



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

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## IAML(UK) Annual Report 1995

### President's Report: Roger Taylor

*"It is good to record... that members of the Branch are addressing the challenges which confront them and are actively involved in developments which will shape the future of music library and information services for many years to come."*

These, the introductory words of the then new Branch President, Malcolm Lewis, to the 1992 Annual Report, are equally valid at the end of 1995. Reports for the last three years alone include Communications, Conferences, Documentation, Education and Training Programme, Education in Library and Information Schools, Exhibitions, IAML(UK) Library, The International Standard Music Number [ISMN], The Library and Information Plan for Music [Music LIP], Local Government Reorganisation, Outreach, Prizes, Public Library Review, Publications, Publicity and Public Relations, Record Rental Right - The LA/BPI Agreement, Standards, and Trade and Copyright. To these we can now add concepts such as World Wide Web, telematics, hypermedia, and awards for special achievements. It is little short of astounding that all this - and more - can be achieved by a voluntary association of its members still without any paid secretariat - a fact greeted often with incredulity by those for whom IAML(UK) has come ubiquitously to be recognised as *the* voice of music librarianship in the United Kingdom. IAML(UK) is indeed a jewel in the professional crown of librarianship.

By training the spotlight onto the Immediate Past President, one is by no means taking for granted the distinguished accomplishments of his predecessors. So much of today's achievements are built upon solid foundations laid previously by a succession of Branch Presidents, Officers and Committees whose extraordinary qualities have proportionately far exceeded anything that might have been expected from such a small and specialised professional association. They would all agree however that the achievements of Malcolm Lewis merit special acknowledgement. Perhaps it was his (mis)fortune to assume Branch Presidency at a climactic period for a number of major developments, not least the Music LIP. His already authoritative knowledge of music copyright alone brought benefits from a style of direct and personal involvement given to a wide range of Branch activities. A constant, seemingly never-ending flow of paperwork from Nottingham revealed the true workload

undertaken. Reports or submissions known to have been produced sometimes deep into the night (to be followed by a full day at the music library) never compromised his trademark qualities of friendliness, affability, courtesy, tact and diplomacy. I must acknowledge my sincere personal indebtedness for his advice and encouragement, and we must be grateful that he retains such an active involvement in Branch business, not least in his continuing concern for the effects on music provision of local government reorganisation. The Branch is grateful too to Nottinghamshire County Library for its farsighted support and encouragement throughout his Presidency. Perhaps greatest testament is the warmth, respect and esteem to which Malcolm is held in international IAML circles: rarely can the Branch have been more effectively represented abroad.

1995 also brought the retirement of Julie Crawley as General Secretary after four years' undinting service. As Pam Thompson stated in her 1991 valedictory President's Report, Julie 'bravely took on the post of General Secretary, a particularly daunting feat for someone new to the Executive Committee, whose mysteries must seem legion.' It is now difficult to imagine Julie as innocent in IAML(UK) matters, such has been her authority and grasp of detail brought to this most onerous and pivotal of Branch Officerships. No President can function effectively without the support of a General Secretary, as Pam and Malcolm would doubtless be quick to acknowledge. Julie can be assured that the Branch gratefully recognises and applauds her contribution as General Secretary, and is delighted by her continued and valued involvement with the Music LIP Development Group and the internet IAML(UK) Home Page.

1995 witnessed a unique celebration of truly exceptional IAML(UK) achievement. As reported in *Brio* (Autumn/Winter 1995 [32/2, p.121]) of some associations

*"Special Achievement Awards are given in recognition of 'extraordinary service to the profession of music librarianship over a relatively short priod of time'. This journal would like to add its congratulations to those unanimously expressed at the IAML(UK) Annual Study Weekend in Ormskirk, to the members of the Trade and Copyright Committee, Malcolm Lewis, Malcolm Jones and Alan Pope, in recognition of the outstanding success of their tireless efforts and sheer hard work over a relatively long period to establish and gain international acceptance for the principle and practice of ISMN."*

ISMN was indeed an idea conceived by our three IAML(UK) colleagues over ten years ago. Its international appearance during 1995 is tribute to their personal dedication on behalf of this Association. They themselves were able to review a decade's effort in a most excellent presentation at Libtech 95. We take pride in their success recognised in their entirely deserved Special Achievement Awards.

As we ascend professionally, the horizons of our involvements continue inexorably to widen. Music must not be overlooked on any major plateau of professional discussion. IAML(UK) has therefore sought to develop its liaison with The Library Association, is now a

member of the National Acquisitions Group [NAG] and is in contact with relevant committees of Book Industry Communications [BIC]. Contact has been established with interest groups having concerns common to ours, including the National Federation of Music Societies [NFMS] and the Association of British Orchestras [ABO]. Of major significance however is the closer relationship sought with the organisation actually founded by IAML(UK) ten years ago, the ERMULI Trust, relaunched in March 1995 as The Music Libraries Trust [MLT]. That this quest should be so enthusiastically received by its Trustees and manifest so demonstrably by the active interest and participation of its Chairman, Michael Freegard, FCIS, Hon.RNCM, is greeted warmly by IAML(UK).

Music is an essence of civilised society: of that we all agree. Music too must be supported and promoted as an essential component of any mechanism involved with the acquisition, archival storage, dissemination and delivery of materials. Submissions - detailed, authoritative, exhaustive - have been made to consultation processes involved with the drafting of copyright legislation and the review of public library services. It is vital too that we continue to support national music library provision. We applaud the Delius Trust gift to the British Library, and late in 1995 comes further glad tidings regarding a similar bequest of the music manuscripts of the late Alan Bush. We have expressed concern however regarding popular music provision by the Document Supply Centre of the British Library and particularly the planned demise in 1996 of its song-indexing service POPSI. We are concerned too for the future of the Dartington-based National Music and Disability Information Service. Worsening underfunding of local government services continues to jeopardise public music services, as might the effects of local government reorganisation, particularly library powers devolved to smaller unitaries. At the end of the year comes news of the imminent deletion of the full-time academic specialist post at one of the largest university music libraries in the country, a centre of internationally recognised excellence.

Internationally IAML(UK) remains in liaison with DGXIII of the European Union through its European Library Plan under the fourth Framework Programme and its call for projects involving telematics. Telecommunications offer great challenges and enormous problems, of format consistency and copyright responsibilities. Malcolm Jones is to be congratulated for his involvement with Musica International, a pan-European database development for choral music (described in detail in the IAML:UK Newsletter, No.29, August 1995, pp.29-32) extending from the Basques to the Baltics. This very much compliments his major participation with a West Midlands Regional Library System project (supported by the Development Funding in Public Libraries Scheme), 'Access to Vocal Sets Project', which could lead eventually to a national union catalogue of vocal sets.

IAML(UK) received with great regret the news late in 1995 of the death of Royston Brown, a member of the Music LIP Steering Committee, and of Kenneth H Anderson, FLA, Member of the Branch Committee (the precursor of the Executive Committee) from 1963 to the early 1970s who is best remembered as lecturer in music and cataloguing at Loughborough Library School from 1962 until his retirement, and as editor of both the LASER and East Midlands

Union Catalogues of Vocal Sets (published between 1979 and 1989).

The year for IAML(UK) however had already been clouded by the death on 10 March 1995 of our Honorary Member and founding-father Alec Hyatt King. He was one of the originators of IAML in the late 1940s, serving as President of the international body from 1955 to 1959, and President of the United Kingdom Branch for no less than its first fifteen years, from 1953 to 1968. Many members, attended a Memorial Service at St. George's Church, Bloomsbury, on Tuesday 6 June 1995. An obituary appeared in *Brio*, Spring/Summer 1995 (32/1), and tributes by the present British Library Music Librarian Hugh Cobbe, and by O.W. Neighbour, D.W. Krummel, Brian Redfern, Miriam Miller and Albi Rosenthal in *Brio*, Autumn/Winter 1995 (32/2, pp.77-86).

Alec Hyatt King would surely be happy with the continuing United Kingdom representation in international IAML affairs. At the joint IAML/IAMIC Conference at Helsingør, Denmark (June 1995), Hugh Cobbe topped the poll of Vice-Presidents, Pam Thompson, as well as remaining the dynamo of the U.K. Music LIP, was reaffirmed as IAML Treasurer up to 1998, Chris Banks continues as Chair of the Working Group on Hofmeister XIX, likewise Helen Faulkner as Chair of the Broadcasting and Orchestra Branch, and Malcolm Turner becomes indexer of Council papers in addition to being a member of the Constitution Committee. The Branch is delighted too to have affirmed a long-standing invitation to IAML to host the international conference in U.K. in the year 2000.

## Membership

We have in IAML(UK) such an extraordinary range of talent and expertise about which, as new Branch President, I am for ever amazed and humbled. The trademark qualities however of my immediate predecessor - diplomacy, tact - might have inhibited him from expressing a note of caution to Branch membership at large. The esteem with which IAML(UK) is now held in professional circles is a dividend of an investment of time and energy by many members over many years. Remember: *everything* we achieve is by dint of our own efforts in our own time. Most of us are in full-time employment, and we have always expressed appreciation of and gratitude to employers who have endorsed our involvement with IAML(UK) work. We have become concerned however over several years not only by the 'efficiency-led' demise of specialist music library posts but also about a hardening of some employer attitudes towards the professional involvements of their staff. This can be manifest as even petty 'cost-effective' restrictions on worktime use of telephone and fax. We are all only too conscious of the continuing and deepening crises of underfunding in all sectors of library provision. Employers must recognise however that great vocational benefits accrue from involvement with one's professional association. Staff should be *encouraged*, not discouraged, to become involved in the work of organisations such as IAML(UK).

The problem deepens when reticence about involvement becomes not so much vocational as personal. The range of IAML(UK) work will be as great only as the preparedness of members to become

involved. Contracting paid employees is economically unviable within affordable and acceptable membership rates. A note of caution is by way of an early warning openly voiced even in April 1995: Branch activities - and consequent influence - *will* decrease unless Membership generally accords them higher priorities. More cannot be achieved endlessly by a diminishing few prepared frankly to sacrifice a quiet life for Branch benefit. We are already indebted particularly to those serving the Branch who, for whatever reason, are not currently involved with professional music librarianship and for whom therefore continued IAML(UK) involvement is indeed a real act of faith - Lisa Bryden (Membership Secretary), Roger Crudge (Honorary Auditor), Adrian Dover (Statistical Survey Editor), Alex Garden (Publications Officer), Liz Haldon (Honorary Auditor), and Susi Woodhouse (elected member, Chair of Conference Committee). Their contributions are particularly appreciated.

Regarding continuing and outstanding service, special mention must be made of Kenneth Wilkins in that most demanding of duties as Branch Treasurer, and Ruth Hellen as redoubtable Press & PR Officer. Also to be commended are the editors of respectively *Brio* and the IAML(UK) Newsletter, Paul Andrews and Kathy Adamson who have quickly imprinted their own identities and enhanced still further the dynamism of our publications. My thanks indeed are extended to all members who further the Association in its range of Committees and Project Groups as well as in their personal endeavours.

1995 did witness a number of personnel changes. As successor to Julie Crawley, we are delighted to welcome as General Secretary Margaret Roll of Buckinghamshire County Library (which did offer commendably enthusiastic support, contrary to the trend reported above). Being new to the Executive Committee, this may have been as daunting for Margaret as for Julie four years before, yet Margaret has most capably assumed her duties with those two vital requisites, confidence and good humour.

Rachel Ladyman and Susi Woodhouse remain Executive Committee members but in transposed roles - Rachel as Education Officer and Susi as an elected member and Chair of Conference Committee. Susi is succeeded as Publications Officer by Alex Garden, following impressive service on Conference Committee. Stuart Waumsley, Education Officer since 1991, has stood down for personal reasons, as have elected members Peter Baxter and (from July) John Wagstaff. As elected members we welcomed Chris Banks (who retired after many year's valued service as Executive Committee Minutes Secretary), Ian Ledsham, Pam Thompson and (as a co-option from July) Janet Smith. We are most grateful to Stuart Waumsley in the sometimes uneviable and seemingly solitary role of Education Officer despite increasingly difficult personal and professional circumstances. Appreciation must be expressed to Malcolm Turner after many years of distinguished service to the Branch and IAML internationally. The experience, wit and wisdom too of John Wagstaff is missed as Executive Committee member and Chair of Documentation Committee, although we are thankful that he has retained his editorship of the second edition of the *British Union Catalogue of Music Periodicals* [BUCOMP2], due to be published by Scolar Press.

An area of particular concern in 1995 was our continuing programme of day-courses which represents major professional training opportunities designed specifically for music librarians. Hitherto this was the responsibility solely of an Education Officer burdened in sometimes thankless and frustrated isolation. In addressing this matter, it was decided that the Courses and Education Committee should be chaired by the Education Officer, and the Committee (in addition to Chair and Secretary) should be expanded to include two three-member teams which would undertake the organisation of at least two one-day courses between Annual Study Weekends. It was regarded as essential that this eight-member Committee be charged with the revitalisation of what is in effect our professional further education programme.

Recruitment has been encouraged by discount membership terms offered to newcomers to the Annual Study Weekend (in effect 18 months offered for the price of 12). The Executive Committee also gave considerable thought to the structure of the Branch, particularly when it seemed possible that some key Officerships might remain vacant. Guidelines for Committees and Project Groups dating back to 1981 were extensively revised. It was agreed that there was no need for a formally constituted Exhibitions Project Group: Ruth Hellen would co-opt support as and when required. Similarly it was felt that ActionPack had completed its mission and should be wound up as a Project Group: materials would be relocated to the General Secretary or IAML(UK) Archive, and Liz Hart was warmly thanked for her dedicated work as Convenor (Liz, a previous General Secretary with a wealth of Branch experience, was subsequently recruited to the enlarged Courses & Education Committee). In July, in recognition of the expanding internationalism of Branch contacts, the name of the Albanian Project Group was changed to Outreach Project Group.

IAML(UK) is grateful to all those who volunteered for involvement, and as usual we accommodated as many preferences as possible. We offer our thanks therefore to those retiring from Committee duties not already acknowledged - Paul Banks (Convenor, C.B. Oldman Prize), Nazlin Bhimani (Secretary, Courses & Education), Richard Hollis (Exhibitions) and Judi Vernau (ISMN). We also welcome those newly appointed - Julian Allen (Secretary, Courses & Education plus Convenor, E.T. Bryant Memorial Prize), Andrew Baker (C.B. Oldman Prize), Liz Bird (Courses & Education), Chris Borne (E.T. Bryant Memorial Prize), Pat Bunting (Local Representative, Conference), Jane Harvell (Trade & Copyright plus Minutes Secretary of Finance and Administration), Linda Marsden (Courses & Education), Helen Risdon (Minutes Secretary of the Executive Committee) and Pat Tipler (Conference).

### Library and Information Plan for Music: Pam Thompson

A report of the Music LIP Development Group written early in the autumn of 1995 would have contained rather tentative references to our collaboration with other sectoral LIPs with a view to furthering our common cause and more solid congratulations to IAML(UK) as a whole for considerable achievements in forwarding many of the Music LIP report's recommendations. Not least among these are a second edition of the *British Union Catalogue of Music*

*Periodicals* and major progress towards the re-introduction of music librarianship to courses in Library and Information Schools and conservatoires.

In fact, through lack of time and prospects of funding, the Group spent much of the year pondering next moves without reaching tangible conclusions. Viewed retrospectively, this fallow period, waiting for the Library and Information Commission to become operational, gave the opportunity for reflection and regeneration. If it also permitted some rest, then for most members of the Group it was well-earned - and, in the event, only a prelude to further frantic activity. Our October meeting comprised a meeting with Stuart Brewer, Executive Secretary of the Library and Information Commission [who subsequently met the full IAML(UK) Executive Committee]. As a result of his encouragement, we immediately developed a proposal for a Music LIP Development Office and an application to the Commission for funding for the next three years. A number of organisations, authorities and institutions were contacted at the same time in an attempt to elicit both support for the concept of Music LIP development and contributions in cash or in kind for the project.

As this is written, with ink barely dry on letters and applications, we are pleased to acknowledge some very favourable responses - letters of support, an offer of accommodation with contribution to office costs, and some most agreeable offers of financial assistance. Even nominal contributions will collectively enhance greatly the project's feasibility.

The Commission will have considered our preliminary application on 15 December 1995. Funding of a substantial proportion of the costs of Music LIP development would clearly ensure the plan's viability. As a new body, however, the Commission has yet to decide the direction of its strategies and set priorities, and sectoral LIPs represent only a small part of its remit. Even so, we end the year on a higher note and, perhaps, refreshingly surprised that the concept of a Music LIP can still secure support and some firm prospects of funding. Should our application not succeed, the activity of recent weeks may yet convince us that further exploration of subscribers and supporters will be worthwhile. My thanks to all members of the Group once again for their rapid, reasoned responses, fast faxes, exigent e-mailing and fearsome fundraising forays.

### Conference: Susi Woodhouse

The 1995 Annual Study Weekend was held at Edge Hill College, Ormskirk over the weekend of 31 March to 3 April. It was notable not only for the record numbers of delegates it attracted but also the variety of countries represented. Over 130 people foregathered, ten of whom were from Albania, Estonia, Moldova, Poland, Slovakia and U.S.A.

The main theme of the Study Weekend was information technology and its application to music librarianship. John Wagstaff (Librarian of the Music Faculty, Oxford University) gave a stimulating and thought-provoking keynote paper, reminding us that we ignore the advance of IT at our peril.

Saturday morning was devoted to a full and lively current awareness session designed to keep delegates abreast of events in the music library world. There was much to report: the ISMN had finally, after 10 years of hard labour by members of IAML(UK), become a reality; the Music LIP was making steady progress; and the outreach programme was progressing by leaps and bounds. This last was demonstrated by the number of delegates from Eastern European countries and illustrated by a moving paper from Katerina Gosh of the Institute of Fine Arts Library in Tirana.

On Saturday afternoon, delegates were scattered the length and breadth of the North-West on no less than four separate visits, reflecting the rich and varied musical resources to be found in the area. Places visited included Ernest Tomlinson's Library of Light Orchestral Music, The Institute of Popular Music, Liverpool City Library, and The North West Sound Archive. Grateful thanks are extended to all those who welcomed IAML(UK) members and colleagues that afternoon - their kindness is greatly appreciated.

1995 could not be allowed to pass without some mention of England's most famous composer, Henry Purcell. His tercentenary was celebrated at Ormskirk with a truly ravishing lecture-recital given by Robert Spencer, Elizabeth Boyle (harpsichord) and Rachel Gilliam (soprano). They held us spellbound for the whole evening.

The Sunday morning seminars covered their usual diverse range of topics, this year including the core bibliographic record for music, outreach, promotion and display, training users in the academic library and an introduction to the Internet. In a departure from previous practice, seminars were repeated after mid-morning coffee to allow delegates to attend a second choice.

Following the Branch AGM on Sunday afternoon, Laura Dankner from Loyola University presented a thoroughly enjoyable paper on collection development with the accent on diversity. It was not long before she had delegates literally dancing in the aisles!

The final morning of the seminar returned to the IT theme with two contrasting papers. Pat Napier (of Napier University, Edinburgh) presented a research project she is developing as a multimedia/hypertext interface package for music materials [subsequently reported as 'Musicalia: a report on the feasibility of building a multimedia interface system for music library catalogues' by Pat Napier in *Brio*, Autumn/Winter 1995 (32/2, pp.103-108)]. Ian Mowat (Librarian of Newcastle University Library) talked about electronic data interchange and its implications for music materials.

The success of this Study Weekend was due to the hard work of the Conference Committee and each member deserves sincere thanks - Alex Garden, Sarah Hogan, Fil Jones, Siobhan Ladyman and Roger Taylor. We welcomed Pat Bunting as local representative for 1996 and Pat Tipler as bookings officer.

IAML(UK) would also like to thank those who so generously provided bursaries enabling delegates to attend the conference and to Joan Redding of MLT for seeking out and administering those bursaries.

The 1996 Annual Study Weekend will be in Bristol, followed by Glasgow in 1997.

### Courses and Education: Ian Ledsham

1995 has been a year largely of reorganisation and preparation for the Courses and Education Committee. Reshaped and enlarged with newly defined objectives, preparations are well in hand for a busy 1996. The brief to be met by the restructured Committee encompasses educating those intending to enter music librarianship; providing continuing education for those already working in the field; educating those working in the Library and Information professions about music librarianship; and keeping a watching brief on library education in general.

To this end, the Committee, in conjunction with MLT, undertook a survey of provision for music library education within U.K. Library Schools. A familiar and depressing picture emerged of hardly any provision and comparatively little interest. Some Schools however did provide support for those wishing to undertake dissertations in the field of music librarianship, and there was some support too for the MLT proposal of a funded scholarship. A viable number of students might become involved with distance-learning, which could involve more than one School and indeed potentially more than one country. Already an enquiry has been received from the University of Venice regarding IAML(UK) participation in a two-day librarianship seminar for undergraduate music students. Distance-learning is certainly a concept to be investigated further.

The *Music Librarianship Career Leaflet*, produced jointly by IAML(UK) and The Library Association is now out of print. The Committee has secured LA permission to re-use material in a revised leaflet to be published by IAML(UK) in 1996.

Seventeen Members attended the Annual Academic Music Librarians' Meeting, held in May at Birmingham. Two invited speakers, Karen Stanton (University of Birmingham Library) and David Stoker (University of Wales, Aberystwyth) presented papers on service level targets and on the trend towards academic semesters and modular courses. In September the Committee contributed to the organisation of an ISMN presentation at Libtech 95. This was aimed at both music librarians and members of the library and information community not directly involved with music.

The 'Everything you Need to Know about Music' course has been one of the Branch's most successful educational ventures in recent years. Work has begun reviewing this course which again will reappear in 1996. Other courses planned for 1996 include a course on the new copyright provisions; local government reorganisation; the annual academic music librarians' meeting; and a conference on the need for a national music database or authority file.

### Outreach: Roger Taylor

*Outreach activities during 1995 have met with varying results, demonstrating both the complexities involved and perhaps the limits to which we should aspire. Constant however has remained the support and encouragement of MLT and a particular and*

*continuing debt of gratitude is owed to Michael Freegard and Joan Redding.*

IAML(UK) has retained its interest with assistance to music libraries in developing countries. Yet what can be achieved with our own limited financial resources? For costs little more than postage, we decided in 1994 to donate free copies of *Brio* to libraries in Albania, The Czech Republic, Estonia, Hungary, India, Kenya, Poland (2 copies) and Russia. To these in 1995 have been added libraries in Mexico, Moldova, Tanzania and Thailand. With further correspondence involving Bulgaria, Cambodia, Croatia, Macedonia (FYROM), Romania, Slovakia, Slovenia and Ukraine, it seemed appropriate in July for the Albanian Project Group to be retitled the Outreach Project Group!

As Susi Woodhouse reports above, we were delighted to welcome delegates to the Ormskirk Annual Study Weekend from Albania, Estonia, Moldova, Poland and Slovakia. Responses were received also from colleagues in The Czech Republic, Croatia, Lithuania and Romania, where funding evidently was not forthcoming. We are grateful however for British Council funding of delegates from Poland and Slovakia and Soros funding for those from Estonia and Moldova. Their attendance was as valuable for us as for them: the benefits of outreach contact are without doubt two-way.

It is perhaps no exaggeration to describe as revelatory the study visit to U.K. undertaken by our Albanian colleagues. Funding by Charity Know How was agreed in December 1994. Katerina Gosh and Mimoza Berisha of the Institute of Fine Arts Library, Tirana, plus their interpreter Bernard Zeneli arrived at Heathrow on the evening of 21 March 1995. The four-week programme included attendance on their first day at the relaunch of MLT, full attendance at the Ormskirk ASW, and an unremitting round of visits to libraries, suppliers, publishers and a bindery in London and Manchester, plus (with overnight stays) Birmingham and Oxford. It concluded with Easter Weekend in Somerset where even then our colleagues were not reprieved, including a visit to the Yeovil Music Library on Good Friday and the Sorabji Archive at Bath on Easter Saturday. They and I will never be able to express sufficiently our gratitude to all those who so willingly offered unreserved welcome and hospitality. We are extremely grateful for a most generous grant of £1000 from the IAML Outreach Fund covering the transit costs to Albania of a full set of the *British Catalogue of Music* donated by the British Library Music Library plus other materials donated during and since the visit.

Yet the outreach road is never smooth and straight, as we have continued to discover. For example, the Albanians' study tour itinerary so impressed the Moldovans attending the Ormskirk ASW that they requested something similar for themselves. Pam Thompson liaised with them and they were expected for a two-week London-based visit early in November, funded entirely by the Soros Foundation.. A blizzard in Romania however prevented them travelling beyond Bucharest and their visit was postponed. We have suggested they might try again in April 1996 and include the Bristol ASW.

Following correspondence from Ljubljana and Zagreb, Margaret

Brandram has sought to develop contact with our Slovenian and Croatian colleagues. For reasons unknown, contact with Ljubljana has lapsed, but Margaret now hopes to visit Croatia in 1996.

Reported last year was the approach made to Joan Redding by the London Officer of the European Union funding organisation Phare which resulted in the formulation of the major project document *Library Facility Development for the Albanian Music Community*. With £80,000 contributory funding (30% of total project cost) to be secured in little more than a month, the odds were against us. Although the U.K. Government Know How Fund did offer £10,000, this was not enough and we were obliged to withdraw the project from Phare consideration in Brussels even though we had been shortlisted by the London Phare Office.

Following continued encouragement by Phare, a revised and smaller project has been devised, *Establishment of an Albanian Music Information Centre*. Partly abstracted from the original 1994 document and designed for submission to Phare in March 1996, it was extensively researched during my further two-week visit to Albania in October 1995 funded largely by MLT and The Albanian Musicians' Trust. This time we need to secure contributory funding of just 20% - just under £30,000 - of a somewhat smaller total project cost. One might imagine this to be more attainable, and indeed the Swiss-based Solon Foundation active in Albania has already offered us over £6,500. Yet, despite our own in-kind contributions (training, expertise) costed at over £26,000, U.K. overseas aid budget restrictions have caused The Know How Fund to withdraw even the £10,000 offered a year ago. A spokesperson for Baroness Chalker of The Overseas Aid Agency (in a letter dated 19 December 1995) states categorically that:

*"...encouraging music and art in Albania, though undoubtedly worthy, is a low priority for the KHF. Our programme in Albania is focussed on the health sector and provision of support for the transition towards a market economy - areas which will bring more far-reaching benefits to more Albanians."*

Needless to say, this is not an acceptable attitude towards the value of music in society, let alone a funding request for £22,000 which would result in U.K. equipment exports alone of £35,000 minimum. It is frustrating - indeed infuriating - to be positively encouraged by an EU funding agency only to encounter such a dismissive attitude from this U.K. Government funding agency. The fate of this project, the result of now three research visits, extensive consultations and enthusiastic support by the Albanian Government, may yet prove the difficulties facing any U.K. originated and substantively based outreach initiative.

Yet another problem arises from communication, or lack of it. Charity Know How encouraged regional exploration. Similarly UNESCO in Paris declined funding for a single-country (Albania) project but did express interest in developing regional collaboration. At *Libtech* in September I discussed this at length with Boryana Savova of the Bulgarian Open Society Foundation. She was most enthusiastic and an offer to host a regional meeting of music librarians was soon made by the Bulgarian National Library. At Helsingor too in June, the Romanian delegate had welcomed and

enthused about our outreach interest. Yet from September it has proved impossible to obtain any response to correspondence sent to Romania, nor to exploratory correspondence sent to Macedonia (FYROM). As Margaret Brandram discovered with Slovenia, correspondence may not receive a reply. It is impossible to contemplate exploratory visits or regional meetings without preliminary research and reciprocated correspondence. Outreach can therefore be time-consuming and ultimately frustrating, and confounded when one's own national funding basis seems permeated with economy-driven philistinism. If we ourselves however, in our comparative comfort, retain a commitment to the value of music in society, then we must maintain an outreach interest to encourage those striving against unimaginably greater difficulties. Music too knows no frontiers: outreach offers two-way benefits in greater international awareness and understanding.

## Public Library Review

In 1994 IAML(UK) had submitted evidence to a major review of public authority library services in England and Wales commissioned by the Department of National Heritage. A Draft Report was published in September 1994 as reported in last year's IAML(UK) Annual Report:

*"While the report contained many interesting recommendations, it was disappointing to note that music library services, and their vital contribution to cultural activity in the community, were so scantily treated."*

Autumn 1995 witnessed the long-awaited publication by Aslib of the *Review of the Public Library Service in England and Wales*. IAML(UK) had submitted that music - printed and recorded - should feature as a 'core' function for public library provision, but the final report remains vague and imprecise. 'Culture' receives scant mention. Ignored completely are the broad concepts of cultural provision and the arts, let alone the specific sectoral cultures of music and drama (so often linked in current public library provision). By contrast the UNESCO Public Library Manifesto clearly identified '...awareness of cultural heritage, appreciation for the arts' and 'access to cultural expressions of all performing arts' ['Missions of the public library', 5, 6, published in *The Library Association Record*, September 1995 (97/9, p.494)].

IAML(UK) does applaud the adoption in the final report of a key recommendation made in our submissions. This concerns the principle of free and equal access to library materials and its extension to loans of audio and video media. Yet any applause must be instantly tempered by a major qualification to this recommendation, as stated in the formal IAML(UK) response to the Department of National Heritage:

*"In this regard, our regret is not with the Final Report but with the difficult and worsening financial conditions imposed on library authorities throughout England and Wales within the context of general under-funding of local government services. The Final Report accepts, with reference to an extension of free access to audio and video media, that such extension be made 'when conditions allow' . It is difficult to foresee such conditions in the*

*current situation of local government under-funding."*

### Standards: Janet Smith

A brief outline of categories to be addressed in a prospective standards document, based primarily on the recommendations of the Music LIP report, was prepared. The Group is currently seeking a possible model among existing published standards. Meanwhile the formation of the Library and Information Council [and hopefully the establishment of a Music LIP Development Office], which should create a climate more receptive to standards, is to be welcomed.

### Documentation: Chris Banks

The Documentation Committee met three times in 1995. Throughout the year work has continued on the second edition of the *British Union Catalogue of Music Periodicals* (BUCOMP2). Much of the editing and checking of data, taking much longer than anticipated, has been undertaken by John Wagstaff, who has continued despite his resignation in July from the Executive Committee of IAML(UK) and relinquishing the Chair of the Documentation Committee. The Committee indeed misses John's bibliographic expertise but wishes to acknowledge that the development of BUCOMP2 owes much to his vision and persistence as well as to the sheer hard work of all those involved with its preparation.

The Committee has overseen the publication in the IAML(UK) Newsletter (No.29, August 1995, pp.33-35) of the results of a survey of CD-ROMs by Katharine Hogg. It has also discussed the European Commission funded project CANTATE, which aims to digitise printed music and establish on-line availability, plus the American MLA proposed revisions to AACRII.

Consideration has been given also to the Committee playing a useful role as a medium for dissemination of news and information relating to such issues as international projects with U.K. input and relevance such as RILM and RISM, documentation issues such as MARC and Dewey, and information technology issues including e-mail and bulletin boards, World Wide Web resources and other electronic and printed documentation issues. It is intended that Committee members contribute short articles and news items of relevance to the IAML(UK) Newsletter.

### IAML(UK) Library: John Wagstaff

Over 150 items were added to the stock of the Library during 1995. These ranged from single sheets to larger periodical articles, and to full-length books. Usage was slightly up on 1994, with 27 users borrowing 61 items, as compared with 58 items being loaned to 24 borrowers in the previous year. There were three requests for information, which was supplied as a result of consultation of the Library's stock. As in 1994, the vast majority of requests for materials or information were made by telephone or by e-mail, but five people did travel to Oxford to consult the collection *in situ*.

Because of the U.K. Branch's standing within IAML as a whole, a

good deal of material is received from other Branches of the Association. This includes newsletters from the Australian, Canadian, Danish, Finnish, New Zealand and Spanish arms of IAML. The Library also attempts as a matter of course to obtain other IAML publications, and this resulted in 1995 in the purchase of the German Branch's new *Handbuch der Musikbibliotheken in Deutschland*. Other notable acquisitions during the year included some older material of historical interest, such as Ruth Wallace's *Care and treatment of music in a library* (Chicago: American Library Association, 1927), the first significant publication on music librarianship. More up-to-date material was represented by such works as Carol June Bradley and James Coover's *Richard S. Hill: tributes from friends*; Carolyn A. Sheehy, ed., *Managing performing arts collections* (kindly donated by a IAML:UK member); and Music Library Association Technical Reports 22-24, covering collection assessment, preservation, and world music.

Finally, with the expansion of library materials available via the Internet and particularly via the World Wide Web, some information available only in electronic form has been downloaded into hard copy and placed in the Library. This includes information on music libraries overseas.

The library benefits enormously from the generosity of IAML(UK) members who are willing to donate material: donations continue to be welcome, and should be forwarded either to Richard Jones at the Barbican Music Library, or to John Wagstaff at Oxford.

### Publications: Alex Garden

As usual in 1995 IAML(UK) published two issues each of *Brio* and the Newsletter. There are 192 overseas subscribers to *Brio*, mainly public and academic libraries, plus 13 donated copies [as reported above under 'Outreach']. Copies of *Library and information plan for music: written statement* continue in demand and have been reprinted. The *Annual Survey of Music Libraries* for 1993/94 is to be published imminently: editions for 1994/95 and 1995/96 are planned to be published during 1996.

### Publicity and Public Relations

Publicity for IAML(UK) is achieved often in incidental - almost imperceptible - ways that nonetheless greatly enhance the image of the Branch within the library profession and in the music world at large. While this is achieved in part by letters and articles published by IAML(UK) colleagues at large, we remain greatly indebted to our Press & PR Officer, Ruth Hellen. Opportunities for publicity were taken at the relaunch of MLT, the ISMN session at Libtech 95 and a full-page article in *Classical Music*. Finally we must acknowledge that, as in previous years, Peter Maxwell and Siobhan Ladyman kindly arranged for IAML(UK) publicity to appear on the Cramer Music stand at the Library Resources Exhibition: we remain indebted to them for this continued help with promotion of IAML(UK).

### Trade and Copyright: Malcolm Jones

Copyright: The SI 3297 The Duration of Copyright and Rights in Performances Regulations 1995 was passed in Dec. 1995 and took effect from 1 Jan. 1996. The drafting has been widely criticised, notably in the House of Lords. IAML(UK) members are invited to contact the Committee with any problems this may cause. The EC rental directive was not covered by the SI of Dec. 95. The Department of Trade & Industry hopes to put a further SI before Parliament in the summer and a draft is expected soon. The Committee will monitor this.

Copyright on databases: a paper from NSA Paragon project is available, and raises issues of concern in the context of shared bibliographic data. The practicality of implementing PLR for printed music is about to become an issue, again this will be watched.

ISMN: Malcolm Jones and Alan Pope attended the annual meeting in November in Frankfurt, and also special meeting in December in Cologne. The German agency has produced a second edition of its CD-ROM Music in Print. German retailers are 'being actively encouraged', via the trade discount structure, to use the on-line ordering system based on the CD-ROM. The records are quite detailed and include a field giving the instrumentation/vocal forces in a coded form. It seems likely that this format may form the basis of a standard for publishers' catalogues. At the Cologne meeting the question of bar-coding was discussed with officers of the EAN International Ltd. These are being pursued further. This is of particular relevance as trials of EDI for printed music in the UK have begun.

Two new standard numbering codes, both driven by the needs of rights control, may be of interest: ISRC is in use to encode the recording at track level and is encoded on many commercial digital recordings. The proposed ISWC encodes the 'work', ie the smallest unit that can be the subject of a rights transaction, and is under development. The Committee proposes to explore the relevance of these to libraries, and would be happy to elaborate or receive comment.

### [IAML\(UK\) Home Page: Julie Crawley](#)

Since June 1995 IAML(UK) has had its own site on the internet. It is based at Exeter University and can be accessed from anywhere in the world via World Wide Web (WWW) from the following Universal Resource Locator (URL):

**<http://www.ex.ac.uk/~JACrawle/iaml-uk.html>**

It consists of an introduction to IAML(UK), addresses for members of the Executive Committee, lists of members of other Committees and Project Groups, membership information, a list of IAML(UK) publications, information on the 1996 Annual Study Weekend and details on how to apply for the E.T.Bryant Memorial Prize and C.B.Oldman Prize. There are also links to other music sites on the internet via the Music Subject Tree created for Exeter University Library's WWW pages in the Arts & Humanities. Last and not least, the IAML(UK) Home Page includes photographs of the President and family!

## Prizes

The C.B. Oldman Prize is awarded annually by IAML(UK) for an outstanding work of music bibliography, music reference or music librarianship by an author resident in the United Kingdom. In 1995 the Branch was pleased to award the Prize to William Waterhouse for the *New Langwill index: the dictionary of musical wind-instrument makers and inventors* (London: Tony Bingham, 1993; ISBN 0-946113-04-1). A review by Geoffrey Thomason appeared in *Brio* (Spring/Summer 1995, 32/1, pp.38-39).

The E.T. Bryant Memorial Prize was formally established in May 1994 by IAML(UK) and The Music Libraries Trust, in recognition of the very considerable contribution which 'Bill' Bryant made to the field of professional music librarianship and in particular for his work in encouraging students and others to enter the music library profession. The Prize is awarded annually to a student or a librarian within the first five years of music librarianship for a significant contribution to the literature of music librarianship. IAML(UK) and The Music Libraries Trust were pleased to inaugurate the Prize in 1995 by awarding it to Kathy Adamson of the Royal Academy of Music Library, and Editor of the IAML(UK) Newsletter, for her report *A guide to the retrospective conversion of library card catalogues, with particular reference to music; Case study:- the implementation of automation and retrospective conversion of the card catalogue at the Royal Academy of Music Library*. A copy of this report is deposited at the IAML(UK) Library.

IAML(UK) wishes to acknowledge the work of the respective Project Groups for assessments and recommendations of awards for both Prizes - for The C.B. Oldman Prize, Paul Banks (Convenor), Lisa Bryden and Robert Tucker; for the inaugural E.T. Bryant Memorial Prize, Rachel Ladyman (Convenor), Ruth Hellen, Joan Redding, John Wagstaff and Stuart Waumsley.

Furthermore, as mentioned in the President's Report, IAML(UK) was pleased in 1995 to offer Special Achievement Awards to Malcolm Jones, Malcolm Lewis and Alan Pope for their work over many years regarding the inception and implementation of the International Standard Music Number (ISMN). The Awards, made at the 1995 Annual Study Weekend, comprised inscribed copies of the first ever music edition ascribed an ISMN.

## The Music Libraries Trust: Joan Redding

The Trust was established as The ERMULI Trust by a declaration of trust from 15th January 1982 and registered with the Charity Commission on 24th March 1982 as a charity. Its purpose is to promote the education and training of music librarians, and to assist and encourage research into music librarianship, musicology and related scholarly disciplines. Its name was changed by a supplemental deed of 23rd November 1994 to The Music Libraries Trust.

The Trust was relaunched publically, under the patronage of distinguished figures from the world of musical scholarship and performance, at a reception held in the Novello Room of The British Library, London, in March 1995. Its links with IAML(UK) were strengthened by representation at all meetings of the IAML(UK) Executive Committee. The Chairman and several other Trustees also attended the IAML(UK) Annual Study Weekend at Ormskirk, April 1995, for which the Trust awarded six bursaries.

In co-operation with IAML(UK) and in furtherance of its international outreach programme, The Trust expedited a funding award by Charity Know How for a study visit to U.K. by two senior Albanian music librarians and their interpreter from Tirana, March-April 1995. In October the Trust contributed funding towards an IAML(UK) research visit to Albania in furtherance of a proposed major development programme to be submitted to the European Union's Phare programme. In addition, two research grants were made, and funding contributed (with IAML:UK) towards the E.T. Bryant Memorial Prize. Funding has also been secured from The Britten-Pears Foundation for a proposed initial three-year programme of lectures on music librarianship at an accredited institution to commence in the academic year 1996/1997.

The Trustees of The Music Libraries Trust in 1995 were Michael Freegard (Chair), Malcolm London (Treasurer), Linda Barlow, Richard Chesser, Helen Mason, Pam Thompson, Judi Vernau and Nicholas Williams. Its Secretary is Joan Redding, BBC Music Library, Room G001 BHXX, Broadcasting House, London W1A 1AA.

## IAML(UK) EXECUTIVE COMMITTEE 1995

### **Officers**

President: Malcolm Lewis (Nottinghamshire County Library, to April), Roger Taylor (Somerset County Library, from April)

Immediate Past President: Pam Thompson (Royal College of Music Library, to April), Malcolm Lewis (Nottinghamshire County Library, from April)

General Secretary: Julie Crawley (Exeter University Library, to April), Margaret Roll (Buckinghamshire County Library, from April)

Treasurer: Kenneth Wilkins (Royal Scottish Academy of Music & Drama Library)

President-elect: Roger Taylor (Somerset County Library, to April)

Brio Editor: Paul Andrews (Bedfordshire County Library)

Education Officer: Stuart Waumsley (Yorkshire Libraries Joint Music and Drama Service, Wakefield, to April), Rachel Ladyman (BBC Music Library, from April)

Membership Secretary: Lisa Bryden (Canterbury College Library, Canterbury)

Press & PR Officer: Ruth Hellen (London Borough of Enfield Libraries)

Publications Officer: Susi Woodhouse (Westminster City Libraries, to April) Alex Garden (Rufford, from April)

### **Elected Committee Members**

Chris Banks (British Library Music Library, from April)

Peter Baxter (Edinburgh City Libraries, to April)

Malcolm Jones (Birmingham Library Services / Birmingham)

Rachel Ladyman (BBC Music Library, to April)

Ian Ledsham (Barber Fine Art & Music Library, University of Birmingham)

Alan Pope (Blackwell's Music Library Services, Oxford)

Janet Smith (Haldane Library, Imperial College, London, to April, co-option from July)

Pam Thompson (Royal College of Music Library, from April)

Malcolm Turner (British Library Music Library, to April)

John Wagstaff (Music Faculty Library, Oxford University, co-option to April, elected April-July)

Susi Woodhouse (Westminster City Libraries, from April)

### **Non-Voting Officers**

Minutes Secretary: Chris Banks (British Library Music Library, to April), Helen Risdon (Britten-Pears Library, Aldeburgh, from April)

Newsletter Editor: Kathy Adamson (Royal Academy of Music Library)

Outreach Liaison Officer: Roger Taylor (Somerset County Library)

Statistical Survey Officer: Adrian Dover (University of Birmingham)

Honorary Auditors: Roger Crudge (Bristol), Liz Haldon (Gloucestershire County Library)

The Executive met on five occasions in 1995: on 25 January, 31 March, 26 April, 6 July and 12 October.

## COMMITTEES

### Conference Committee

Susi Woodhouse (Chair), Sarah Hogan (Secretary), Alex Garden (Local Representative to April), Pat Bunting (Local Representative)

from April), Felicity Jones, Siobhan Ladyman, Roger Taylor (to April), Pat Tipler (from April)

## Courses & Education Committee

Rachel Ladyman (Chair), Nazlin Bhimani (Secretary to April), Julian Allen (Secretary from April), Liz Bird (from April), Margaret Brandram, Rosemary Burn, Liz Hart (from April), Ian Ledsham (from April, Acting Chair from November), Linda Marsden (from April), Stuart Waumsley (to April)

## Documentation Committee

John Wagstaff (Chair to July), Chris Banks (Chair from July), Katharine Hogg (Secretary), Paul Andrews, Peter Baxter, Chris Bornet, Pat Napier

## Finance & Administration Committee

Malcolm Lewis (Chair to April, co-option from April), Roger Taylor (member to April, Chair from April), Julie Crawley (General Secretary to April), Margaret Roll (General Secretary from April), Kenneth Wilkins (Treasurer), Jane Harvell (Minutes Secretary from April), Malcolm Jones (from April), Ian Ledsham, Malcolm Turner (to April)

## Library Committee

John Wagstaff (Librarian), Richard Jones

## Trade & Copyright Committee

Malcolm Jones (Chair), Anne Elliott (Secretary), Kathy Adamson, Jane Harvell (from April), Malcolm Lewis, Alan Pope, Margaret Roll (to April)

## PROJECT GROUPS

### ActionPack

[to April] Liz Hart (Convenor)

### Albanian Project Group

[from July, Outreach Project Group], Roger Taylor (Convenor), Ruth Hellen, Katharine Hogg, Joan Redding, Pam Thompson, Michael Ward

### C.B. Oldman Prize

Paul Banks (Convenor to April), Robert Tucker (Convenor from April), Andrew Baker (from April), Lisa Bryden

### E.T. Bryant Memorial Prize

Rachel Ladyman (Convenor to April), Julian Allen (Convenor from April), Chris Bornet (from April), Ruth Hellen (to April), Joan

Redding , John Wagstaff (to April), Stuart Waumsley (to April)

## Exhibitions

Ruth Hellen (Convenor), Lisa Bryden (to April), Richard Hollis (to April), Rachel Ladyman (to April)

## International Conference 2000

Assessment Group: [from October 1995] Roger Taylor (Convenor), Chris Banks, Roger Crudge, Susi Woodhouse

## ISMN

Alan Pope (Convenor), Malcolm Jones, Malcolm Lewis, Judi Vernau (to April)

## LA/BPI Consultation Group

Malcolm Lewis (Convenor), John Butcher, Ruth Hellen, Malcolm Jones, Siobhan Ladyman, Jim Long

## Music LIP Development Group

Pam Thompson (Convenor), Julie Crawley, Lewis Foreman, Ruth Hellen, Malcolm Jones, Malcolm Lewis, Roger Taylor

## Standards

Janet Smith (Convenor), Peter Horne

## MEMBERSHIP 1995

### *Institutional*

National 35

International 78

### *Personal*

National 56

International 51

Honorary 6

Student/Unemployed/Retired 19

Total 245

*Honorary members:* Eric Cooper, Henry Currall, John May, O.W. Neighbour, Brian Redfern, Alan Sopher.

## AFFILIATIONS TO OTHER ORGANISATIONS

The Library Campaign

Library and Information Co-operation Council [LINC]

National Acquisitions Group [NAG]

IAML(UK) is an "*Organisation in Liaison*" with The Library Association

IAML(UK) is a National Branch of the International Association of Music Libraries, Archives and Documentation Centres

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In liaison with **CILIP**

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