



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

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IAML(UK): Forty-Fifth Annual Report, 1997

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President's Report

Roger Taylor

"Music has the ability to breathe compassion into the soul" [1]. Those involved with this professional association representing U.K. music librarianship are sometimes at risk of no longer seeing the wood for the trees, and forgetting that it is music which we seek to serve, facilitate and promote. Souls can be darkened by frustrations of committee procedure, unrequited attention given to those in professional or political authority, or agonised contributions to supposedly evolutionary research trajectories which can vanish into black holes of shelved ambition.

A star in this year's firmament which grows in intensity with sustained attention is the Gulbenkian report ***Joining in***. Anthony Everitt has produced not just a review and manifesto for participatory music but a summary analysis of the very essence of music: "...it speaks to human beings' profoundest impulses; more than words, it is the very language of the brain, the seat of intellect, emotion and the control of physical behaviour." [2] Evidence mounts of sometimes inexplicable benefits of exposure to music, such as an otherwise abandoned group of school miscreants and under-achievers whose attention spans and academic attainments increase dramatically simply (so it would seem) by being force-fed Mozart as background music. Music therapists have long acknowledged and accepted the inexplicable mysteries of benefits brought by exposure to the widest range of musical sound. As librarians of music, however, we are both privileged by certainty of its prophylactic benefits and challenged by those whose visionary

compassion seems sometimes to be blinded by economic, political or professional ophthalmia.

There are risks in music librarians regarding themselves as an endangered species, existing rarely in communities, more often in solitary patrol of their territories. Meetings incite intellectual fervour and intense activity. They rarely experience the luxury of cross-species co-operation. Their voices individually may carry conviction and eloquence, yet it is in chorus that they are heard most effectively above the hullabaloo of universal expression. We organise in recognition that it is we ourselves and we alone who will effect and facilitate changes, developments, improvements, enhancements and stability so necessary for our endeavours to succeed. This ranges from mega to micro. It may involve schemes for collaborative sharing of catalogue data, or e-mail appeals for an unexpectedly elusive single copy. [My own experience of the latter included an appeal for a heavy-metal guitar album (Michael Schenker, published only 10 years ago but already out-of-print), successfully supplied by a colleague in Finland.] We organise not simply within the confines of this country but in recognition of the internationalism of music, as a Branch of an Association with over 2,000 members in more than 40 countries, and in close collaboration with colleagues in our "sister" organisations, IAMIC and IASA [3].

Within the U.K. we may comprise numerically but a small percentage of the library profession, yet our sectorally collaborative ambitions and achievements continue to amaze. This is a report of continuing collective and dedicated achievement by music librarians working within the structure provided by IAML(UK). I can do no better than repeat my commendation from last year:

"As an Association of its members, working [still] without any paid secretariat, we do without doubt have a record of extraordinary achievement by dint of the efforts of our own members working voluntarily in their own time." [4]

1997 has been an explosive year of extraordinary activity in terms of the development of national and international library and cultural strategies. Even before the tidal wave of political change brought about at the May General Election, two major Government reports had been published concerning **legal deposit** [5] and **public library provision** [6]. The latter begetted long-awaited action by the **Library and Information Commission** [LIC] which established a Working Group to plan **public library networking** [7]. This resulted in a major **LIC report** in October [8] which received immediate Governmental acknowledgement. Within three months of its election, the new Government produced a White Paper on **lottery funding** [9]. October also saw the publication of Anthony Everitt's Gulbenkian report on participatory music [2], and a month later LIC published a discussion document on proposed **research strategies for library development** [10]. IAML(UK) has contributed written submissions to all of these, offering evidence early in 1997 at the research stage of *Joining in* (which is acknowledged and quoted within the published report [11]), and met with **John Dolan**, Project Leader of the LIC Working Group on public library networking. IAML(UK) has thus ensured that the interests of music librarians have been represented as fully and as

appropriately as possible within these major national forums of professional and cultural development. In addition, IAML(UK) submitted a formal response in November to **DGX of the European Union** regarding the future of European cultural co-operation [12].

Further meetings and attendances have been undertaken throughout the year seeking to ensure that music librarianship received due acknowledgement and understanding, that IAML(UK) itself maintained a high level of current awareness, and that it maintained direct contact with "major players" who set agendas for national professional development.

Correspondence throughout the year with the **Department of National Heritage** (from June, the **Department of Culture, Media and Sport** [DCMS]) led to a meeting with **Neville Mackay**, Head of its Libraries and Information Division (9 October). The agenda comprised five briefing papers sent in August to Secretary of State Chris Smith which outlined areas of specific concern to IAML(UK) - 1, The current role of LIC in furthering sectoral professional research; 2, The effects of current and future reorganisation of local government upon music library provision; 3, The general underfunding of music libraries in national, academic and local authority library provision; 4, The role of the National Lottery funding for music libraries; 5, The provision of performance sets of music for community music-making.

National Lottery funding was the main topic of discussion at a subsequent meeting with **Andrew Pinnock** of the Music Department, **Arts Council of England** (5 December). At a second meeting that day, and further to a 1997 AGM resolution, discussions regarding the establishment of closer corporate relations were undertaken with **Robin Osterley**, Chief Executive, **National Federation of Music Societies**.

In January 1997 the Executive Committee met with Sandy Norman, Information Manager (Legal & Parliamentary), Information Services, **The Library Association**, discussing copyright developments and hearing a report of the three-week WIPO conference in Geneva (December 1996). In September a strategy and scoping meeting was held with **Peter Stone** and **Susi Woodhouse** of the **EARL** [Electronic Access to Resources in Libraries] Music Task Group. Subsequently, and in recognition of our existing and continuing interest in its work, IAML(UK) applied for and was granted Associate Partnership of EARL.

Again in January 1997, **Pam Thompson** represented IAML(UK) at the official launch of the **Arts and Humanities Data Service**, an important development particularly for academic librarians. **Ruth Hellen** similarly represented the Branch at a QMW Public Policy Seminar **A future for libraries and information services** (8 May 1997), which included Mark Fisher's first speech as new Minister for the Arts. This was another major "agenda-setting" occasion further to a similar seminar attended 17 months before (and reported in the 1996 Annual Report [4]), and, as before, IAML(UK) is pleased to acknowledge the discounted delegate fee offered by QMW. In October I represented the Branch at the launch of the Gulbenkian report *Joining in* [2], and in December responded to an invitation

extended to the Branch by the **Council of Europe** to contribute to a seminar in Vukovar, Croatia, regarding the development of its municipal library.

The continuing commitment of the Branch to international outreach has justified one of two subscriptions initiated during the year. *International Arts Navigator* is a bi-monthly digest published by **The International Arts Bureau** "...providing information, advice, research, publications, training and consultancy on international arts issues, policies, funding, projects, structures, legislation, contacts, networking and documentation." First published in April 1997 (and to which the Branch has subscribed retrospectively from October), it is proving to be an invaluable source of information not otherwise available in succinct and efficient presentation. The ABSA [**Association of Business Sponsorship for the Arts**] Scottish Business Digest, published in Glasgow (to which the Branch has subscribed since June 1997) is a similarly important source of information regarding the Branch's planned sponsorship quest for the IAML Conference 2000 in Edinburgh.

Despite continued contact with DCMS and LIC, funding has not been forthcoming with which to progress the *Library and Information Plan* [LIP] for Music [13]. Research conducted four years previously remains valid, as do the 53 recommendations contained in the *Written Statement*. It seems increasingly that the national momentum for sectoral LIPs has been lost and that the Music LIP as a conceptual entity is a casualty. It is, though, testimony to the validity of the original research that a number of the recommendations have resurfaced, albeit unco-ordinated, in other guises. It seems in retrospect that the Music LIP has provided an agenda which is being followed selectively by individuals and other organisations. The work of EARL is one such example. Another is the continuing commitment of the West Midlands Regional Library System to the not unattainable concept of a **National Union Catalogue of Vocal Sets** - the work of **Geoff Warren** (WMRLS) and **Malcolm Jones** is acknowledged warmly by IAML(UK). Nöelle Mann has continued to work towards the **Centre for Russian Music**, to be based at Goldsmiths College, University of London.

Charles Oppenheim (Professor of Electronic Library Research, De Montfort University, Milton Keynes) has during 1997 initiated discussion of a proposed **National Jazz Archive Database Unification Project**. This would develop catalogues and databases of diverse jazz materials held in the U.K. by both institutions and individuals (amongst those involved is John Dankworth). IAML(UK) is represented currently by **Julie Crawley** (University of Exeter) and has expressed its strong support. By December 1997, a document as a consultants' brief has been compiled prior to an application for National Lottery funding.

A major development during 1997 has been the establishment of **Music Libraries On-Line**. Titled initially and with no false modesty as *Proposal for a National Union Catalogue of Music*, with Trinity College of Music as Lead Organisation and its librarian **Kate Sloss** as Project Director, it aims in two stages to link the databases of the nine U.K. music conservatoire libraries. A third stage is planned to incorporate national, university and public library databases too. The proposal was submitted in May 1997 to the *eLib Phase 3*

programme of the Higher Education Funding Council [HEFC]. HEFC itself, by inviting proposals, was responding to the 1995 Anderson Report on library provision for researchers which recommended that "networks of libraries should be encouraged to develop at national or regional level." [14] *Music Libraries On-Line* was approved (with three regional network developments) for project-commencement in January 1998. It represents the potential for a major achievement in U.K. music library provision and indirectly of the Music LIP, and may act as a catalyst for further developments:

"During the next three years, the project will also be looking at the management issues: access, interlending, charging, fairness, ownership of bibliographic records, etc. One result which the HEFC is hoping to see established as a result of these eLib projects is co-operative purchasing and holdings agreements. The benefits to music library users could be tremendous. *Music Libraries On-Line* has the potential to develop into a virtual union catalogue with genuinely national coverage." [15]

IAML(UK) is an Association of members who are dedicated to the cause of music and have a vision for its effective acquisition, organisation, preservation and exploitation. Music librarians continue to demonstrate their abilities to plan for the future, draft development strategies, secure funding and realise those visions. Terry Waite, a self-confessed musical amateur, described music as having "...the ability to breathe compassion into the soul." Music librarians might wish that compassion could sometimes be force-fed to managers, administrators, holders of funding purse-strings and politicians. Yet we retain a confidence borne of faith in our sectoral commitments. Commitments - we share the faith expressed with street-wisdom in the film of that title which portrays quintessential inner-city participatory music - "Once you have a start, the rest is inevitable." [16]

[1] Terry Waite, 'Thought for Today', Radio 4, 3 June 1997. [2] Anthony Everitt, *Joining in: an investigation into participatory music*. Calouste Gulbenkian Foundation, London, 1997 [ISBN 0 903319 76 4], p.31. [3] IAMIC: International Association of Music Information Centres; IASA: International Association of Sound Archives. [4] IAML(UK): 44th Annual Report, 1996, p.3. [5] *Legal deposit of publications: a consultation paper*. Department of National Heritage, The Scottish Office, The Welsh Office and the Department of Education Northern Ireland, February 1997. [Text reproduced as Appendix 1.] [6] *Reading the future: a review of public libraries in England*. Department of National Heritage, February 1997. [7] LIC Working Group for the development of the Public Library Networking Plan, reported in *Library Association Record*, 99(5) May 1997, p.257. [Text reproduced as Appendix 2.] [8] *New library: the people's network*. Library and Information Commission, [October 1997]. [9] *The people's lottery [White Paper]*. Department for Culture, Media and Sport, July 1997. ISBN 0 10 1370932 X. [Text reproduced as Appendix 3.] [10] *Prospects: a strategy for action. Library and information research, development and innovation in the United Kingdom: proposals for consultation*. Library and Information Commission Research Committee, November 1997. [11] Anthony Everitt, *Op.cit.*, pp.39, 181. [12] European Commission General Directorate X/C.5 -

Culture Action (Kaleidoscope and Ariane): call for "...ideas or suggestions... on the future of cultural co-operation in Europe." November 1998. [Text reproduced as Appendix 4.] [13] IAML(UK): 44th Annual Report, 1996, pp.4-5, 20-22. [14] Quoted by Kate Sloss in her article in IAML(UK) *Newsletter*, No.34, February 1998, pp.8-10. [15] Kate Sloss, *Op cit.*, p.10. [16] Joey "The Lips" Fagan, in the Alan Parker film "The Commitments".

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Cuts and Economies

"The squeeze on public expenditure has continued unabated during 1996 with inevitable consequences upon music library provision both national and local." This observation from last year's Annual Report remains true of 1997 despite a change of Government. Services are being jeopardised and expertise lost. Local government reorganisation has only exacerbated the situation.

Circumstances at the **London Borough of Richmond-upon-Thames**, reported a year ago, resulted inexorably with the deletion as planned of the specialist post. Knowledge and expertise of the longest-serving London music librarian, **David Moldon**, was sacrificed.

Correspondence has been undertaken by the Branch on behalf of colleagues in three other local authorities. It seemed at one point that a city the size of **Bristol** would dispense with a music librarian altogether. It is to the credit and vigilance of **Pat Bunting** that a post does survive, but it is no longer supported by a sectoral deputy or a team of dedicated assistants.

This was a consequence of a Bristol City Library management reorganisation borne of the demise of Avon County. No such enforced reorganisation can be blamed for circumstances elsewhere. In the **London Borough of Sutton**, responsibilities for music and sound recordings have been split. The Head of its Libraries and Heritage Department has sought to assure IAML(UK) of a continuing commitment to standards of excellence in Sutton, and we wish well for those working within the new structure.

Great concern has been expressed about circumstances in **Surrey**. Major revenue cuts included a proposal to close the Performing Arts Library at Vaughan Williams House, Dorking. Its stock of printed music, drama scripts, sound recordings and videos, and including its substantial collections of music and drama performance sets, would be relocated at various sites within the county without sectoral supervision. The expertise of **Graham Muncy**, **Andrew Woods** and their specialist staff team would be dissipated within the authority and lost to both Surrey users and the music and drama world at large. IAML(UK) has joined a swelling chorus of protest by local users keenly aware of the jeopardy to their own needs. They have been joined by a range of local and national interest organisations plus District Councils in Surrey, and this has brought the attention of local and national Press. At the year-end, an imminent "final" decision was awaited by Surrey County Council which had before it an option to defer this for a further six months to facilitate a more acceptable outcome.

Elsewhere there are stockfund cuts of up to 50% (even 100% has been reported), administrative economies effecting a cessation of international interloan applications, and the inevitable, foreseen and quite understandable failure of many new small unitary local authorities to provide any music library services at all. The greatest corporate loss in 1997, effectively reducing by one the membership of our colleagues in IAMIC, was the closure in April, due to funding withdrawal by the Welsh Office, of the Welsh Music Information Centre in Cardiff.

As funding levels are cut and gradings reduced, more is expected of fewer. There is irony in national statistics which indicate that demands for music materials continue to increase.

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Membership

Management of the Branch between General Meetings is the responsibility of the Executive Committee, and of its Officers for day-to-day management. To them falls the work of ensuring that Branch correspondence is maintained, that its accounts and membership records are maintained and well-managed, that its publications are edited, published and distributed, and that its annual conference and educational activities are organised and undertaken effectively. Such work is rarely headline-catching even in Branch publications, yet is absolutely vital for IAML(UK) to function efficiently and democratically. For example, its Data Protection Act registration was renewed during the summer of 1997, procedures formulated for the marketing of Branch membership files, and a decision taken that all data in the IAML(UK) Annual Survey of Music Libraries be mounted on the Branch Web Site (due to be undertaken in 1998).

The Branch remains indebted to its Officers who commit their spare time for its benefit - **Kathy Adamson** (Newsletter Editor), **Paul Andrews** (Brio Editor), **Richard Buxton** (Education Officer), **Adrian Dover** (Statistical Survey), **Alex Garden** (Publications) and **Siobhan Ladyman** (Membership Secretary). Amongst the members elected to the Executive Committee, acknowledgement must be made to **Julie Crawley** who has continued single-handedly to maintain and develop the IAML(UK) Web Site. Thanks are due also to two "guest" representatives who have not only attended but have served on the Executive Committee with distinction and whose contributions are greatly valued, **Michael Freegard** (The Music Libraries Trust) and **Susi Woodhouse** (The Library Association). Special recognition amongst our Officers is due to our Treasurer, **Kenneth Wilkins**. Having completed five years in this most demanding and necessary of Branch duties, the 1997 AGM mandated a constitutional amendment to extend his term of office to a sixth year, thereby facilitating his seamless succession. Kenneth has therefore continued with his customary quiet and unassuming modesty to benefit the Branch with his sound judgements and advice, and he deserves great credit and sincerest thanks for the sound financial strength maintained by the Branch.

While its Officers are responsible for day-to-day management, Committee Chairs, Project Group Convenors and their members

undertake much essential work for the Branch. The Branch is sincerely grateful to those who have completed terms of service - **Chris Banks** (Finance & Administration), **Jane Harvell** (Minutes Secretary, Executive), **Sarah Hogan** (Secretary, Conference, but continuing as Exhibitions co-ordinator), **Katharine Hogg** (Secretary, Documentation, but continuing as Committee member), **Felicity Jones** (Conference), **Ian Ledsham** (Executive and Finance & Administration), **Peter Linnitt** (Minutes Secretary, Finance & Administration), **Kirsteen McCue** (Local Representative, Conference) and **Robert Tucker** (Convenor, C.B. Oldman Prize).

IAML(UK) is likewise grateful to those who are newly appointed - **Andrew Baker** (Convenor, C.B. Oldman Prize and Performance Sets Provision), **Peter Baxter** (co-option, Executive, co-option, Finance & Administration), **Almut Boehme** (Secretary, Documentation), **Richard Chesser** (Trade & Copyright), **Julie Crawley** (C.B. Oldman Prize), **Lewis Foreman** (co-option, Documentation), **Robert Foster** (Secretary, Conference), **Antony Gordon** (Executive and Finance & Administration), **John Gough** (Performance Sets Provision), **Ruth Hellen** (Performance Sets Provision), **Malcolm Jones** (co-opted technical programme consultant, Conference and Performance Sets Provision), **Malcolm Lewis** (Performance Sets Provision), **Peter Linnitt** (Minutes Secretary, Executive), **Ceri Mann** (Bookings Secretary, Conference), **Chris Muncy** (Performance Sets Provision), **Graham Muncy** (Local Representative, Conference and Performance Sets Provision), **Pat Napier** (Tours Co-ordinator, IAML Conference 2000 Management Committee), **Alan Pope** (Finance & Administration) and **Stuart Waumsley** (Performance Sets Provision). Thanks are due also to our continuing Honorary Auditors, **Roger Crudge** and **Liz Haldon**.

Congratulations are extended by the Branch to those members who have retired (sometimes early) during 1997 - **Pat Bunting** (Bristol City Library), **Tony Hodges** (Royal Northern College of Music), **Peter Horne** (London Borough of Sutton) and **Patrick Mills** (British Library). Fond farewells were extended to **Tony Reed** (British Library Document Supply Centre) who, upon his early retirement, has emigrated to New Zealand. National and international concern was expressed regarding the involuntary redundancy from Blackwells of **Alan Pope**. His 30 years of professional dedication and authoritative expertise developed during that time has been paralleled by distinguished (and we hope continuing) service to both IAML and the U.K. Branch.

The Branch was saddened to learn of the death in July of **Sue Shepherd** (Faculty of Music Library, University of Oxford) who, struck down by terminal illness aged 52, had much more to offer. Sue had been a regular attender at Annual Study Weekends and of course a valued colleague of John Wagstaff. She is sadly missed. A further loss one month later was the lutenist and early music authority **Robert Spencer**, aged 65, who had trained early as a librarian. Described in the LAR obituary [99(10) October 1997, p.561] as "the library profession's first troubadour", he will be remembered for a memorable illustrated lecture by all who attended the Ormskirk Annual Study Weekend. Already seriously ill and, as it proved, just weeks before he died, he expressed a wish to

donate a substantial quantity of music scores to music libraries. Ceri Mann collected this music from his home, and Ruth Hellen describes this bequest in the February 1998 IAML(UK) Newsletter [p.26].

Internationally, IAML(UK) has expressed regret upon the deaths in February of **Heinz Werner** (former Vice-President of IAML and Chair of its Constitutional Committee), and in the same week in December of **Barry S. Brook** (former President of IAML and the International Music Council) and **Hermann Wassner** (former President of the German Branch and active in the Public Libraries Group). Barry Brook is a major figure in the history of IAML, creator of RILM (Répertoire International de Littérature Musicale, 1967-) and RIidIM (Répertoire International d'Iconographie Musicale, 1971-), scholar, musicologist, bibliographer, editor of Thematic catalogues of music: his death is a major loss to the world of music librarianship. More happily, the Branch conveyed its congratulations to **André Durres** (founder member of IAML and Honorary Life Member) upon his 85th birthday. Most happily, the Branch was able to welcome at the Glasgow Annual Study Weekend the American **Robin Rausch** of the Library of Congress, Washington D.C. Robin was by then completing her twelve-month job exchange at Edinburgh Central Library with our colleague **Peter Baxter**. Their respective experiences have been documented in the IAML(UK) Newsletter [No.32, February 1997, pp.19-25].

As my term as Branch President draws to a close, I must pay tribute to Somerset County Library which has demonstrated a generosity as an employer difficult to match, and also to my colleagues at the County Music & Drama Library, Yeovil, whose patience and forbearance have not gone unappreciated. My wife Heather and son Steven also deserve acknowledgement for tolerating my hours secreted away hunched over a hot computer, days slumped comatose on the Yeovil-Waterloo line, and weeks spreading the gospel of music librarianship to (sometimes remote) corners of Eastern Europe.

As the frisking-field for the released pit-pony beckons, I will permit myself the indulgence of a cast back over the last three years and beyond. I remember very well the awe with which I held the Officers of the Branch when, as a newly appointed music librarian, I first attended IAML(UK) conferences. They were great names of music librarianship whose pioneering work lives on in our continued respect. If there have been changes coinciding with my years of membership, it is perhaps most of all that Branch membership has increased, becoming more involved and thereby more collectively responsible for achievements. We are a far more collaborative Association, benefitting tremendously by the talents brought by our members prepared to work within constitutionally instituted Committee and Project Group structures in direct service to the Branch. A colleague deserving special mention is **John Wagstaff** who, as well as custodian of the IAML(UK) Library, has demonstrated truly exceptional commitment over many years in working with the Documentation Committee to produce the second edition of the British Union Catalogue of Music Periodicals [BUCOMP2], to be published in 1998. We have colleagues who are acknowledged authorities in their fields, and we are grateful that

they are generous with their time and expertise.

Our structure of Committees and Project Groups enables a sizeable proportion of our membership to become directly involved with Branch work. It is a particular pleasure that we count amongst our active membership those who are new to the profession working as enthusiastically as others whose tusks are longer. A compliment difficult to exceed is paid often by newcomers to our annual conferences who report the warmth and sincerity of our welcome. They also appreciate that, alongside the seriousness of much of our deliberations and discussions, we are able not always to take ourselves too seriously. We may still argue and disagree, but IAML(UK) has become an Association of friends working together for common ideals and purposes.

It is important not to fear being proved wrong, and I more than most have appreciated the collaborative wisdom of all my colleagues expressed with such honesty, tact, patience and good humour. It has been a great honour, and as a confirmed European the greatest coincidental pleasure, to have been permitted to represent the Branch at three international IAML conferences - Denmark (1995), Italy (1996) and Switzerland (1997).

Throughout this time I have survived by working as part of a trio with **Malcolm Lewis** (Immediate Past-President) and **Margaret Roll** (General Secretary). In 1997 this became a quartet with the addition of **Ruth Hellen** as President-Elect, combining this with continuing duties as Press & PR Officer. It is difficult to convey adequately the degree to which I am indebted to these friends and colleagues. It is very much their work, for example, that has produced many of our formal responses. I have cruelly denied **Malcolm** the peace and quiet he might have expected and so richly deserved as Immediate Past-President, and he has been a tower of strength at even the oddest times of day or night. The General Secretary is a backbone of the Branch: **Margaret** is, in her shy and retiring manner, a second tower of strength upon whose advice and support I have come to depend, and the entire Branch is indebted to her. **Ruth**, similarly shy and retiring, has concocted a potent brew combining Press & PR with Elective Presidency. She has launched herself with an enthusiasm, inspiration, fortitude and dynamism which will certainly eclipse all trace of the imminent Immediate Past-President and assures us all that the Branch will receive safe and capable direction for the next three years.

Prizes

The C.B. Oldman Prize

This 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 1997 it was decided not to award the Prize.

The E.T. Bryant Memorial Prize

This is awarded annually by IAML(UK) and The Music Libraries Trust to a student, or a librarian within the first five years of music librarianship, for a significant contribution to the literature of music

librarianship. In 1997 it was decided not to award the Prize.

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Courses and Education

Richard Buxton

*The incipient distance learning course in music librarianship at Aberystwyth was among topics discussed at a seminar during the Glasgow Annual Study Weekend, and its progress will be followed with interest. An introduction to the resources available on the internet was provided at a London day course in May, attended by over 100 delegates, and some of the themes were followed up at a session held at Libtech International 1997 in September. The efforts of **Chris Banks**, **John Wagstaff** and **Susi Woodhouse** at the May day course accounted very much for its success, and many of their practical suggestions, including lists of useful web sites, have been helpfully made available via the IAML(UK) Newsletter. **Rachel Ladyman** and **Katy Taylor** undertook the organisation of the internet training day, and the assistance of **Joan Redding** with the preparation of prerecorded online examples is much appreciated.*

Work has been undertaken to prepare a one-day Advanced Reference Course for music librarians, to take place at Northern (Manchester) and Southern (Oxford) venues. This is planned to take place during 1998.

*The Academic Music Librarians' meeting was revived, after a break of a year, in May when **Professor Colin Timms** and **Rosemary Burn** led discussion of the impact on library provision of recent changes in higher education. Thanks are due to **Liz Bird** for organising this meeting.*

Work on the Careers in Music Libraries leaflet has continued. It is nearing completion and should be available early in 1998.

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Conference

Alan Pope

The highlight of the year was the Annual Study Weekend - Brave Hearts in a New World - which was held in the Kelvin Conference Centre, University of Glasgow, 4-7 April 1997. Over 110 delegates attended, including a speaker from a German publisher and two delegates from Eastern Europe (Bulgaria and The Czech Republic) - the hand of the President continues his Eastward sweep.

Feedback indicated that the ASW was a great success in its formal sessions and socially. Its theme used the Scottish connection along with the shock of the new.

*The new for us was extremely daring, since attendance at the première of the Clarinet Concerto by **James Macmillan** at the Royal Concert Hall was formally programmed (with delegates missing dinner as well!). A pre-concert talk by the composer helped set the scene and it was agreed that the evening was a remarkable success.*

Another innovation was a full session on Women in Music with three female speakers making a very valuable contribution to what some saw as a controversial issue. In the spirit of the Scottish Burns, "To see ourselves as others see us", two presentations gave great food for thought about our image, a theme which had been taken up already by **Matthew Rooke** (Scottish Arts Council) in his keynote address. Again we launched an innovation by having a video presentation from **Richard Bolton**. Finally, a stimulating view from the other side of the Atlantic was provided by **Robin Rausch** who fortuitously was in Scotland on a job exchange with Peter Baxter. All this therefore contributed to a very valuable Weekend for all of us.

Socially, the Weekend was enhanced by a ceilidh and it was marvellous to see so many people on the floor thoroughly enjoying themselves at this musical event. The Committee too was very impressed by the standard of catering during the Weekend and has expressed its gratitude to the staff of the Centre. The only disappointment of the Weekend was the lack of any real response by orchestral librarians whom we had tried hard to target and who had previously expressed quite an interest in our gathering.

Arrangements are well in hand for the 1998 ASW at the University of Surrey, Guildford, and in 1999 we go North to Bradford, an area of the country not visited previously by IAML(UK) for its ASW. A full survey of IAML(UK) members was undertaken on the question of the year 2000 when we will host the international IAML conference in Edinburgh: should we hold an ASW that year and if so when? The response has been minimal and the Executive Committee will need to take a decision early in 1998.

Following the 1997 ASW, the Committee said farewell to **Felicity Jones** who has served as a valued member ever since she joined it as Local Representative for the Belfast ASW in 1994. **Kirsteen McCue** who joined the Committee as Local Representative for the Glasgow ASW has also been unable to continue serving (as is said, for the best of reasons!). I am very aware of the enormous amount of time which she put in behind the scenes to ensure that everything went well and the Committee and I owe Kirsteen an enormous debt of gratitude. **Sarah Hogan** has moved from the post of Secretary to Exhibitions Organiser and we have welcomed **Robert Foster** (King's College London) as our new Secretary. **Siobhan Ladyman** has continued to offer support and guidance, and we have welcomed in 1997 **Graham Muncy** as Local Representative in Surrey and **Malcolm Jones** as a co-opted technical programme consultant. Acknowledgement is due to **Ceri Mann** who has very capably undertaken the arduous work of Bookings Secretary. All the Committee members have put in sterling work during the year and I would like to thank them all publicly for their continued efforts.

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Documentation: Chris Banks

1997 saw the fruits of the Committee's efforts on the second edition of the British Union Catalogue of Music Periodicals [BUCOMP2], the text of which was passed to the publishers in the summer. Of the 3692 periodical titles in the second edition, 1619 did not appear in

*BUCOMP1. There are a further 1269 cross references from variant forms of the title and publications from over 60 countries are represented in the new edition. BUCOMP2 was compiled by members of the Documentation Committee from 1994 under the tireless overall editorship of **John Wagstaff**, but it could not have been completed without the unfailing assistance of all librarians who responded to requests for information about their library holdings - a truly collaborative venture from which we will all benefit.*

*It was in 1996 that The British Library announced that it could no longer support the U.K.monograph abstracting service for RILM (Répertoire International de Littérature Musicale). This was due to pressure of work in the lead up to the move of the Library to its new building at St.Pancras, coupled with the effects of financial cutbacks. We are still seeking a permanent home for the U.K. contribution to RILM and are in discussion with a university department in hopes that funding will be secured for a U.K. RILM Co-ordinator. In the meantime, **Richard Chesser** of the British Library has continued to send citations to the New York RILM offices, thus ensuring that they are up-to-date with details of U.K. monograph publications. We hope that it will be possible in the long run to supply abstracts of these and forthcoming publications.*

*The 'Connected Corner' is now a regular feature in the IAML(UK) Newsletter. 1997 saw an introduction to the World Wide Web by **Julie Crawley** and, following a useful suggestion at the Glasgow ASW, a collection of short pieces on useful CD-ROMs for music library use was compiled. As an added bonus a list of useful www pages compiled for the Internet Course was also published.*

The Documentation Committee has nothing if not a varied life. During the year, discussions have included the Harmonica project, the Arts and Humanities Data Service, the IAML Working Group on Archives, discographic citations and relator codes. The linking thread behind all these diverse topics is the desire to facilitate the national and international exchange of information about our music holdings, something which may have seemed a pipe dream some years back but with the projects listed here, together with the likes of the e-Lib project and EARL (discussed elsewhere in this Annual Report), it is beginning to look as if this dream may become a reality.

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Brio: Paul Andrews

1997 was another good year for Brio, with a varied selection of articles submitted. In Vol.34 No.1 **Roger Taylor** provided further fascinating glimpses of his Balkan explorations, this time to Bulgaria and Macedonia. **Chris Muncy**, **Kay Chambers** and **Susi Woodhouse** explained the background and practical implications of the nationally important Project BARM; and **Richard Andrewes** contributed another of his invaluable surveys of music bibliographies. **Chris Banks** added a further footnote to Brio's ongoing account of the dealings of the Musical Antiquarian Society.

Vol.34 No.2 contained two substantial articles. **Robin Langley**, eminent musicologist and librarian of the Royal College of

Organists, wrote a detailed account of the history of the College's library. **Stefan Scot** described his work on the musical settings of variant 16th century Book of Common Prayer texts.

Since 1996, Brio has been indexed in the International Index of Music Periodicals [IIMP], published by Chadwyck-Healey Inc. During the year IAML(UK) was approached by Chadwyck-Healey concerning its proposal to extend the online service to incorporate full texts of selected articles. Those from Brio would thus be available by subscription to IIMP on the www, and IAML(UK) would receive a royalty based on the number of 'hits' recorded by the publisher. Potentially, this is a very exciting development and is certainly one of the ways in which scholarly publishing may develop. The IAML(UK) Executive Committee gave it a great deal of thought and, after much discussion, decided that it needed to investigate the financial implications of such a move more thoroughly, including any adverse effects it may have on the subscription base, before entering into the five-year agreement proposed by Chadwyck-Healey. This, nevertheless, is a space to watch.

This report gives me the opportunity to thank all those involved in the production of Brio for their dedication and hard work throughout the year. Both **Chris Grogan** (Reviews Editor) and **Linda Anthony** (Advertisements Manager) have done splendid things and the evidence is there for all to read. Thanks also to **Alex Garden** for managing the subscriptions, **Siobhan Ladyman** for printing the address labels and **Pat Dye** for organising the distribution. Special thanks must go to **BH Typesetters and Designers** not only for the continued high standard of their work but also for rushing through a reprint of Vol.34 No.2 at their own expense when the initial consignment was damaged in a road accident.

Both issues carried a varied selection of book and score reviews. My thanks go to all the contributors and reviewers, with the rider only that some of our more regular reviewers need to re-read the notes for contributors concerning the presentation of their scripts! Finally, 1997 has been a year in which, despite the high quality work Brio has been able to publish, the number of contributions has actually declined. I should like to reiterate that, for members of IAML(UK), this is your journal, your means of getting into print. Please make a point of thinking about writing for Brio in 1998.

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IAML(UK) Library: John Wagstaff

The Library's stock increased by over 200 items in 1997. Usage was, however, rather disappointing once again, with 30 items borrowed by 11 users, as compared with just over twice that amount in 1996. This is almost certainly due to the lack of a readily-accessible and complete catalogue of the collection, and the creation of such a catalogue, perhaps made available over the Branch's Web site, is a priority for 1998. For now, lists of new items continue to be printed in the IAML(UK) Newsletter.

The year was remarkable in at least two ways. Firstly, the library received several donations of books and articles written or compiled by IAML(UK) members. These comprised Graham Muncy's Ralph

Vaughan Williams: a bibliography, written in collaboration with Robin Barber; Malcolm Jones' catalogue of Vocal sets in West Midlands libraries; Roger Taylor's IAML(UK) sets survey; the Union catalogue of music periodicals in Manchester and Salford compiled by Rosemary Williamson (whose catalogue of the works of William Sterndale Bennett has enjoyed good reviews during the year); articles from the British Library Journal by Chris Banks (on Vincent Novello's library) and Nick Chadwick (on Seiber and Adorno); and various items by the indefatigable Richard Turbet, including his Tudor music: a research and information guide (winner of the 1996 C.B. Oldman Prize). All these publications reflect the broad range of expertise possessed by the Branch's membership.

The second notable feature of 1997 was the publication of a large number of new editions of standard works on music librarianship. Several of these, such as Keith Mixter's General bibliography for music research; Elizabeth Davis's A basic music library: essential scores and sound recordings; the fifth edition of Vincent Duckles's Music reference and research materials, compiled by Ida Reed; and Richard Smiraglia's Describing music materials, have already found their way into the Library, and are available for loan. If anyone is able to donate a copy of the new edition of Barry Brook and Richard Viano's Thematic catalogues in music, also published in 1997, the Library would like to hear from you: likewise if you have earlier editions of A basic music library.

The Library continues to collect material in a wide range of languages, and this year added items in Czech, Danish, Dutch, Estonian, Finnish, French, German and Spanish. Alan Pope presented a large number of items following his retirement from Blackwell's in mid-year, including several works on music copyright, and on bibliographic control. Margaret Brandram and Roger Taylor's forays into Croatia and Bulgaria respectively resulted in useful, not to say exotic, gifts. The Library's collection also grew in historical depth: not so exciting, perhaps, as the up-to-the-minute book or article, but nonetheless useful. Members looking for older material on music librarianship, as well as new items, are therefore encouraged to contact the library - how long will it be before someone decides to write a history of music librarianship in the UK? Carpe diem!

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Publications: Alex Garden

As usual, IAML(UK) published two issues each of Brio and the Newsletter in 1997. There are 187 overseas subscriptions to Brio and we send 17 copies as donations to libraries in developing countries. We also send 13 complimentary copies of the Newsletter. In another continuing publication programme, IAML(UK) published the 11th Annual survey of music libraries (1994/5) in February 1997, and the following edition (1995/6) is due to be published very soon. Also published was data regarding music and drama performance sets repertoire loaned by public libraries. IAML(UK) sets survey: sets of music and drama on loan during September/October 1997 was launched at the conference Partners in performance held at Birmingham in November 1997.

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Press and Public Relations

**Ruth
Hellen**

The music and professional press this year printed several letters and articles by IAML(UK) members on subjects including a reaction to Reading the future (Classical Music, 22 March), the Glasgow study weekend (Library Association Record, August), Partners in performance and IAML(UK)'s survey of performance sets (Classical Music, 18 October and 29 November), the effects of cuts to music library services (Classical Music, 1 November) and contemporary music in libraries (Musical Times, December).

*Music libraries around the country took part in National Libraries Week by organising concerts and exhibitions on musical themes. IAML(UK) members were involved in the London Music and Audio Visual Librarians' contribution to the London's living library exhibition and particular thanks are due to **Barbara Humm** (Waltham Forest) and **Chris Millington** (Islington) for organising the stand.*

*IAML(UK)'s own contribution to National Libraries Week was the Partners in performance conference at Birmingham in November [reported in full in the IAML(UK) Newsletter, No.34, February 1998, pp.21-25]. This was organised by the Performance Sets Provision Project Group with much appreciated help from **John Gough** and the Birmingham Music Library staff. Publication of IAML(UK) sets survey: sets of music and drama on loan during September/October 1997 resulted from the dedication of many IAML(UK) members in assuming additional workloads by completing returns forms. The result of this unprecedented research represents evidence, hitherto anecdotal, of the wealth and variety of repertoire loaned by U.K. music (and drama) libraries.*

*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 are very grateful for their continued help with publicity.*

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IAML Conference 2000

**Roger
Taylor**

Having in 1995 affirmed its invitation to IAML to host the millenium international conference in U.K., the Branch agreed Edinburgh as its venue in 1996, four years ahead of the event. By the beginning of 1997, a basic framework had already been established involving use of the University of Edinburgh's Appleton Tower (on the George Square campus) as conference venue, and accommodation at the University's Pollock Halls of Residence. Many more details were to be decided during 1997.

A combined meeting of the Conference 2000 Management Committee and Advisory Group took place in Glasgow immediately prior to the Annual Study Weekend (April 1997). The Advisory Group met again in June, and the Management Committee in November, both meetings taking place in Edinburgh. In January, again in Edinburgh, an authorised ad hoc Events Sub-Committee had been convened by Events Co-ordinator **Richard Turbet**. From a wide range of possibilities, details were agreed for two evening concerts, on Monday 7 August 2000 by the Scottish Early Music Consort, and on Thursday 10 August at Greyfriars Kirk by Capella Nova. For the Monday concert, IAML(UK) is particularly pleased that use of the University's St. Cecilia Hall has been donated by the Dean of the Faculty of Music (thanks also to **Jeremy Upton** for facilitating this generous gesture). On Sunday, following an Official Welcome at the Playfair Library, there will be an "ice-breaking" international ceilidh; and on Friday the final session will take place in the magnificent McEwan Hall.

An important part of international conferences is the opportunity to undertake a mid-conference tour on Wednesday afternoons. **Pat Napier** is compiling an exciting list of optional trails from professional to tourist. She has personally facilitated a possible visit to Yester House, south of Edinburgh, home of Gian Carlo Menotti, and location of a planned international venue for the performing arts, the Yester Theatre School. Her research continues: such is the popularity of Edinburgh that we will need to confirm tour bookings during 1998. Also to be launched in the coming year will be major efforts to secure a range of sponsorship and donations. The Sponsorship Co-ordinator **Stephen Morgans** has already undertaken preparatory work in collaboration with Pat Napier and members of the Advisory Group, their work facilitated by our subscription to the ABSA Scottish Business Digest. Administrative work for the conference, scarcely headline-catching but very necessary, has included its inclusion in the British Tourist Authority International Conferences in Britain 1997-2000 calendar, agreement by British Airways to act as "Official Carrier" offering discounted fares for delegates flying to U.K, and the design of a dedicated IAML Edinburgh 2000 letterhead by **Kathy Adamson** and **Chris Banks**. Chris has also agreed to act as Guest Editor for the Spring 2000 edition of the IAML journal *Fontes Artis Musicae* for which she will soon need to solicit contributions.

We hope that Edinburgh will prove a most attractive venue for both international and U.K. colleagues. The conference week, 5-11 August 2000, will coincide with the start of the Fringe Festival. Such is the demand for accommodation at that time, and the fact that it becomes booked years in advance, that IAML members have been alerted about the need to book any pre- or post-conference facilities well ahead. It was therefore advertised at the Geneva IAML conference and we are indebted to the Edinburgh Convention Bureau for organising (and staffing) an exhibition stand. A special tri-lingual leaflet was produced by Kathy and **Ruth Hellen** (President-Elect and Press & PR Officer). Its text is reproduced on the IAML(UK) Web Site, which includes latest up-to-date information about the millennium conference.

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IAML(UK) has maintained and extended its international outreach activities during 1997. 17 copies of Brio are donated abroad to IAML colleagues and institutional members in 16 countries (Albania, Bulgaria, The Czech Republic [2 copies], Estonia, Hungary, India, Macedonia, Mexico, Moldova, Poland, Romania, Russia, Slovakia, Spain, Tanzania and Thailand). Those sent to Bulgaria and Macedonia are further to my exploratory visits in 1996 and to which countries IAML has extended complimentary memberships. In addition, 9 copies of the Newsletter are donated reciprocally (to IAML Branches in Belgium, Canada, Denmark, Finland, France, The Netherlands, Spain, Sweden and Switzerland).

We have once again welcomed colleagues from central and Eastern Europe to our Annual Study Weekend - Elissaveta Petkova from Bulgaria and Petr Koukal from The Czech Republic attended the Glasgow ASW, and we are indebted to respectively The Open Society Foundation (Sofia) and British Council (Prague) for funding their attendance. IAML(UK) has also submitted a formal response to DGX of the European Union regarding the importance of music library provision in future strategies of European cultural development [cf. Appendix 4]. Further afield, we have had correspondence with the music librarian of the Zimbabwean Broadcasting Corporation in Harare, and have received an appeal for materials via the organisers of the Geneva IAML conference on behalf of the Hanoi Conservatoire in Vietnam.

Albania

Efforts continued into 1997 to understand the rejection by Phare of the project which itself had originally initiated to develop a new library facility as an Albanian Music Information Centre. Despite enquiries made on our behalf by various MEPs and sympathetic consultancies, this remains shrouded in mystery. Our disappointment was both compounded and mitigated early in the year when Albania experienced widespread civil unrest. With anarchy and bloodshed even in the capital, there was relief that a project had not commenced just weeks before, with equipment (and the entire project) jeopardised in unsecured Tirana premises.

Throughout that period, communications were maintained with our Albanian colleagues who suffered traumas of living through an undeclared civil war and loss of personal resources in collapsed pyramid investment schemes. By the autumn, civil authority was restored at least in Tirana, but our continuing efforts to find alternative funding sources had failed. In November I visited Tirana briefly to assess the current situation. A new Government elected in June had resulted in many changes of personnel, including National Librarian and Director of the Opera House. The new Director, the young composer Vasil Tole whom I had met previously, was extremely enthusiastic for a MIC to be developed in Opera House premises, and the Albanian Library Association remained keen to be involved. Most importantly, the new Culture Minister remained as supportive as her predecessor.

Funding however remains as elusive as ever. Some past investors in Albania have directed their efforts elsewhere, a tragedy brought

upon a whole country by a minority of Albanians who indulged in an orgy of self-destruction. Other programmes do not regard library or cultural development as of sufficient priority. EU programmes such as Kaleidoscope ("supporting artistic and cultural activities") and Raphaël ("cultural heritage") would seem by definition to offer hope, but Albania is not a signatory partner. It is thus that in its final recommendation to DGX, "IAML(UK) advocates the applicability of European Community cultural development and co-operative programmes in particular to Albania, as the nation state in Europe least capable of financing its own development programmes and where music in particular can have a widespread and beneficial effect upon a society riven by strife and economic misfortune."

Bulgaria

Further to my 1996 visit to Bulgaria, an appeal for music materials was published in the February 1997 Newsletter. Responses included the offer of a substantial quantity of LPs by the University of Hertfordshire which were transferred in September for interim storage at the National Sound Archive. In December, the Open Society Foundation (Sofia) agreed to assume the full costs of conveyance and negotiated preferential cargo rates with Balkan Airways. Transfer to Bulgaria is expected to take place early in 1998.

Croatia

*In September 1996, **Margaret Brandram** undertook an exploratory visit to Zagreb (reported in the 1996 Annual Report, pp.12-13, and the IAML:UK Newsletter, No.32, February 1997, pp.25-26). Friendships forged during her visit, and contact with Croatian participants at IAML conferences, demonstrated this to be a country of strong and distinct cultural heritage, seeking to establish itself within a new European order as a state that had had to fight for its independence. Zagreb had just escaped the ravages of war which I was to witness for myself in Vukovar at the end of the year.*

The background and circumstances of my visit to Vukovar are published elsewhere [Newsletter, No.34, February 1998, pp.15-18]. An invitation extended to IAML(UK) by the Council of Europe to contribute its expertise to an international development seminar is a compliment in itself to our proven outreach capabilities and commitments. One must hope that ethnic divisions so manifest in the ruins of Eastern Slavonia may heal in time, that library provision will contribute to this healing process, and that an element of library provision will demonstrate the benefits and power of music to cross such divides.

Contact with our Croatian colleagues regarding Vukovar have resulted in a renewed invitation to visit Zagreb in 1998, to develop existing contacts, and to participate in a joint exploratory visit to Ljubljana colleagues in neighbouring Slovenia.

Romania

Contact with Romania remains somewhat enigmatic. The possibility

of a co-ordinated development programme with The Library Association regarding conservation of printed materials remains no more than a possibility, mainly due to difficulties of communicating with those in authority in Romania. At each of the last three IAML conferences, I have had lengthy conversations with Pavel Puscas of Cluj who remains keen to organise an inaugural meeting of Romanian music librarians and equally keen to include IAML(UK) participation. Yet we are still without any formal invitation from Romania without which the necessary funding cannot be sought.

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IAML(UK) E-Mail List and Web Site Julie Crawley

During 1997 there has been a significant increase in the number of music librarians in the U.K. gaining access to the internet and joining the world of electronic communication, at the workplace and in the home. The IAML(UK) e-mail list now has 76 members, compared with 48 members a year before. These include three members from outside U.K., who we gladly welcome, from Canada, Italy and U.S.A. Traffic during the year has averaged 14 messages per month, the busiest being June with 32 messages. The list has served as a useful forum for discussion, answering a query or locating a source when all else fails, for notification of courses, useful information on the internet, and for withdrawn bookstock or music needing a home.

The last twelve months' messages are archived at the mailbase website:

<http://www.mailbase.ac.uk>

and from there they can be accessed chronologically or searched by subject. Information for joining (or leaving) the list can also be accessed from this site. It has proved a useful electronic noticeboard for courses offered by IAML(UK) throughout the year, and for information on IAML and IAML(UK) conferences. For anyone planning to attend the IAML Conference 2000 in Edinburgh, get surfing for the latest information - there is a link from the IAML(UK) HomePage at:

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

The site also includes Committee and Project Group listings with e-mail links, information on membership, IAML(UK) publications, and how to enter for the C.B. Oldman and E.T. Bryant Memorial prizes. During the year the IAML website was created at:

<http://www.cilea.it/music/iaml/iamlhome.htm>

There is a link to this also from the IAML(UK) HomePage, and from the IAML site you can gain access to other Branch websites. Happy surfing in 1998!

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EARL Music Task Group

Susi Woodhouse

EARL's Task Groups demonstrate the benefits of collaboration and are key to the future of EARL. Groups aim to develop prototype networked public library services, to improve access to networked information, and draw on the wide expertise of public library staff and focus on specific areas of interest. All partners and Associate Partners are encouraged to participate in at least one of the Task Groups.

The Music Task Group met three times during 1997. It has developed a gateway to music links on the web, and Westminster Music Library's catalogue of orchestral sets has been published, searchable alphabetically by composer:

<http://www.earl.org.uk/music/westminster/composers.html>

A strategy and scoping meeting has been held with IAML(UK) - which is now an Associate Member of EARL - regarding the most effective steps towards the development of networked services in the music sector. Commencement of the e-Lib Music Libraries On-Line project has given the Music Task Group a clear target against which to plan, as it is important that music libraries in the public sector are ready to contribute to the project when it reaches its third phase. In addition, a presentation was given at the IAML(UK) conference Partners in Performance (November 1997).

*For EARL itself, the main focus of the autumn was the publication of *New library: the people's network*. The subsequent November 1997 EARL conference EARL and the new public library was a highly successful event attracting over 200 delegates from across the profession. The outcomes of its various discussion groups, providing EARL with the bones of its action plan for 1998, include continued support for Task Groups' work and progress on READINESS (REsearch and Development In NETworked Subject Services), an 18-month BLRIC-funded project looking at ways of building services to deliver across the network via public libraries and how collaborative working can contribute.*

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The Music Libraries Trust

***Michael
Freegard***

The Trust (Registered Charity No.284334) was established in 1982 as the ERMULI Trust to promote the education and training of music librarians and to assist and encourage research into music librarianship, musicology and related scholarly disciplines. In 1994 its name was changed to The Music Libraries Trust.

*The major work of the Trust during 1997 was the development of the module in Music Librarianship at the Open Learning Unit of the University of Wales, Aberystwyth [AOLU]. Funding having been generously pledged by the Britten-Pears Foundation in 1996, the Trustees approved Heads of Agreement between the Trust, the University, and **Ian Ledsham** who was commissioned to write the course material. By the year-end the writing of the module was completed and the desk-top publishing begun, and the first students (already enrolled for the AOLU's Library Science Course) were scheduled to begin on the pilot module in January 1998. It is*

hoped that during 1998 the course can be opened also to others.

Funding was provided by the Trust towards the E.T. Bryant Memorial Prize [although not awarded during 1997], and six bursaries were awarded for the 1997 IAML(UK) Annual Study Weekend in Glasgow (April 1997). An Adopt-a-Book Scheme was established to benefit the IAML(UK) Library in Oxford.

In its financial year ending 30th September 1997, the Trust's gross receipts were £5,282, and its outgoings £8,535. At the year-end funds in hand totalled £12,872.

The Trustees during the year were: **Michael Freegard** (Chair), **Richard Chesser**, **Helen Mason** (Minutes Secretary), **Peter Maxwell** (Hon. Treasurer), **Joan Redding**, **Pam Thompson**, **Judi Vernau** and **Nicholas Williams**. The Bursaries Administrator is **Jane Harvell** (during whose maternity leave Joan Redding kindly undertook these duties) and the Hon. Secretary is **Lady Nancy Kenny**, Rhodes House, Oxford, OX1 3RG, tel. 01865 270902, fax. 01865 270914.

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Appendix 1: Legal deposit of publications: a consultation paper. Department of National Heritage, The Scottish Office, The Welsh Office and the Department of

Education Northern Ireland, February 1997. IAML(UK) response. April 1997.

Having considered the consultation paper, IAML(UK) is in a position to comment on the following points in the document.

2.22. The existing system for legal deposit of print materials enables the maintenance of and access to a national archive of printed material, including printed music. This can be maintained only through the continuation of the current statutory arrangements.

2.30. Circumstances may make it necessary to consider the disposal of certain materials from time to time. This should be done, however, only in the light of professional judgement on the likely future need for each publication and guidelines to ensure that unique material is not lost.

3.1. IAML(UK) welcomes the British Library proposal to extend legal deposit to other media. The present system for print ensures that music scores are collected; in order to build a truly comprehensive music archive it is vital to extend legal deposit to sound and video recordings and other media.

3.10. The statement that sound and video recordings are not traditionally associated with libraries is to be regretted. Many public libraries have been lending sound recordings for over forty years, some for even longer. Music and audio visual librarians have long been convinced of the need to provide the most relevant format available to convey cultural works and information.

3.14. *The responsibility for depositing material with the relevant archive must remain with the producer or publisher.*

3.15. *Subordinate legislation to prescribe appropriate repositories for different categories of material should be put in place subject to professional advice. Continued use of the current repositories should be supported, ie. the National Sound Archive of the British Library and the British Film Institute's National Film and Television Archive.*

3.18.(iii) *Material of "low archival value" is difficult to quantify as the needs of future researchers cannot be predicted. Judgements are often subjective and must be made, for each item in question, only by relevant professionals.*

3.18.(iv) *Items which are produced in different formats need only be deposited in one format provided that permission is granted for a copy to be made in another format if the original is in danger of becoming obsolete. Deposit must be made at the time of publication: any other arrangement would be impossible to police and could lead to items which quickly become unavailable being lost to the national archive.*

3.20. *In order to ensure a comprehensive archive for the future, legislation to extend legal deposit to new categories of material is essential.*

3.28. *The possibility of extending legislation to on-line publications should be explored and IAML(UK) would welcome involvement in discussions relating to music.*

3.31. *Legislation requiring the statutory deposit of sound recordings is essential if a comprehensive archive is to be achieved. The current voluntary arrangements result in one fifth of available material being lost to the archive. Ideally two copies should be deposited; one copy would be acceptable if permission were granted to make a back-up copy. A comprehensive archive could form the basis for a much needed national discography comparable to the British National Bibliography.*

3.35. *Statutory deposit for film and related materials as detailed in the second option should be instituted. In some cases, for purely musical films such as operas, it may be felt preferable to deposit the item with the National Sound Archive, particularly if no sound recording of the performance in question is available. Co-operative cataloguing should ensure access to all material which is relevant to both archives.*

3.36. *Voluntary deposit of supporting material would be acceptable.*

3.38. *Microform publications relating to music should be deposited as far as possible, but the cost of some items would make voluntary deposit a more realistic option.*

4.5. *The preservation of archived material is an essential part of maintaining the nation's cultural heritage. Repositories should be given powers to make copies in the most relevant format for this purpose.*

4.10. Access to material is a key element of archive collections so legal deposit libraries should have power to grant on-the-spot access by single users.

5.14. IAML(UK) is concerned that no further funding will be available to facilitate the much needed extension to the legal deposit system. The current budgets for the collection of sound and video recordings have been set on the current basis of voluntary deposit. Some additional funding should be made available to provide the much improved services which should result from the extension of legal deposit.

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Appendix 2: LIC Working Group for the development of the Public Library

**Networking Plan. IAML(UK)
response.**

May 1997

The Library and Information Plan for Music [IAML(UK), 1994] presents a series of recommendations for the long-term development of music library and music information services in the United Kingdom and the Republic of Ireland. Its scope encompasses the public, academic and commercial sectors and its principal aim is a cohesive national strategy for the development of effective services to meet users' needs. The Music LIP has been under continual review within the music library community since publication; several of its recommendations fit neatly into the terms of the Public Library Networking Plan and will result in the following benefits:

- *improved exploitation and reduced duplication of existing resources through better co-operation and collaboration;*
- *improved access to materials and services to users;*
- *partnerships between public libraries and the academic and commercial sectors;*
- *a stronger profile for music information within the community.*

Music libraries and information services can contribute to the Public Library Networking Plan through:

1. The creation of a national music database to allow users and music library staff access to existing music databases and information services, building upon:

a) *existing and planned computerised resources such as the West Midlands, East Midlands and South West vocal sets catalogues, the Berkshire/LASER BARM project, the British Library's Catalogue of Printed Music and Current Music Catalogue, Suffolk County Library's National Lottery funded music and drama catalogue;*

b) *existing databases of national importance, such as the British Union Catalogue of Orchestral Sets and holdings at BLDSC, both of which need to be automated;*

c) *the creation or automation of other catalogues of music scores and performance sets by partnership with other national networking*

initiatives, for example the proposed HEFC funded national database of music holdings in music conservatoires.

This database should be cross-sectoral and should eventually encompass the considerable holdings of publishers and of community music groups.

2. The improvement of inter-library loan processes by streamlining and providing, through networking, access to information on availability. Requests for performance sets in particular are very specific as to the edition required and for the necessary rehearsal period. Current systems such as Viscount are limited in their usefulness to music libraries as access to the relevant terminal is often not possible for reasons of geography or heavy demand. Information networked to each service point would enable users to have early confirmation that their requirements could be met.

3. Increased access to music materials by people from all communities. Users of public libraries should have immediate access to sound recordings, starting with the holdings of the National Sound Archive by the extension of Project Jukebox. Simultaneous access to an image of the printed score should be available via, for example, digitised music collections of the British Library and the resources of other major institutions such as the BBC and conservatoires. In addition, partnership with commercial music publishers and sound recordings producers is vital to enable real time downloading of their product to be available to users of public libraries as an essential adjunct to lifelong learning for the whole community. There is a need for public libraries to act as intermediaries between music users in remote communities and the commercial sector. Such systems currently exist to a limited extent allowing music shops to download and print out, on demand, music from publishers' archives. A networked system incorporating these elements will serve people in remote areas whose only access to music is through the public library.

4. Increased support to schools. In some areas schools have access to local library catalogues through a computer terminal. An extension of this scheme nationwide would give schools access to information on music holdings to support the National Curriculum and school activities such as choirs and orchestras. Knowledge of the availability of a wider range of music would encourage performances of a more varied repertoire.

5. Up to date information on individual libraries, which is at present patchy. EARL provides a framework for information such as opening hours, holdings and statistics. The IAML(UK) Annual Survey of Music Libraries will form a basis for detailed music library information; the ability to manipulate this information will bring benefits to librarians and users alike. The EARL Music Task Group has already created a gateway to music resources on EARL home pages and will continue to work with IAML(UK) towards the networking of music information.

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Appendix 3: The People's Lottery [White Paper]. Department

1. Training for teachers and librarians in information and communications technology (ICT)(page 11)

IAML(UK) welcomes the proposals contained in The People's Lottery for professional ICT training funded by the National Lottery (pp.11-13). While there may be truth in the statement (paragraph 25) that "over 90% of public librarians have received nothing more than basic awareness training", the question must be asked, "Why?" IAML(UK) wishes to make two cautionary responses:

1.1. There has been and is little point in training staff if they are not provided with the equipment upon which to practise their new-found skills. Experience has proved that IT training is wasted if those skills cannot be practised immediately in the workplace.

1.2. Due to economic pressures on local authority funding, establishment levels and staffing budgets in public libraries are such that it can be difficult for staff to receive IT training without jeopardising the maintenance of service provision during their absences.

IAML(UK) recommends that appropriate resourcing is provided to enable staff training to be undertaken without jeopardy to the maintenance of direct service provision. IAML(UK) also recommends that resources be provided for the effective workplace provision of IT equipment as an absolutely necessary accessory to IT training programmes.

2. Objectives of change (page 18)

The fifth stated objective is that "Lottery funding is seen as part of regional and local strategies..." It is important to remember that the current wealth of music provision is not only a resource organised regionally but also that there should be a national strategy for its provision. This should incorporate not only library sources in public, academic, conservatoire and broadcasting sectors but also the libraries and collections of music maintained by other organisations (eg. ecclesiastical, music societies, schools) and those maintained commercially by music publishers.

IAML(UK) recommends that an objective for lottery funding should acknowledge the need for national sectoral development of music library provision.

3. Taking decision-making closer to the grass roots: examples of possible approaches (page 20)

The resources available to users of participatory arts materials are available already in a nationwide network of local authority funded public libraries. The 1996 DNH document Setting the Scene: the Arts and Young People linked the provision of musical instruments with the development of printed music collections available to all. While the former is retained in The People's Lottery (example

following paragraph 16), there is no mention of the latter. IAML(UK) strongly advocates the provision of lottery funding for the development of printed music collections. Such funding would:

3.1. Address the current problems of imbalances in national provision, which causes disproportionate geographical demand on current service provision.

3.2. Provide urgently required public library investment for music stock renewal and repertoire expansion for the benefit of users of participatory arts materials.

IAML(UK) advocates the provision of lottery funding for the development of printed music collections, especially those provided by public libraries.

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Appendix 4: European Commission General Directorate X/C.5 - Culture Action (Kaleidoscope and Ariane): call for "...ideas or suggestions... on the future of cultural

**co-operation in Europe." November 1998.
IAML(UK) response.**

November 1997

1. Existing definitions of the Kaleidoscope and Raphaël programmes are that they are respectively "to support artistic and cultural activities having a European dimension" and as "a Community action programme in the field of cultural heritage". The concept of effective provision of music materials by libraries is directly relevant to both definitions.

2. Music libraries represent methods of support delivery to entire music communities that are both direct and cost-effective. Many countries possess public and academic national library networks which enable effective local service delivery throughout a country. By the use of community-owned and lendable materials, direct support is delivered in a shared and supremely cost-effective manner.

3. Music libraries provide material cost-effectively to both individual musicians and to corporate music-making (choirs, orchestras).

4. Music is an international art which transcends barriers of international borders, languages and local customs. Indeed it is that very internationalism which renders music so basic and essential an art medium. Effective methods therefore by which music is networked internationally serve to enhance the maximum appreciation of international culture as well as supporting local indigenous cultures.

5. Libraries provide music for the direct use of musicians whose performances benefit entire communities. Music in recorded format is provided to be used by entire communities. Music libraries therefore fulfil responsibilities that are defined in the broadest terms as cultural, educational, informational and recreational.

6. The promotion of indigenous cultures is essential both nationally

and internationally. A rich tapestry of national and regional culture and heritage is greatly enhanced by archival storage, documentation, dissemination and promotion facilities provided by Music Information Centres [MICs]. MICs exist already in many European states which comprise effective networks by which information and materials can be provided internationally. Those countries without MICs therefore are disadvantaged greatly insofar as neither are their music heritage and culture represented and promoted, nor can they contribute towards the widest and richest tapestry of European and global provision.

7. There exist already international networks of professionals dedicated to the provision and development of music materials. IAML has existed for almost 50 years and is represented in over 40 countries worldwide. From IAML have emerged more recently IAMIC (International Association of Music Information Centres) and IASA (International Association of Sound Archives). Working together, these organisations are dedicated to the effective development of services which bring music to the forefront of cultural understanding and activity.

8. IAML(UK) advocates the recognition by the European Community of the value of music library provision as an essential component of cultural richness and diversity throughout Europe and beyond.

9. IAML(UK) advocates the applicability of European Community cultural development and co-operative programmes to all countries in Europe, including those of Eastern Europe and the former Soviet Union.

10. IAML(UK) advocates the applicability of European Community cultural development and co-operative programmes in particular to Albania, as the nation state in Europe least capable of financing its own development programmes and where music in particular can have a widespread and beneficial effect upon a society riven by strife and economic misfortune.

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IAML(UK) EXECUTIVE COMMITTEE

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The Executive met on four occasions in 1997: 22 January, 30 April, 10 July and 30 October.

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COMMITTEES

Conference Committee

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Finance & Administration Committee

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Trade & Copyright Committee

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PROJECT GROUPS

C.B. Oldman Prize

Robert Tucker (Convenor to May), Andrew Baker (Convenor from May), Andrew Bennett, Julie Crawley (from May).

E.T. Bryant Memorial Prize

Richard Buxton (Convenor), Julie Crawley, Nicholas Williams.

IAML 2000 Advisory Group

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ISMN

Alan Pope (Convenor), Malcolm Jones, Malcolm Lewis.

Music LIP Development Group

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

Outreach Project Group

Roger Taylor (Convenor), Ruth Hellen, Katharine Hogg, Joan Redding, Pam Thompson, Michael Ward.

Performance Sets Provision [from May 1997]

Roger Taylor (Convenor), Andrew Baker, John Gough, Ruth Hellen, Malcolm Jones, Malcolm Lewis, Chris Muncy, Graham Muncy, Stuart Waumsley

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SUBSCRIPTIONS

ABSA [Association of Business Sponsorship for the Arts] Scottish Business Digest (from June 1997)

International Arts Navigator, journal of The International Arts Bureau (from October 1997)

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AFFILIATIONS TO OTHER ORGANIZATIONS

EARL: Associate Partnership (from November 1997)

Library and Information Co-operation Council [LINC]

The Library Campaign

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

MEMBERSHIP

	1995	1996	1997
<i>Institutional</i>			
National	35	40	38
International	78	88	75
<i>Personal</i>			
National	56	76	80
International	51	69	63
Honorary	6	8	8
Retired/Student/unemployed	10	14	29
Total	245	295	293

Honorary Members: Eric Cooper, Roger Crudge, Henry Currall,
John May,

O.W. Neighbour, Brian Redfern, Alan Sopher, Pam Thompson.

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