Annual Study Weekend 2018

Pollock Halls Campus
University of Edinburgh

Friday 6th - Sunday 8th April 2018
2017 Conference Committee

Frances Allott, Committee Chair
Formerly of the Information Services Team, Kent County Council

Catherine Small, Bookings and Finance
Royal Conservatoire of Scotland

Geoff Thomason, Speaker Liaison
Royal Northern College of Music

Graham Muncy
Formerly of the Surrey Performing Arts Library

Almut Boehme, Local Representative
National Library of Scotland

Jane Henshaw, Secretary
Leeds College of Music
Greetings from the Committee Chair

On behalf of the Conference Committee I would like to extend a warm welcome to the 2018 Annual Study Weekend and to our host city of Edinburgh – the historic capital of Scotland.

Edinburgh is a festival city with the Edinburgh International Festival taking place each summer as well as the Edinburgh Festival Fringe – the largest arts festival in the world. It also holds many smaller festivals celebrating traditional music and instruments as well as popular and jazz genres. It is a city rich in heritage and culture, steeped in history and will provide a spectacular setting for our Annual Study Weekend.

All conference sessions will take place at in St. Leonard's Hall with the residential accommodation at Salisbury Green Hotel, Pollock Halls, Edinburgh.

The 2018 programme brings the usual balance of practical music librarianship, musicology and best practice and will particularly draw on local expertise and collections from Central Scotland and the North of England.

In advance the conference committee would like to thank all our speakers for their time and preparation and wish you, the 2018 delegates, a profitable and inspiring conference.

Frances Allott
Conference Committee Chair

IAML (UK & Irl) ASW 2019

12th-14th April 2019: College Court, University of Leicester
FRIDAY 6TH APRIL

14:00 Optional tours at 2pm and 3:15pm: National Library of Scotland and the Centre for Research Collections at Edinburgh University
17:00 Welcome
17:15 Copyright in the Digital Environment: challenges, scenarios and solutions Claire Kidwell and Chris Scobie
18:15 Reception sponsored by IAML (UK & Irl) Exec. and EBSCO
18:30 Dinner
19:30 News and Updates
20:00 Vaughan Williams Letters: practical overview of a new database project funded by the Vaughan Williams Charitable Trust - history, challenges, scope Katharine Hogg and Colin Coleman
20:45 Pathways, Outputs and Impacts: the “Claimed from Stationers Hall” music project takes wings Karen McAulay

SATURDAY MORNING 7TH APRIL

9:00 News and Updates
9:30 The Hybrid Music Library: format resource preferences of music library users Megan Dyson
10:00 Exhibitor Introductions
10:30 The Printed Music of the Great Highland Bagpipe and its bibliographic control James Beaton
11:00 Tea/Coffee
11:15 Panel Session: Music in Special Collections
Collection management and description, enquiries, digitisation, and outreach - challenges and opportunities
Almut Boehme National Library of Scotland
Katharine Hogg Gerald Coke Handel Collection
Elizabeth Quarmby Lawrence University of Edinburgh Library
Heather Roberts Royal Northern College of Music
**SATURDAY AFTERNOON 7TH APRIL**

12:15   From General Reid to DCRM(M): cataloguing the printed music collections of Edinburgh University
        *Alastair Macdonald and Elizabeth Quarmby Lawrence*

13:00   Lunch

14:00   IAML (UK & Irl) Annual General Meeting
        C.B. Oldman Prize and E.T. Bryant Prize

15:00   Tea/Coffee

15:30   Visit to St. Cecilia's Hall Musical Instrument Museum

19:30   Reception *sponsored by Cramer Music*

20:00   Annual Dinner

**SUNDAY 8TH APRIL**

9:00    News and Updates

9:30    Practical Approaches to Small-Scale Digitisation Projects
        *Heather Roberts*

10:00   The Lit & Phil: creating a living music library  *James Smith*

10:30   Tea/Coffee

11:15   Quick Fire Round

12:15   Searching for the Right Feelings: emotional metadata in music
        *Diane Pennington*

12:45   Conference Wrap-Up

13:00   Lunch

14:00   Conference closes
14:00-14:45 and 15:15-16:00

**Optional Library Visits:**

**National Library of Scotland**

**Centre for Research Collections at Edinburgh University**

The National Library of Scotland is one of six legal deposit libraries in the UK & Ireland and is the largest research library north of the border. Music Curator Almut Boehme will welcome delegates to a hands on display from the music collections and a tour of the library.

The Centre for Research Collections (CRC) provides access to the University of Edinburgh’s cultural and heritage collections. It is located on the 6th floor of the University of Edinburgh Main Library, George Square, Edinburgh, EH8 9LJ. Rare Books Librarian Elizabeth Quarmby Lawrence will welcome delegates to the CRC with a display of music from the collections.

At each library two visits will take place which will allow plenty of time to walk or take a bus to the other library for those wishing to attend both.

17:15 **Copyright in the Digital Environment**

**Challenges, Scenarios and Solutions**

This session will cover key aspects of copyright law and their application in a digital environment. Topics covered will include purchasing digital content, digitizing material and re-using digital content – both under copyright exceptions and through licence terms. The session will culminate in a participatory exercise exploring a wide-ranging scenario.

*Claire Kidwell (Trinity Laban) and Chris Scobie (British Library)*

20:00 **Vaughan Williams Letters**

**Practical Overview of a New Database Project**

The Vaughan Williams Charitable Trust has initiated and supported the creation of a database of the correspondence of Ralph Vaughan Williams, covering over sixty years and encompassing aspects of his private and professional life, from his student days at Cambridge, his wartime experiences, and his early career, to his major compositions, his work with publishing houses and his extensive philanthropic activities.
Vaughan Williams had particularly illegible handwriting, and the letters have now been transcribed, indexed and published in a database. This brings together the contents of over 4,000 letters in one place, from collections held in publishers’ archives, private collections, traditional library collections, and other institutional archives from across the globe. The talk will briefly outline the gestation and development of the database, and highlight how its content can be useful to researchers in many fields of twentieth-century music and history.

Katharine Hogg and Colin Coleman
(Vaughan Williams Charitable Trust)

20:45 Pathways, Outputs and Impacts

The “Claimed from Stationers Hall” Music Project

Delegates may recall that I introduced my research into historical legal deposit music, under the title of Ghosts from Borrowers Past at the 2016 ASW. Since then, I have obtained AHRC network funding; it commenced in August 2017, and extends for 14 months. This allows me to extend my research from the narrow focus of the collection at the University of St Andrews, to the broader UK context of all the nine, and latterly eleven, legal deposit libraries prior to 1836. The wider reach necessitates collaboration with other librarians and scholars around the country, and it is envisaged that there will be a seminar/workshop in summer 2018.

Applying for research grants involves the completion of online forms of a unique complexity, requiring answers to be written to questions that might otherwise never have been interrogated in such depth. The advantages are obvious: it forces one to focus on what precisely is to be researched, with whom, to what purpose, and with what envisaged outcomes. It also entails a commitment to follow through on the promises so earnestly made in the application! Research impact is something that is expected to extend beyond academia, and challenges us to seek ways of sharing our findings in a meaningful way, all in one and a half days a week for just over a year.

In this paper, I shall talk about firstly the research grant application process, and then how I have applied the general principles to this particular research project.

Karen McAulay (Royal Conservatoire of Scotland)
9:30  THE HYBRID MUSIC LIBRARY
FORMAT RESOURCE PREFERENCES OF MUSIC LIBRARY USERS
This paper presents the speaker's librarianship MA dissertation research. The research took a mixed methods approach to investigate the hybrid music library and user format preferences for books, scores and audio at Leeds College of Music Library. The main findings were that format preferences remain a nuanced subject despite perceptions that fully digital libraries are inevitable and that millennials overwhelmingly prefer digital resources. The research demonstrated that LCoM Library is very much a hybrid library, the users exhibit hybrid format preferences, and that a mixed methods approach was effective in gathering a detailed and ultimately conflicting picture of usage and user format preferences.

Megan Dyson

10:00  THE PRINTED MUSIC OF THE GREAT HIGHLAND BAGPIPE AND ITS BIBLIOGRAPHIC CONTROL
The 19th century saw the first printed collections of music for the Highland bagpipe. This paper considers some of the antecedents of these collections, and how the medium of print impacted on the performance style of both pibroch and light music. The paper also gives an account of the bibliographic control of the music, and considers how this might be developed.

James Beaton (National Piping Centre, Glasgow)

11:15 PANEL SESSION: MUSIC IN SPECIAL COLLECTIONS
COLLECTION MANAGEMENT AND DESCRIPTION, ENQUIRIES, DIGITISATION, AND OUTREACH - CHALLENGES AND OPPORTUNITIES
The panellists will introduce their particular areas of interest in special collections music drawn from their differing library and archive backgrounds followed by an open discussion of the topics. Almut Boehme will talk about description issues when acquiring music from booksellers and the importance of hierarchical metadata for digitised music, Katharine Hogg will bring to the discussion reaching out to remote users, fundraising and challenges as a small specialist library/archive in a museum, Elizabeth Quarmby Lawrence’s interests
focus on the integration of music collections into the non-music special collections and the opportunities and challenges this represents in the special collections department in a university library, and Heather Roberts will discuss her experience of promoting a specialist music archive as a resource for a broader user community as well as covering the changes from manuscript to born-digital archival music materials.

Alastair Macdonald and Elizabeth Quarmby Lawrence look at the history of the printed music collections of Edinburgh University Library, from the 1807 bequest of General John Reid which led to the founding of the Reid Music School to the present day. The presentation focusses on the cataloguing of the collections, beginning with the print catalogue produced by Herbert Oakeley in the late Victorian period and working through to the adoption of the RDA cataloguing standard in 2014 and plans to implement DCRM(M) in 2018.

Alastair Macdonald
Elizabeth Quarmby Lawrence
(Reid Library, University of Edinburgh)

12:15 FROM GENERAL REID TO DCRM(M)
Catalouging the printed music collections of Edinburgh University

15.30 and 16:15
St. Cecilia's Hall Musical Instrument Museum visits
50 Niddry Street, Edinburgh, EH1 1LG
Originally opened in 1763, St Cecilia’s Hall is the oldest purpose-built concert hall in Scotland. It is the only place in the world where it is possible to hear eighteenth century music in an eighteenth century concert hall played on eighteenth century instruments. Owned by The University of Edinburgh, it contains one of the world’s most important collections of historic musical instruments, many of which remain playable in a concert setting.

There will be two guided tours led by curator Dr Jenny Nex (15.30-16.15 and 16.15-17.00) for which booking is essential. Booking sheets will be made available at the beginning of the ASW in the main conference room.
9:30  **PRACTICAL APPROACHES TO SMALL-SCALE DIGITISATION PROJECTS**
Heather will be talking about some tips and tricks she has learned from digitising small collections. Specifically, the importance of narrative and storytelling, and insights into working with volunteers

Heather Roberts (Royal Northern College of Music)

10:00  **THE LIT & PHIL**
**CREATING A LIVING MUSIC LIBRARY**
How do you keep a 200 year old library and its collections relevant and thriving? James Smith, Music Librarian at the Literary and Philosophical Society of Newcastle upon Tyne will show projects and ideas to suggest potential ways to develop users and expand engagement.

James Smith (Lit & Phil, Newcastle)

11:15  **QUICK FIRE ROUND**
You will be able to join three fifteen- minute sessions from a choice of five. Please note that some sessions will only run twice:
- Session 1: *DCRM(M)* will not run
- Session 2: *Enabling Distance Learners* will not run
- Session 3: *Performance Sets* will not run
12:15 Searching for the Right Feelings
Emotional Metadata in Music

Diane will move beyond the bounds of bibliographic description and discuss her research about emotions shared by music fans online and how they might be used as metadata for new approaches to search and retrieval.

Diane Pennington (University of Strathclyde)

Exhibitors and Sponsors

We are pleased to welcome two exhibitors to the Annual Study Weekend this year, Colin Coleman Music and Music Scotica.

The exhibitors will be available all weekend - please visit them in the exhibition area or catch up with them throughout the ASW.

The WELCOME TO THE WEEKEND RECEPTION is made possible by the sponsorship of IAML (UK & Irl) Executive Committee and EBSCO

The ANNUAL DINNER RECEPTION is thanks to the generosity of Cramer Music, Ltd: International Library Suppliers

The Music Libraries Trust has graciously sponsored this year's ASW Bursaries. IAML (UK & Irl) are grateful for the organisation’s support.
JAMES BEATON is Librarian of the National Piping Centre, a post he has held since 2010. He is a native of Inveraray in Argyllshire, and a graduate in Celtic Studies of Edinburgh University. He also holds postgraduate qualifications in Librarianship from Robert Gordon University, the University of Aberystwyth, and a Postgraduate Certificate in Learning and Teaching in Higher Arts Education from the Royal Conservatoire in Scotland. He has played the bagpipes for an awfully long time.

Megan Dyson is a newly qualified librarian currently taking time out to be a full time mum. Originally from south Louisiana (USA), Megan studied violin performance at Belhaven University and earned her MMus at Leeds University. She sits on the IAML (UK & Irl) Courses and Education committee and is also bursaries administrator for the Music Libraries Trust.

Katharine Hogg is Librarian and Colin Coleman is Assistant Librarian of the Gerald Coke Handel Collection at the Foundling Museum. The two presenters work for the Vaughan Williams Charitable Trust and have created an online database of the composer’s letters. They have contributed to publications and broadcasts on library digitisation, music librarianship and Handel scholarship, and curated several exhibitions at the Foundling Museum. They co-edit the Handbook for studies in 18th century English Music, and have catalogued rare books and music manuscripts for a variety of music societies, conservatoires, colleges and auction houses.

Claire Kidwell is Head Librarian at the Jerwood Library of the Performing Arts, Trinity Laban Conservatoire of Music and Dance, where she has worked since 2005. She has served on the IAML (UK & Irl) Executive Committee since 2007 as MLT representative, Treasurer, and currently as Chair of the Trade and Copyright Committee. Within this latter role she represents the UK & Ireland branch on the Libraries and Archives Copyright Alliance. At an international level she is also Chair of the IAML Copyright Committee.

Karen MacAulay is a Performing Arts Librarian at the Royal Conservatoire of Scotland. She’s a Fellow of CILIP, and graduated with a PhD in Music from the University of Glasgow in 2009. Our Ancient National Airs: Scottish Song Collecting from the Enlightenment to the Romantic Era, was published by Ashgate in 2013.
Between 2012–2015, Karen was seconded as part-time post-doctoral researcher to the AHRC-funded Bass Culture project looking at accompaniments in Scottish fiddle music, leading to the Historical Music of Scotland website, http://www.hms.scot/. Since then, the extension of her part-time postdoctoral secondment has enabled her to pursue her interest in early legal deposit music and to make the funding application that she will be talking about in her paper. Karen lectures on research/bibliographic skills and Scottish music, and completed her Postgraduate Certificate in Learning and Teaching in Higher Arts Education in 2017.

**Alastair Macdonald** is Metadata Co-ordinator at Edinburgh University Library. He has worked as a librarian for 20 years, after completing a BSc in Immunology at the University of Edinburgh. His first library job was working as a help desk assistant in the Music Department of Edinburgh Central Library and his first cataloguing job was in the Reid Music Library at the University of Edinburgh. His previous role was Head of Bibliographic Maintenance at the Bodleian Library and he has also worked as a Legal Deposit Cataloguer at the National Library of Scotland.

**Dr Diane Pennington** is Lecturer in Information Science and Course Director of the MSc in Information Science at the University of Strathclyde. She is a member of the Strathclyde iSchool Research Group and also belongs to the Digital Health and Wellness Research Group. She is the Editor-in-Chief of Library and Information Research, published by CILIP’s Library and Information Research Group. She is also an Associate Editor of Global Knowledge, Memory, and Communication.

She holds an MS and a PhD in Information Science from the School of Library and Information Sciences at the University of North Texas and is working toward an MSc in Academic Practice from the University of Strathclyde.

Diane’s research focuses on information engagement, especially online. Areas include social media, digital consumer health information, digital photograph representation, and online education pedagogies. She has edited two books: *Social media for academics: A practical guide* and *Indexing and retrieval of non-text information*. She has delivered over 80 presentations and published more than 40 works in journals such as Library & Information Science Research, Knowledge Organisation, Journal of the Medical Library Association, and Journal of Information Science.
ELIZABETH QUARMBY LAWRENCE is Rare Books Librarian in Edinburgh University Library. She has a BLib from the University of Wales, Aberystwyth, and has previously worked in the libraries of the National Trust, and as Special Collections Librarian, St. John’s College, Cambridge. She studied music up to first-year undergraduate level, and her very first job was cataloguing a collection of printed music. The music in Special Collections in Edinburgh University Library is now one of her responsibilities.

HEATHER ROBERTS has worked in archives for the past six years. Her roles have focussed on development and management of archive collections and services. She has worked with community projects, business anniversary projects, oral history projects and specialist repositories. Please visit her portfolio on LinkedIn for more information http://uk.linkedin.com/pub/heather-roberts/34/121/b12

CHRIS SCOBIE is a member of the curatorial team at the British Library, with responsibility for music-related archives and manuscripts. He is Secretary to the IAML (Uk & Irl) Trade & Copyright Committee, and also looks after Cecilia – the database for music collections in libraries, museums and archives around the UK and Ireland.

JAMES SMITH has been Music Librarian and the Lit and Phil since 2014, and Senior Library Assistant at Newcastle University since 2017. He is responsible for the Lit and Phil’s collection of around 20,000 items as well as the creation and development of music related learning activities and the development and management of the concert programme that covers a wide range of genres. James also volunteers with the Newcastle Festival of Jazz and Improvised Music and was an Exhibition Volunteer for the Northern Gallery for Contemporary Art.
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