the first timers. The setting was also very special. The Fitzwilliam College gardens were stunning and being in such a picturesque, musically-rich city like Cambridge was a real treat. Thank you again to the Music Libraries Trust for supporting my attendance and to the IAML(UK & Irl) conference committee for organising another brilliant weekend.

Megan Dyson, Bruntcliffe School

ACADEMIC MUSIC LIBRARIANS' SEMINAR

Holding this event as part of the ASW proved extremely successful. 22 people had given advance notification of attendance and several more came on the day. This was more than double the numbers who have previously attended when the seminar was held as a separate event. We were especially delighted to welcome Barbara Dobbs MacKenzie and Pia Shekhter, respectively President and Secretary General of “big” IAML, who attended the whole ASW.

The afternoon was divided into two sessions, with four presentations in the first of these and a round table discussion in the second. The four presenters were:

Karen McAulay (RCS) - *Learning to teach; and teaching to learn: is there a place for pedagogical theory in teaching bibliographic and research skills?*

Karen recounted her experiences of a short course designed for those teaching in the tertiary sector, in particular the challenges in coming to terms with pedagogical theory and language. Although she was able to incorporate what she learned into her teaching of information skills, she pointed out the disadvantages where teaching is only part of an overall remit, not least in that it is not always easy to assess the impact of such teaching.

Emma Greenwood (Trinity-Laban) - *Using Special Collections to support research*

Emma outlined some of the principal special collections at Trinity-Laban. She stressed the importance of making collections known through having an online presence. This includes cataloguing, at least at collection level, digitising existing hard copy material such as handlists, and using social networking.

Geoff Thomason (RNCM) – *To Google or not to Google?: teaching source evaluation at the RNCM*

I discussed issues arising from the relatively recent impact of a research culture on the conservatoire sector and how they impact on my teaching of information and research skills at postgraduate level. These include the disparity in levels of information literacy between

those from university and conservatoire backgrounds, or the tendency to assume that everything is available online. The thrust of my approach is to inculcate the importance of being able to evaluate the resources you use, whether print, online or primary documents. I described hands-on exercises I have designed around these themes, one of which we did as part of the presentation.

Charity Dove – *Open all Ours: implication for music research under Open Access guidelines*

Charity guided us through the complex issues arising from the Open Access, which aims to make publicly funded research outcomes available for online access. There are major implications involving cost and academic rights.

Round table discussion ‘*What is unique about the conservatoire research culture and how does it impact on library support?*’

Panel - Peter Linnitt (Royal College of Music), Kathy Adamson (Royal Academy of Music), Geoff Thomason (Royal Northern College of Music) and Edith Speller (Trinity-Laban)

This proved a fruitful discussion involving both the panel and the floor. Issues touched on included:

Is there a distinct conservatoire research culture?

If so, how can the sector claim ownership of what it brings to that culture?

Performance as research – how can we convince fund-holders that this is a valid strand?

How can we embed the importance of research into the undergraduate curriculum?

Conservatoires are well placed to reinforce the way in which research impacts on performance

Our own resources can be a stimulus to research

Librarians as researchers can help foster an interest in research among their users

Geoff Thomason, Royal Northern College of Music

MUSIC IN PUBLIC LIBRARIES SEMINAR

For the second successive year the seminar was held immediately leading into the Annual Study Weekend thus creating the potential for a greater number of library staff from public libraries to attend. 40% of those attending said that it was useful to have the seminar leading into the ASW while for the remaining 60% it made no difference.

The seminar began with a brief Report and Information session giving an opportunity to share local developments and successes. Highlights for me were

- Hearing from Surrey Performing Arts who are creatively seeking to establish the library as a geo-caching site to attract more visitors
- The newly opened Henry Watson Music Library in Manchester and its collection of instruments for customers to pick up and play – 2 digital pianos, drums, 2 guitars and a mixer desk
- The newly refurbished Edinburgh Central Library and the acoustic pod to allow practice space
- Westminster's vision to place the library at the heart of the community – a place where the hunger for knowledge is fed (it was good to hear these fundamental aspirations for libraries still verbalised)

We also enjoyed a presentation on the newly opened Library of Birmingham (LOB) given by Ros Edwards from Manchester – the Birmingham staff being otherwise engaged with running the collection!

Following this Tony Lynes, formerly music librarian for the Community and Youth Music Library, reviewed Public Library Music Loans: Law and Practice. Tony had put considerable work into researching the varying models of charging for performance sets collections across the country. Of the 31 authorities surveyed nearly all made charges and, with the exception of Portsmouth and Southampton, no two authorities had the same system of charging. A comparison of what libraries would charge for a 3 month loan of 40 copies of a large standard choral work showed that this varied from zero to £69.00 – illustrating the huge differences in charging models and pricing.

Tony had also looked at the legislation governing the provision of

library services and what aspects could be legally charged for, suggesting that while legislation allowed for a reservation charge to be levied on materials a “loan charge” could be interpreted as “illegal”. Needless to say this sparked a lively discussion of how the legislation should be interpreted.

Following this we had a very informative and engaging presentation from Barbara Eifler, Executive Director of Making Music entitled “Making Music - members and music libraries: a relationship fraught... with fruitfulness”. Barbara gave an extremely enlightening statistical profile of the groups that Making Music represents:

- 3000 groups represented
- 9400 concerts given
- 57% of these concerts include music by living composers (73% include music composed since 1938)
- Enjoyed by an audience of 1.2 million
- Average membership per group – 53
- 69% of these groups have an average annual income of less than £14,500
- 40% of groups plan their programmes 12-18 months ahead
- 45% of groups source their music from libraries (is there some scope for promotion here?)
- 94% of music requested from libraries is supplied (Well done!)
- 90% of libraries make a charge for performance sets loan

Very helpfully Barbara also reviewed the reasons why music groups do NOT borrow from public libraries:

- A wider repertoire is required (works and choice of editions) (31%)
- Interlibrary loan should be more widely available (this is something of a postcode lottery) (15%)
- A larger number of scores is needed (13%)
- More informed library staff
- Scores available for longer loans
- Scores should be in better condition
- Some societies don't know they can borrow sets from libraries
- Rules are different in each library (Help!)
- One negative experience can be offputting

Barbara made several suggestions regarding how public libraries might raise their profile among music groups:

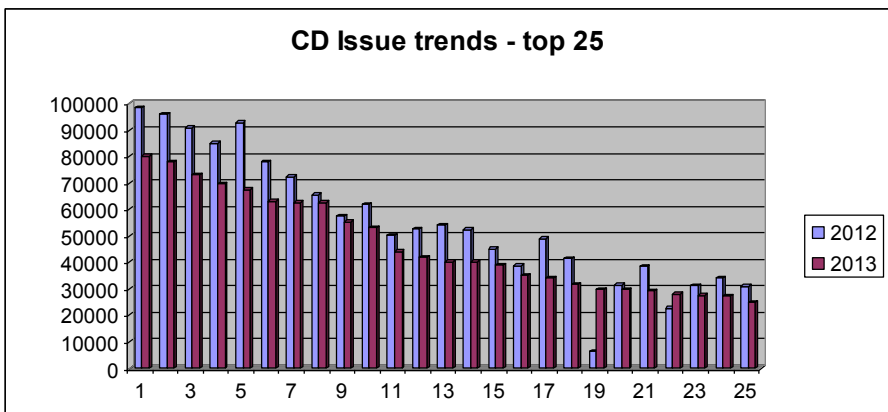
- Making Music could post links to libraries and their music collections on their website
- Standardisation of rules/charges/accessibility and services would help users
- Libraries could host performances by MM groups

Music collections should be affordable, with access to knowledgeable staff, supported by study score collections and a range of electronic resources such as Naxos Music Library and Oxford Music Online.

The third session was chaired by Frances Metcalfe from Kent Libraries and covered two separate topics – firstly a follow-up session to the 2013 seminar on trends in recorded music provision and then a forum to discuss strategies to protect and maintain music collections/ music specialisms in the light of changing priorities in local government.

Frances reviewed the statistics published by CIPFA (Chartered Institute of Public Finance and Accountancy) for public libraries – stock and issue statistics are available back to 2005 and include CD issues, acquisitions, total stock, and stock per head of population.

There are still many libraries with strong collections of CDs and good acquisitions policies to add to these collections but even among these libraries issues are generally declining:



Most concerning perhaps is the increasing number of library authorities in England, Wales and Scotland which are no longer adding to their CD collections. Of the 204 authorities listed 39 libraries did not add any new CDs to their collection in 2013 compared to 19 in 2012. A further 35 authorities added less than 100 new CDs in 2013. Thus 36% of libraries are investing very little (or nothing) in retaining currency in their collections.

The 2013 statistics indicate that 9 authorities have no CD collections at all (in 2012 there were 3 authorities with no CD collections).

The benefits of keeping CD selection inhouse were discussed so that local demographics could be responded to. Hackney Libraries had achieved some success in reversing declining issues through proactive inhouse stock selection and building on the unique selling point of libraries to be able to provide a wide selection of browsable stock locally.

The discussion on the development of strategies to protect and maintain music collections/music specialisms in the light of changing priorities in local government was in the end squeezed for time with Frances only being able to introduce the challenges rather than have time to share potential ways forward for music collections.

The wider challenges facing local government and impacting all the services provided by them – including music libraries and music collections – are:

- Budget savings (£???) Millions)
- Maximising assets
- Changing delivery models
- Political appetite
- National & local agendas
- Lifestyle changes

It would be good to have some discussion about the way forward for music collections in public libraries in the light of these challenges – perhaps we can start this on the IAML email list and continue at another ASW?

Frances Metcalfe, Information Services Librarian, Kent Libraries

PRIZE WINNERS

Excellence Awards

This year saw the following 14 institutional libraries and 4 individuals receive the Excellence Awards: Barbican Music Library, British Library: Music Collections, Britten-Pears Foundation, Cambridge University Library Music Department & Pendlebury Library of Music, Cardiff University, Henry Watson Music Library, Irish Traditional Music Archive, Kent Performing



Arts Library, Royal Conservatoire of Scotland, Royal Northern College of Music, Trinity Laban Conservatoire, Somerset Performing Arts Library, Surrey Performing Arts Library, Westminster Music Library, Dr Karen McAulay, Rosalind Edwards, Dr Catherine Ferris, Ruth Walters. Citations for award winners can be seen 2014 [here](#) and on our [blog](#).

C.B. Oldman Prize 2013 (2012 imprints)

Turbet, Richard: William Byrd: a research and information guide. 3rd edition. (Abingdon: Routledge, 2012). ISBN 9780415875592. £95

It is a measure of Richard Turbet's contribution to the study of William Byrd that the first edition of this guide pre-dates the first award of the Oldman Prize. This third edition is a continuation rather than an update on its predecessors; it contains a wealth of new material surveying writings and recordings in the period 2005-2011, as well as a completely revised catalogue of the composer's works. This edition, like the two before it, fully meets its aspiration that "everything that is worth knowing about Byrd should be available or accessible through [its] pages." Comprehensive, authoritative and well-structured, it is a model guide for researchers, and completely fulfils the Oldman Prize brief as an outstanding work of music bibliography and reference.

Bryant Prize (Edith Speller, Convenor): The Bryant Prize panel agreed to award the 2013 prize to Dorothea Stawenow for her dissertation 'Digital sheet music - a serious alternative for orchestral performance? An investigation of sheet music in the light of its context and new digital possibilities'. Dorothea accepted our invitation to attend the AGM and lunch in order to receive her prize in person.

DIARY AND EVENTS

12 June 2014	Success with Music Inter-Library Loans	British Library—Boston Spa	10:00-16:30
24 June 2014	Music Cataloguing and Resource Description and Access (RDA)	British Library	14:00-17:00
13-18 July 2014	IAML Conference	Antwerp	
28 July 2014	Virtuoso Skills for Music Enquiries	Surrey Performing Arts Library	10:00-16:45



This year's international conference will take place in **Antwerp**, **13-18 July**. A preliminary programme is available.

EXEC BRIEFING

The Spring Exec meeting has confirmed the committee and working group membership.

The proposed organisational review is under discussion and Exec is working hard on ensuring IAML(UK & Irl) has the best possible structure to support its membership.

Brief Review of our Diamond Jubilee Year (Peter Baxter, President)

We have done a lot over the past year to celebrate our Diamond Jubilee, achieving a lot of the things that were listed at the planning meeting at the British Library on 11 June 2012, and we have a great deal to be proud of and remember with fond memories. From the initial presentations and use of the specially commissioned logo at the ASW last year to all the branded events throughout the year; the Presidents' lunch; the reception and first performance of the commission by Chantage; the special editions of Brio and the Newsletter; the articles on the Blog; and the first National Music Libraries Day. Many thanks to everyone who worked so hard to make all this happen! Your effort and commitment is very much appreciated!

IAML(UK & Irl) now has a presence on the international IAML *Facebook* page. This supersedes the previous IAML(UK & Irl) page.

IAML(UK & Irl) has made a submission to the *Sieghart Review of Public Libraries* in March.

CPP and Cecilia. A beta version of the new site has been demonstrated at the ASW in Cambridge.

The IAML(UK & Irl) Trade and Copyright Committee has provided very useful information on the changes to [copyright](#) law.