



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

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## IAML (UK) Annual Report 1998

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### **IAML(UK) Executive Committee 1998**

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**“Music Libraries....are absolutely essential for the furtherance of musical knowledge and enjoyment”**

Sir Peter Maxwell Davies

## President's Report Ruth Hellen

I approached the writing of my first IAML(UK) Annual Report with some trepidation, having heard successive Presidents telling of word processing far into the night. I have also acted as Roger Taylor's spellcheck for the last two years, so had some idea of the amount of work involved. It is a great responsibility to produce a report which accurately conveys the Branch's activities during the year; it is also extremely humbling to realise yet again the astounding achievements of IAML(UK) members working purely on a voluntary basis. I must first pay tribute to the Immediate Past President, Roger Taylor, although no IAML(UK) member will be unaware of his outstanding contribution to music librarianship both in the UK and internationally. In addition to being an unforgettable President for the last three years, he has brought together music librarians in countries where our colleagues' hardships put anything we may suffer into the shade, has increased our knowledge of these colleagues' circumstances and has ensured that library managers and government ministers in the UK are aware of the importance of music, and music libraries, to the cultural life of the nation. He richly deserved to be awarded his Library Association Centenary Medal and we heartily congratulate him on this honour.

Another Past President honoured this year was Pam Thompson, who was elected as President of IAML, our parent organisation. She has consistently championed the causes of music librarianship around the world, has faithfully served IAML in several capacities and is a deservedly popular President. We offer her our very best wishes for her term of office.

The end of the year has been clouded by the death of John May, President of the Branch from 1980 to 1983. John was largely responsible for the shape of today's Branch; he continued to take an active interest in the work of IAML and to make a real contribution in meetings and conferences. He will be sadly missed. An obituary will be published in *Brio* in May 1999.

Earlier in the year we were sorry to hear of the death of Derek Lewis, who was the BBC's Gramophone Librarian for nearly 30 years and presided over the growth of the library. An obituary appeared in the July 1998 *Gramophone*.

Thinking of colleagues such as these reminds us that we owe it to them to continue the work of providing excellence in music libraries. The work and achievements of other colleagues are detailed in this report, which reveals that over 25% of IAML(UK) members are involved in committees, project groups and other working groups. I was privileged to report this level of commitment to the international IAML Conference in San Sebastian in June, where delegates were impressed by the determination of music librarians in the UK, often against the odds, to bring music to the people who need it.

We have continued to keep up to date with national initiatives in the library world and have sent responses to *New Library: The People's Network*, *The British Library: Strategic Review* [see Appendix 1] and the DCMS *Comprehensive Spending Review: A new approach to investment in culture* [see Appendix 2].

## **Co-operation and contradictions**

A notable strand running through all the government papers on libraries this year has been that of co-operation, particularly cross-sectoral collaboration. Music Libraries Online, which will bring together the catalogues of conservatoire and university music libraries, is a prime example of this kind of work, as the declared intention is to bring national, broadcasting and public libraries into the scheme in the third phase. It is contradictory, therefore, that co-operation between libraries is being threatened by lack of resources and by local government reorganisation. The division of Berkshire into six authorities, and the subsequent arrangements for supporting the Music and Drama Library in Reading, has left the people of Wokingham without free access to music and drama sets, a service to which they were previously entitled. Protests from local groups, individuals and organisations such as IAML(UK) have not persuaded the authority to commit funding to this service, so an accident of geography now threatens the activities of societies in this area.

The future of the Performing Arts Library in Surrey is still uncertain, with a feasibility study being carried out to find a new location to keep the service together. The support shown by the Users' Group has been tremendous and very encouraging for the library staff. In times of trouble the support of those we serve is vital.

I was pleased to be able to speak to music society members from all over the UK at the National Federation of Music Societies annual conference, but was struck by the dissatisfaction felt by local musicians in areas where reorganisation or funding cuts have left societies without cost-effective access to music. There is a mistaken view that music and drama societies are elitist; on the contrary, they actively contribute to social inclusion and to the much-trumpeted provision of access to culture for all. We do our best to publicise the services provided by local libraries, but provision of what should be a core service is patchy in the extreme. It is ironic that, while music is increasingly being recognised as an important influence on life-long learning, access to music in libraries is being eroded.

Libraries are not alone in suffering from this trend. The provision of music in schools is diminishing, threatening children's access to music and therefore the future of musical life in this country. IAML(UK) members felt sufficiently strongly about this to send a letter to the Prime Minister, Tony Blair, stressing the importance of music as a core subject in primary schools. Representations by many musicians and organisations resulted in a certain amount of backtracking by the Government, but the situation still requires careful monitoring.

Last year's report highlighted the closure of the Welsh Music Information Centre owing to the withdrawal of funding from the Welsh Office. IAML(UK) has been assured by the Senior Music Officer of the Arts Council of Wales that serious consideration is being given to reinstating a national music information service in Wales and we look forward to further news.

We live in strange times - on the one hand we hear of many

funding opportunities for new and exciting initiatives, and this is most encouraging, but on the other hand the basic services which our users value are constantly subject to cuts, often dressed up as restructuring. Music librarians, as ever, seem to bear the brunt of these; it is a pity that many who hold the purse strings seem unable to recognise and support excellence.

We must continue to promote the message that music, as a universal language, is an essential part of people's lives and that music libraries play an important role in access to music.

### **Executive Committee**

The membership of IAML(UK) committees and working groups, listed from page 24, shows an impressive commitment to the work of the Branch. As ever, the Executive Committee takes the lead in all aspects of Branch business and we are grateful for the time given by its members. The committee membership has changed slightly, firstly with the eventual retirement (after one year's constitutional extension) of Kenneth Wilkins as Treasurer. This is an extremely responsible role and we thank Kenneth for all his work over the last six years and for leaving us in a sound financial position. We also extend particular thanks to Alan Pope, who retired from the Executive after many years of devoted service, not least in the marathon International Standard Music Number negotiations and as Chair of Conference Committee. We have welcomed in their places Kathy Adamson, as Treasurer, and Susi Woodhouse. Kathy, in turn, has handed editorship of the Newsletter to Viv Kuphal, who published her first Newsletter in the Autumn. Jay Glasby has taken over the role of Press & PR Officer and the remaining Officers have continued to devote much time to their IAML posts: Paul Andrews (*Brio* Editor), Richard Buxton (Education Officer), Adrian Dover (Statistical Survey Officer), Alex Garden (Publications Officer), Siobhan Ladyman (Membership Secretary), Roger Taylor (Outreach Liaison Officer) and Margaret Roll who, as General Secretary, has the task of keeping the President in order.

No-one should think that the other members of the Executive Committee have an easy time; they all make a vital contribution to the running of the Branch: Chris Banks (Chair, Documentation Committee), Julie Crawley (IAML:UK Web Site), Antony Gordon (Finance & Administration Committee), Malcolm Jones (Chair, Trade & Copyright Committee), Malcolm Lewis (Finance & Administration Committee), Peter Linnitt (Minutes Secretary), Pam Thompson (Music LIP) and Susi Woodhouse (Chair, Conference Committee). We also thank Roger Crudge and Liz Haldon for their continuing work as Honorary Auditors.

### **Membership**

Change is inevitable with so many people involved in Branch work and we record our thanks to those not previously mentioned who have completed terms of service: Julian Allen (IAML:UK Library), Andrew Baker (Convenor, C.B. Oldman Prize), David Boyd (Conference 2000 Advisory Group), Rosemary Burn (Courses and Education), Rosalind Cyphus (Documentation), Malcolm Jones (Technical advisor, Conference), Malcolm Lewis (Trade & Copyright),

Stephen Morgans (Conference 2000 Management Group), Graham Muncy (Local representative, Conference).

We are pleased to welcome newly appointed members of committees and groups: C.B. Oldman Prize: Malcolm Lewis; Conference: Richard Buxton (Local representative), Graham Muncy; Courses & Education: Frances Metcalfe, Michaela Steele; Finance & Administration: Simon Lay (Minutes Secretary); IAML Conference 2000 Management: Jay Glasby; IAML Conference 2000 Advisory Group: Marian Kirton, Martina McChrystle, Catharine Owen, Mary Sillitto, Elaine Stanier; Outreach Project Group: Margaret Brandram; Trade & Copyright: Ian Ledsham.

This impressive record of participation is not taken for granted; on behalf of IAML(UK) members we thank all those involved in Branch work.

Our best wishes go to colleagues who retired during the year: Gerry Ingram (Agate Jazz), Linda Marsden (Gloucestershire County Libraries), Mary Sillitto (Glasgow University), Jane White (Norfolk Library & Information Service), Kenneth Wilkins (Royal Scottish Academy of Music & Drama) and to Peter Baxter on taking up his new post as Music Librarian, University of Chicago.

The music staff of The British Library, along with their colleagues, successfully transferred into their new home in St. Pancras; the results have more than justified all the hard work and have revolutionised music services for library users. IAML(UK) members have been privileged to attend several events in the Library and we look forward to many more opportunities to visit this wonderful building.

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**Conference**      Siobhan Ladyman

This year's annual study weekend title *Toward the Unknown Region* referred of course to the programme's content rather than the conference venue, Surrey University. Subjects covered ranged from dance and performance arts to the latest developments in IT and to the music of Vaughan Williams; yet the challenge of weaving these threads together was readily accepted by all our speakers. An invigorating keynote address *Music in Education* given by Keith Willis was followed by sessions on electronic music, the BBC Radiophonic Workshop, the National Resource Centre for Dance and Ralph Vaughan Williams at Charterhouse to name but a few...

Our decision to expand Report and Information into two sessions, one devoted entirely to technical issues, proved popular with the delegates and will be repeated at next year's study weekend.

Saturday afternoon activities were many and varied. While some members opted for a practical internet training session on campus, others chose from outside visits to the Cobbe Keyboard Collection, a tour of Guildford Cathedral or the Leith Hill Festival concert rehearsal. Alternatively, here was the perfect opportunity for a cream tea and a spot of sightseeing in Guildford or, for some, a meeting of the Conference 2000 committee. An evening of dance brought Saturday's whirl of activity to a close as Christine and Ellis Rogers spoke about and demonstrated popular Victorian dances such as the quadrille and schottische. Audience participation was

encouraged, but rather sadly revealed that a qualification in music librarianship does not preclude two left feet!

Most IAML members would agree that social networking provides the key to a successful annual study weekend. This year the 'buzz' began on Friday afternoon and continued non stop until Monday lunchtime, be it in the exhibition area, the bar, the dining room or the various walkways in between. For me, it was especially rewarding to see the way our newcomers threw themselves wholeheartedly into the 'ASW experience' - midnight walk included. Their full and frank accounts of the weekend are to be found in the August 1998 *Newsletter* and make very entertaining reading.

Our team for the 1998 conference was led by Alan Pope with Graham Muncy as local representative. We extend our thanks to Alan for his hard work and creative input during his time at the helm, and we wish him every success now that he has stepped down to devote his energies to studying for a degree in German and Publishing. We also thank Malcolm Jones who was co-opted for his technical expertise. As I write this plans are well under way for the forthcoming 1999 study weekend at York and Ripon St John. We welcome Susi Woodhouse who has returned to chair the group, Graham Muncy who joins the committee proper and Richard Buxton as local representative. As always, we welcome your input; it is never too late to contact us with ideas and suggestions for subjects to discuss.

### **Courses and Education**

Richard Buxton

After a long gestation period the leaflet *Working in a Music Library* appeared in late summer 1998, and is available from either the Secretary or the Publications Officer.

Some other overdue projects made progress during the year, thanks to the administrative persistence of secretary Margaret Brandram and the efforts of other members of the committee. The *Everything you need to know about music...* course reappeared as *Music for the terrified* at Birmingham in June. Its success was due largely to the preparation of Linda Marsden and Liz Hart and the attentive hosting of John Gough. In December the Music Faculty at Oxford was the venue for a course on *Advanced reference sources*, excellently prepared and delivered by John Wagstaff and Julie Crawley. The enthusiastic reaction to both these courses suggests that repeat performances should be arranged before too long.

Liz Bird deserves thanks for once again organising the Academic Music Librarians' meeting at Birmingham in May; Katharine Hogg reported on Music Libraries Online, Richard Turbet gave an account of the Stationers' Hall Collection at Aberdeen, and there were discussions on academic music library standards (and their relevance for Quality Assessments) and the possibility of non-formula funding for specific projects. Rosemary Burn has retired from the Committee with our thanks for several years of valuable service and we are delighted to welcome Michaela Steele and Frances Metcalfe as new members.

### **Documentation**

Chris Banks

The close of 1998 saw the publication of the second edition of the *British Union Catalogue of Music Periodicals* (BUCOMP2). Of the 3692 titles in the second edition, 1619 did not appear in BUCOMP1. There are a further 1269 cross references from variant forms of the titles and, in all, publications of over 60 countries are represented in the new edition. BUCOMP2 was compiled by members of the Documentation Committee of IAML(UK) from 1994 to 1997 under the tireless overall editorship of John Wagstaff but it could not have been completed without the unfailing assistance of all libraries who responded to requests for information about their holdings – a truly collaborative venture from which we will all benefit.

An embryonic project is currently under discussion which should result in the production of a major finding resource for information about all kinds of UK music library provision. We hope to be able to report more on this in 1999.

We are still seeking to find a permanent home for the UK's contribution to *Répertoire International de Littérature Musicale* [RILM]. Tim Carter, Professor of Music at the University of London, Royal Holloway and Bedford New College, has submitted an application to the Arts and Humanities Research Board for the funding of a UK RILM co-ordinator post to be located at Royal Holloway. In the meantime Richard Chesser of the BL has continued to send citations for UK monographs to the New York RILM offices, ensuring that they are up to date with details of publications pending the submission of abstracts. We hope that in the long run it will be possible to supply full abstracts of these. John Wagstaff co-ordinates the abstracts for periodicals, supported by Almut Boehme, Roger Duce (NLS) and Melanie Groundsell (Reading University Library), and Andrew Bennett (Pendlebury Library, Cambridge) co-ordinates those for theses. The absence of comprehensive citation and abstracting of the UK research output in RILM continues to hinder the dissemination of this information to the international research community. The fact that RILM has now achieved currency in publication makes it all the more frustrating that the UK research output is no longer adequately represented.

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**Trade and Copyright**          Malcolm Jones

There has been a change of direction in the work of the Committee. IAML(UK) was offered representation on the LA Joint Consultative Committee on Copyright, and this was gratefully accepted. It is therefore no longer necessary for branch members to attempt to keep up-to-date on all copyright issues, and at the same time we have a forum in which issues of specific relevance to Music Librarians can be raised.

The Committee has therefore turned from copyright to the "trade" side of its work. A meeting has been arranged with the Music Publishers' Association (the start, we hope, of better relations) specifically to address: ISMN issues, a re-issue of the Code of Practice on copying, the MPA's Music in Print catalogue and other items of interest. The Committee is also looking at EDI for printed music, and the issues for library/trade co-operation around the

ISRC and ISWC standards.

**Brio** Paul Andrews

1998 was a good year for Brio. I ended last year's report with a note that, whilst the quality of contributions had been extremely high in 1997, the quantity had actually declined sharply. I expressed the hope that in 1998, I would be in the position of having more articles than I could accommodate in the journal. Perhaps as a result of this plea, or maybe just a coincidence, 1998 has been a bumper year, and I have several pieces in reserve, and a few ideas besides, for Volume 36.

Vol. 35 No.1 saw impressive contributions from Ian Ledsham on the new distance learning course in music librarianship at Aberystwyth, a note on Music Libraries Online, and Richard Andrewes' regular, and invaluable, bibliography of reference sources in music. Vol. 35 No.2 contained important articles on Ravel by Nigel Simeone, Beethoven by Michael Freyhan, Oxford University Press by Simon Wright, Russian music libraries by Pam Thompson and a Tudor footnote from Richard Turbet. In addition to all this, of course, there were the usual reviews and John Wagstaff's list of recent articles. As ever, I am delighted to express my thanks to Chris Grogan (reviews editor) and Linda Anthony (advertisements manager) for the enormously valuable work they have done over the year, and to BH Typesetters and Designers for continuing to produce the journal to such a high standard, at a very reasonable cost.

The value of one regular feature of Brio was brought home to me with some force when circumstances forced me to omit it. Because of the late date of the 1998 IAML(UK) AGM, and knowing that there would be several new Officers and Executive Committee members, I decided to leave out the list of these luminaries from Vol. 35 No.1. This resulted in a letter of rebuke from a distinguished honorary member of the branch, so to 'disgusted former IAML President of Bristol' my humble apologies, and it won't happen again!

Plans are in hand for Volume 36, the last in this millennium, and my last as editor. As I write this, the process of appointing a successor has already begun. I hope that there will be no shortage of candidates for the best job in IAML(UK) - with this Association's superabundance of talent, there certainly shouldn't be.

**IAML(UK) Library** John Wagstaff

Following last year's annual report on the IAML(UK) Library I was congratulated by the then President, Roger Taylor, on introducing a little Latin (and, by implication, a bit of culture) to the document. This year's report, while, I hope, being of equal cultural value to its predecessor, lacks that particular linguistic refinement. But be that as it may, it is pleasing to be able to report an increase in the number of users of the library (from 11 last year to 17 in this) and in the number of items borrowed (66, as compared with 30 in 1997). In addition, two requests for information (rather than for particular items) were satisfied by means of the library's resources. The inception of Aberystwyth's distance learning module in music librarianship has resulted in enquiries from a number of students, which is extremely heartening.

Last year's report noted that a listing of the library's resources on the World Wide Web was a priority. This list, arranged for the present alphabetically by author, is now available at <http://www.music.ox.ac.uk/library/iamllib.htm> Although it would of course be good to have a subject listing, the catalogue as a whole does not take long to browse through, and I hope that at least for the moment its users are prepared to tolerate the inconvenience of not having a full subject inventory. Those without WWW access will continue to find lists of latest acquisitions in the Branch *Newsletter* and a full print-out of the catalogue may be obtained from the Publications Officer.

IAML(UK)'s support for the library was higher, in financial terms, than ever before, with the Branch making £500 available for new purchases. There is still plenty of material to be bought and the fact that the library has not, in the event, spent all the money allocated to it this year is due more to pressures of work than to a lack of suitable material. This pressure will, with luck, soon cease, and buying begin again in earnest. It was good to be able to add some librarianship dissertations and theses to the collection this year, not least because it proves that students *are* still undertaking such work, much of it of excellent quality. The library continues to receive the newsletters and journals of IAML branches in Australia, Canada, Denmark, Finland, France, Germany, the Netherlands, New Zealand and Spain, and can justifiably be regarded as the first port of call for anyone seeking up-to-date or historical materials on music librarianship. Donations from members of IAML continue to be welcome, and please don't forget the library's "Adopt a book" scheme, whereby you can contribute in whole or part to an item on the library's desiderata list.

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**Outreach** Roger Taylor

After several years of sometimes frenetic activity, 1998 has in some ways been a time of taking stock, assessing what we have achieved (and where we have failed), and considering strategies for the future. There have been some continuities: we continue to donate copies of *Brio* to IAML colleagues and institutions abroad and copies of the *Newsletter* continue to be donated reciprocally to other IAML Branches. [Details in Publication Officer's report]

Also, as in previous years we have sent Annual Study Weekend programmes to colleagues throughout central and Eastern Europe and the former Soviet Union. It was a particular pleasure in 1998 to welcome some new friends and old - from Croatia, The Czech Republic, Latvia (2 delegates) and Macedonia (the last two being countries represented at ASWs for the first time). Following the ASW, the Branch has been invited by our Latvian colleagues to send a representative to Riga to advise in detail about plans for Latvian music library development. The reciprocal value of ASW attendance to both our colleagues and ourselves cannot be over-estimated. We continue to be indebted to The British Council and Open Society Foundations for funding the attendance by our guests, and this remains for the Branch both a rewarding and an extremely cost-effective international outreach initiative.

As Outreach Liaison Officer, I have attended two conferences, one of which involved a fortnight-long visit to Croatia, Hungary and Slovenia. In May I was invited to attend, speak and exhibit at an international conference of library associations convened by the Open Society Institute in Budapest in collaboration with several other organisations including the Council of Europe. This provided the opportunity, following the visits by Margaret Brandram and myself to respectively Zagreb (1996) and Vukovar (1997), to accept an invitation from our Croatian colleagues to travel onwards to Zagreb, and then join them in an exploratory visit to meet Slovenian colleagues in Ljubljana. A full report has been published in the *Newsletter* (35, August 1998, p.2-6). The conference was an opportunity not only to ensure that music librarianship was represented but also to establish new contacts in countries where IAML currently has no members. With delegates attending from all countries between the Baltics and Mongolia, plus speakers from Western Europe, North America, Central America and South Africa, this was a heaven-sent opportunity to "spread the IAML gospel". Although music librarians were few (only Zeljka Dolic from Zagreb and myself), many representatives of national library associations and Open Society Foundations were keen to take IAML and IAML(UK) literature from our exhibition stand and deliver it to colleagues back home.

By this means, and the opportunities to "network" with these senior representatives of the international library profession, we have established new correspondences with colleagues from as far afield as Belarus and Tajikistan. Indeed, in November it was possible to mail the 1999 ASW programme to 63 colleagues in 29 countries, including Kazakhstan, Kyrgyzstan and Zimbabwe. I am most grateful to Zeljka Dolic for arranging free week-long university accommodation in Zagreb, to the Open Society Institute for travel costs to Budapest, and to IAML(UK) for funding some of the remaining travel costs.

A further opportunity to "network" presented itself in September, but this time involving rather less travel. I was pleased to represent the Branch at *Disaster and after: the practicalities of information service in times of war and other catastrophes*, a conference organised at Bristol University by the International Group of The Library Association. One particularly valuable contact made here was with the British Council manager in Bosnia and Herzegovina, who subsequently facilitated contact with the hard-pressed and hitherto isolated librarian of the Sarajevo Conservatoire. Again, I am grateful to The Music Libraries Trust for funding my attendance at this conference.

Other than the visit to Croatia, Hungary and Slovenia, it has not been possible during 1998 to develop further our contacts in Albania, Bulgaria and Macedonia. With regard to our thwarted plans with Albanian colleagues, initiated and then denied by Phare (*pace* 1997 IAML(UK) Annual Report, pp.21-22), a second year has passed without finding any potential funding source. Comfort has been derived however by the publication within Albania of a new journal *Albanian Music Information* which its editor describes as a direct consequence of our Phare plans and as a first step towards the creation of an Albanian Music Information Centre. Contact too

with Romania remains tenuous despite renewed enthusiasm expressed by Romanian delegates at the Budapest conference. A fascinating visit in April by Pam Thompson to Russian colleagues in Moscow and St. Petersburg has been reported in detail in *Brio* (Vol.35 No.2, Autumn/Winter 1998, pp.101-104).

Following a lapse of several years, the Outreach Project Group met in July and gave consideration to a strategy for future activity. Despite correspondence with the emerging IAML Branch in Zimbabwe, it was decided that our resources are limited and would best continue to be devoted to European areas accessible to us more practically and cost-effectively. Charity Know How indeed, while rejecting an MLT bid for funds to support the visits to Croatia and Slovenia, did recommend that we consider building upon past explorative work particularly in Bulgaria and Macedonia. This is under consideration as we approach 1999.

### **Press and Public Relations**     Jay Glasby

IAML(UK) members again contributed articles and letters to the musical, professional and general press. These included a very interesting article by Roger Taylor entitled *Regeneration time in Vukovar* on his trip to Croatia for the Council of Europe (*Library Association Record*, September), an open letter from IAML(UK) to Tony Blair concerning music as a primary school core curricular subject (*Classical Music*, 9 May) and reports of the IAML(UK) seminar and survey of music sets in libraries (*Library Association Record*, February). A letter from Ruth Hellen concerning the contribution made by libraries to the performance of music was printed in *The Times* (17 January).

An updated print run of membership information leaflets has been produced, as has a new run of folders for use at courses and conferences. The folders were generously sponsored by Rose Records and Barenreiter; we are most grateful to them for their support.

### **Publications**             Alex Garden

As usual, we published two editions each of *Brio* and the *Newsletter*. At the time of writing we have 171 overseas subscriptions to *Brio* and we donate 17 copies to libraries in Albania, Bulgaria, The Czech Republic (2 copies), Estonia, Hungary, India, Macedonia, Mexico, Moldova, Poland, Romania, Russia, Slovakia, Spain, Tanzania and Thailand. We also send out twelve complimentary copies of the *Newsletter*, which is otherwise only available to IAML(UK) members. This is, for the majority of copies, a reciprocal arrangement with Branches in Belgium, Canada, Denmark, Finland, France, The Netherlands, Spain, Sweden and Switzerland.

The *Annual Survey of Music Libraries in the UK no.12: 1996* was published in February 1998 and is now available on the Internet via the IAML(UK) home page.

The next edition is due for publication in January 1999.

A new edition of the free careers guide, *Working in a Music Library*, was

published and mailed to educational institutions, careers services and individuals around the country.

## **IAML Conference 2000**

Roger Taylor

Many of the basic arrangements for the Conference 2000 were set in place during 1996 and 1997. We have continued to develop and consolidate our plans, and react to changing circumstances.

I was delighted when, in April, Kathy Adamson retained her Secretaryship of the Management Committee in addition to her newfound responsibilities as Branch Treasurer. I was equally delighted to welcome Jay Glasby as Marketing Co-ordinator, and Antony Gordon as Technical Co-ordinator. Thanks are due to Stephen Morgans who, for personal reasons, has had to relinquish the Sponsorship Co-ordinator post. In the absence of a volunteer, I have assumed these duties *pro tem*. Due to professional reorganisations at the Mitchell Library, Glasgow, David Boyd stood down from the Advisory Group, but was replaced immediately by Elaine Stanier. Also welcomed to the Advisory Group are Marian Kirton (Napier University), Martina McChrystal (Edinburgh Music Library), Catharine Owen (Performing Arts Data Service, Glasgow University) and Mary Sillitto (Glasgow University).

A combined meeting of the Management Committee and Advisory Group took place at the Guildford Annual Study Weekend (April). Peter Baxter, as his swansong gesture before relocating to Chicago, chaired a meeting of the Advisory Group in Edinburgh (May). I am delighted that Peter has expressed his wish to remain a member of the Advisory Group, perhaps as our Transatlantic agent! In August I spent two days in Edinburgh researching potential funding sources at the reference facility provided at the new Edinburgh ABSA-Scotland premises and site-visiting the University accommodation, conference and concert-hall facilities.

In December the Management Committee made IAML(UK) history by convening a video-conferenced meeting involving seven members at the British Library linked extra-terrestrially with three at Edinburgh University. Technically and practically, this was most successful, effecting considerable savings of travel time and expense. Particular thanks are due to Antony Gordon and Jeremy Upton for facilitating the link-up.

A mundane but necessary development was the design and printing of a dedicated Conference 2000 letterhead, utilising a copyright-free skyline image of Edinburgh Castle provided kindly by the Edinburgh Convention Bureau. Less mundane but equally necessary was a new decision on the Monday 7th August 2000 concert following the disbandment [*sic.*] of the Scottish Early Music Consort. We hope instead that the harpsichordist Lucy Carolan will give a recital using early keyboards from the Russell Collection accommodated at St.Cecilia Hall. Following extensive research by Pat Napier, we have also finalised an itinerary of mid-Conference tours for the afternoon of Wednesday 9th August 2000. Downright exciting was the agreement of Sir Peter Maxwell Davies CBE to become the official Patron of our Conference. He has signed a promotional letter of support which concludes:

“Without the availability of music libraries, I would never have got to know musical scores. They are absolutely essential for the furtherance of musical knowledge and enjoyment. It is with great pleasure therefore that I lend my support to the prestigious Millennium conference of IAML...”

## **IAML(UK) E-Mail List and Web Site**

Julie Crawley

1998 has again seen an increase in members of the IAML(UK) e-mail list. There are now 97 members, compared with 76 at this time in 1997 and only 48 in 1996. The messages, like the membership, represent quality rather than quantity, with 560 messages sent via the list in the last 53 months with an average of 10 messages per month. The list remains unmoderated with only list members allowed to send messages to the list, so is as useful and relevant as we make it. The messages are archived in monthly files with the last 2 years' files accessible via the mailbase web site: <http://www.mailbase.ac.uk> Information for joining the IAML(UK) e-mail list can also be obtained via the above URL.

The IAML(UK) Home Page has moved, along with its compiler, to the Faculty of Music, Oxford University. Thanks should be given to John Wagstaff and Stewart Tolhurst for its successful transfer to the Faculty of Music server. The IAML(UK) Home Page has acquired some extremely useful additional links during 1998 - most notably the first web version of the Annual Survey of Music Libraries. Adrian Dover at the University of Birmingham is to be congratulated for all his hard work.

The URL for the survey covering 1995-96 is:

<http://web.bham.ac.uk/doveral/iaml/> The IAML(UK) Library, under the strict custodianship of John Wagstaff, now also has its inventory of library stock on the web. Members are encouraged to scan the inventory and make full use of the professional literature available to them.

The Music Internet Resource list is regularly up-dated and is intended to provide quick access to music internet links, as well as a range of search engines at:

<http://www.music.ox.ac.uk/IAML/music.html> Recommendations from members for further development of the site are very welcome.

Last, but foremost, links to all the above mentioned URLs are from the IAML(UK) home page itself, at the new URL:

<http://www.music.ox.ac.uk/IAML/>

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## **Performance Sets Provision**

Roger Taylor

Established in May 1997 to organise the major one-day conference *Partners in Performance: Music Libraries and Performing Arts in the Community* at Birmingham Central Library (November 1997), the Performance Sets Provision Project Group has sought to build on the foundations set at Birmingham. Susi Woodhouse and Malcolm Jones have given much collaborative thought to the funding

implications and opportunities regarding the systematic development of a national union catalogue of vocal sets. Malcolm Lewis assumed responsibility for the first of several planned follow-ups to the November 1997 conference. A one-day training course held at Cardiff Central Library in October 1998 was targeted particularly at new unitary local government authorities in Wales and the South-West, for whom the provision of performance sets is a new and potentially daunting responsibility. In the event, 17 delegates represented Barnet, Bath and North-East Somerset, Carmarthen, Enfield, Hereford, Pembrokeshire, Powys, Rhondda and Swindon. A full report by Chris Muncy will appear in the February 1999 *Newsletter*, which includes a comment from a feedback sheet: "The whole programme was put together excellently... the whole team worked well together." Congratulations are due to Malcolm and Chris, plus John Gough, Graham Muncy and Stuart Waumsley. Further courses are planned for 1999 in Birmingham and Edinburgh, plus a national "plenary" workshop event as a direct follow-up to the 1997 conference.

**Prizes** Ruth Hellen

The C.B.Oldman Prize is awarded annually by IAML(UK) for an outstanding work of music bibliography or reference. The 1998 prize was awarded to Michael Twyman for *Early lithographed music: a study based on the H. Baron collection* [Farrand, 1850830398]. Professor Twyman received his prize at the Annual General Meeting and expressed his great pleasure at being honoured by music librarians.

The E.T.Bryant prize, sponsored jointly by IAML(UK) and the Music Libraries Trust, was not awarded in 1998.

**EARL Music Task Group** Susi Woodhouse

The EARL Music Task Group continues to make modest progress, working forward from the scoping meeting held with IAML(UK) in the autumn of 1997. An important emphasis of the group is to work in collaboration with colleagues in other sectors to ensure that best use is made of increasingly stretched resources. To this end EARL, in partnership with IAML(UK) and Music Libraries Online, supported a response to the next stage of Non-Formula Funding, and looks forward to working with colleagues in higher education to support better access to music research materials. One way will be to build an on-line directory of music resources available, and the Music Task Group is considering how best it can contribute information from public libraries. We hope, this coming year, to make progress on a directory of public library music resources, including the Greater London Audio Specialisation Scheme collections.

MusicNet, a project produced and maintained by Staffordshire Libraries, has been a major addition this year, and special thanks are due to Andrew Baker of Staffordshire for drawing the resources together. MusicNet is linked to EARLWeb (<http://www.earl.org.uk/earlweb/>) as well as being part of the Staffordshire Libraries site. Westminster Music Library's catalogue of orchestral sets is being revised and an on-line booking form developed. We hope also to be able to link to more catalogues of performance sets as they become available (the West Midlands

Regional Library System file has set the standard) and we await developments with interest. If any member of IAML(UK) would like their catalogue included whilst the bigger picture is taking shape, please contact me - I'd be delighted to hear from you.

All that's needed is your data on a floppy disk, or as an e-mail attachment. EARL is represented on the IAML(UK) Performance Sets Provision Project Group.

A website for the task group has been constructed and will, by the time this report is published, be available at <http://www.earl.org.uk/taskgroups/music> My thanks to Francis Woodhouse (10) for his advice and guidance. The site is intended to act as a focal point for networked music services in public libraries, with links beyond. 1999 will be an important year for public libraries, with the long-awaited release of NOF money to train library staff and create content for the New Library Network, and with new lottery money available for the network infrastructure. EARL is looking forward to playing its part in supporting Partners to bring about a "revolutionary change in the nature and importance of our libraries" (Matthew Evans, Chair LIC, in his introduction to *Building the New Library Network* <http://www.lic.gov.uk/>)

### **The Music Libraries Trust**      Nancy Kenny

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.

During 1998 three new Trustees were appointed: Lewis Foreman, Nancy Kenny and Susi Woodhouse. The Trust continued to supervise the development of the distance learning module in music librarianship at the Open Learning Unit at the University of Aberystwyth and an event, funded by Bowker Saur, was held at the British Library in St. Pancras to mark the establishment of the module.

Grants were made to Roger Taylor, to attend a conference entitled *Disaster and after: the practicalities of information service in times of war and other catastrophes* and to the British Music Information Centre for the implementation of its database on-line. The Trust also offered advice about the setting up of a single composer trust, the documenting of a publisher's archive and on other matters relating to music librarianship. Five bursaries were awarded for attendance at the IAML(UK) Annual Study Weekend.

The Trust's gross receipts for the year ended 30 September 1998 were £7,017; gross expenditure was £5,237. At the year end its funds totalled £14,451.

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### **Appendix 1**

**The British Library Strategic Review: consultation paper. IAML(UK) response, August 1998**

The following comments refer to numbered questions in the consultation paper.

### **1. Services**

1a The most important services for our sector are the reading rooms and other services giving access to printed, manuscript and recorded music and music literature. The inter-library loans service is vital as many libraries rely on this to complement their own stock.

1b Elimination of, or damage to, those services would result in the loss of user satisfaction and a serious decline in music-related research. Other libraries would be unable to make up the deficiencies from their own resources.

1c The next few years should see an increase in demand for access to on-line information.

1d The British Library should not charge for access to the reading rooms. Charges would be discriminatory and would discourage research. Attempts to differentiate between commercial and non-commercial use could be difficult; research results could well benefit others outside any particular organisation.

1e Not all the Library's catalogue is freely available on the Web. The Catalogue of Printed Music has to be purchased and the price is currently beyond many libraries who would benefit from access. The music catalogue of stock at Boston Spa is also unavailable; the automation of this catalogue must be a priority. Free access to the complete music catalogue would be a major step towards a much-needed national music database.

With regard to exhibitions, it is doubtful whether many paying customers would be attracted, especially as the site is remote from the main museums and galleries. A free exhibition must surely increase the chance of people purchasing facsimiles etc.

### **2. Collection**

2a It is essential for the Library to comprehensively collect legal deposit materials. It cannot otherwise be a national collection.

2c Electronic publications must be included in a modern Library.

2d-g For some subject matter it may be reasonable for priority to be given to material published and produced in the UK, and for priority in collecting and preserving material from other parts of the world to concentrate on subject matter which has an impact on life in the UK. Access to international reports, for instance, could be provided remotely by electronic links, so the Library should not need to purchase the actual item. Music, however, is an international language; researchers will need, and be able to understand, material from all over the world. In the absence of global digitisation of music, there is no substitute for the physical object. Many recordings of music by non-British composers will have been produced by UK companies or performed by UK artists, so it is necessary to preserve a significant amount of commercial recordings in the National Sound Archive. It is essential, therefore, that access to printed scores and manuscripts for these items is maintained in order to provide an integrated service.

### **3. Leadership, partnership, co-operation**

3a The role of the British Library in library co-operation is vital. Some items in the list are not quite so clear-cut; for example, it has been suggested that the Library and Information Commission

should take on the research funding role. The Library may only be able to take consultancy work if the cost is at least covered by the client. The Library, as the National Library, should be involved in professional leadership in conjunction with other bodies; it should not bear the whole burden of leadership and policy issues.

#### **4. Wider public access**

4a This is crucial to ensure the Library is relevant to the nation. Some items on the list have income-generating or cost-covering potential which should be maximised, e.g. services to education, publishing, events.

#### **5. General**

5a Equal priority needs to be given to all activities listed. Considerable improvements have, of course, been made to facilities for personal users since the move to the new building.

5b The British Library must be adequately funded by the Government if it is to remain a true national resource; any other position is untenable.

#### Appendix 2

#### **The comprehensive spending review : a new approach to investment in culture.**

#### **(DCMS) IAML(UK) response, September 1998**

IAML(UK) welcomes the Government's commitment to improving library services through proposals in the spending review and is pleased to provide comments on the following points, numbered as in the report.

#### **Introduction**

8. We welcome the commitment to the pursuit of excellence; too often specialist services are seen as expensive luxuries which can be cut or diluted.

18. Closer co-operation with broadcasters will be most welcome. In the field of music libraries there is already a close professional bond, but access to materials held by the BBC has always proved problematical. We recommend that the BBC's music library resources should be seen to be part of the national network of library provision. The BBC libraries' own users would, of course, be their main priority in the same way that any library has to give primary consideration to its own users.

#### **DCMS and the regions**

14. Executive body members: It is important that libraries and music each have specific representation on executive bodies, as members of wider arts groups would not necessarily have sufficient subject knowledge to inform decisions. These bodies must consult widely with relevant groupings, including national and sectoral organisations.

#### **Libraries**

6. Co-ordination with other sectors is vital; librarians are willing to work with colleagues in education, but find that other sectors too often forget the significant role which libraries can play. Information about relevant initiatives can arrive too late for a coherent response to be made by the library sector.

10. Enhanced lottery funding: additional funding for materials is always welcome. This initiative would provide an ideal opportunity to revitalise music collections throughout the UK, enhancing local and regional access. There is a danger, however, that such funding, for what should be a core function, may be seen to reward those who have a poor record and could lead to local authorities relying on the chance of lottery money rather than giving sufficient resources as revenue funding. Recipients must have a plan for subsequent maintenance of adequate materials funds and performance should be monitored.

12. We welcome the proposal to strengthen the LIC. The ability to grant research funding should result in greater coherence across the sectors.

15. The combination of the LIC and Advisory Council for Libraries should be set up in such a way that it is equally open to all library sectors.

16. The proposal to combine the LIC with the Museums body may seem logical, but could result in a dilution of library expertise. There are strong cultural links, but widely differing professional priorities and methodology. Not all libraries have a cultural remit; many are closer to the academic or business sectors.

18. Library co-operation is largely based on regions, but there are also national and sectoral networks, for example the strong informal national music library network. For subjects such as music, a national focus gives access to more information than one region alone can provide. Conversely, more localised groups can focus on particular aspects of provision which may not be relevant to other areas within the same regional grouping.

20ii. Stronger regional strategies would be most welcome, particularly in strengthening cross-sectoral co-operation. The co-ordination of music interlending is at present largely informal, though strong and active, and should be supported in a more formal way.

21. Regional library systems are well-established and represent considerable investment in systems and equipment. Before any changes are considered, lessons must be learned from local government reorganisation, the results of which have seriously affected library provision in some areas. It is quite feasible to have subdivisions of regions for some operations; for example the Association of London Chief Librarians and its associated subject groups work within the London and South Eastern library region (LASER) but are also part of the nationwide Society of Chief Librarians.

23. In the establishment of a cross-sectoral working group, the existing sectoral library and information plans provide a basis for consultation. The Music LIP is a prime example of cross-sectoral working at its best. There is considerable scope for improving music services still further and more formal cross-sectoral co-operation would strengthen the work in which IAML(UK) has been involved for 45 years. A particular issue which should be addressed is that many publicly funded resources in academic institutions (performance material in particular) are placed within

academic departments, thereby limiting access through libraries.

24. ii) Music is an ideal candidate for collection co-ordination; an example is the long-established Greater London Audio Specialisation Scheme. Vocal and orchestral performance sets would be an ideal area for such a scheme, which would encourage a more equitable spread of purchasing within regions. Co-operative purchasing schemes, however, often fall victim to financial cuts made by one or more partners.

iii) Music Libraries Online is an excellent example of libraries giving access to each others' collections. This is intended to be a cross-sectoral scheme, eventually including public and national libraries.

26. The British Library, as the national library, must be Government funded. The intention to give the Library more financial freedom could be seen as a way to withdraw government funding, a completely unacceptable scenario.

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## **IAML(UK) EXECUTIVE COMMITTEE**

### ***Officers***

President Ruth Hellen (London Borough of Enfield Libraries)  
Immediate Past President Roger Taylor (Somerset County Library)  
General Secretary Margaret Roll (Buckinghamshire County Library)  
Treasurer Kenneth Wilkins (Royal Scottish Academy of Music & Drama Library) [to April]

Kathy Adamson (Royal Academy of Music Library) [from April]

Brio Editor Paul Andrews (Bedfordshire County Library)

Education Officer Richard Buxton (Huddersfield University Library)

Membership Secretary Siobhan Ladyman (Cramer Music)

Press & PR Officer Ruth Hellen (to April)

Jay Glasby (Leeds College of Music Library)  
[from April]

Publications Officer Alex Garden

### ***Elected Committee Members***

Chris Banks (Music Collections, British Library)

Julie Crawley (Faculty of Music Library, Oxford)

Antony Gordon (British Library National Sound Archive)

Malcolm Jones

Alan Pope [to April]

Pam Thompson (Royal College of Music Library)

Susi Woodhouse (EARL) [from April]

### ***Representatives***

The Library Association Susi Woodhouse

The Music Libraries Trust Michael Freegard

### ***Non-Voting Officers***

Minutes Secretary Peter Linnitt (BBC Music Library)

Newsletter Editor Kathy Adamson [to April]

Viv Kuphal (Essex County Library) [from April]

Outreach Liaison Officer Roger Taylor  
Statistical Survey Officer Adrian Dover  
Honorary Auditors Roger Crudge  
Liz Haldon (Gloucestershire County Library)

The Executive met on five occasions in 1998: 29 January, 17 & 30 April, 16 July and 30 September

## **COMMITTEES**

### ***Conference Committee***

Alan Pope (Chair, to April), Susi Woodhouse (Chair, from April), Robert Foster (Secretary), Sarah Hogan (Exhibitions), Ceri Mann (Bookings), Graham Muncy, Siobhan Ladyman, Richard Buxton (Local Representative, from April), Malcolm Jones (co-option, to April).

### ***Courses and Education Committee***

Richard Buxton (Chair), Margaret Brandram (Secretary), Liz Bird, Rosemary Burn, Liz Hart, Linda Marsden, Frances Metcalfe (from April), Michaela Steele (from April)

### ***Documentation Committee***

Chris Banks (Chair), Almut Boehme (Secretary), Julie Crawley (co-option), Rosalind Cyphus (to April), Lewis Foreman, Malcolm Lewis, John Wagstaff

### ***Finance & Administration Committee***

Roger Taylor (Chair, to April; co-option, from April), Ruth Hellen (Chair, from April), Margaret Roll (General Secretary), Kenneth Wilkins (Treasurer, to April), Kathy Adamson (Treasurer, from April), Antony Gordon, Malcolm Lewis, Simon Lay (Minutes Secretary, from April)

### ***IAML Conference 2000 Management Committee***

Roger Taylor (Chair, Sponsorship Co-ordinator from April), Kathy Adamson (Secretary), Chris Banks (Fontes & Documentation), Jay Glasby (Marketing Co-ordinator from April), Stephen Morgans (Sponsorship Co-ordinator, to April), Pat Napier (Tours Co-ordinator), Pam Thompson (President, IAML from July; MLT representative), Richard Turbet (Events Co-ordinator), Kenneth Wilkins (Treasurer)

### ***Library Committee***

John Wagstaff (Librarian), Julian Allen (to April), Richard Jones

### ***Trade & Copyright Committee***

Malcolm Jones (Chair), Anne Elliott (Secretary), Kathy Adamson, Richard Chesser, Ian Ledsham (from April), Malcolm Lewis (to April), Alan Pope.

## **PROJECT GROUPS**

### ***C.B.Oldman Prize***

Andrew Baker (Convenor to April), Andrew Bennett (Convenor, from April), Julie Crawley, Malcolm Lewis (from April)

### **E.T.Bryant Memorial Prize**

Richard Buxton (Convenor), Julie Crawley, Nicholas Williams

### **IAML 2000 Advisory Group**

Peter Baxter, David Boyd (to April), Roger Duce, Marian Kirton (from April), Helen Lambert, Martina McChrystal (from August), Kirsteen McCue, Myra Mackay, Lorna Mill, Catharine Owen (from April), Mary Sillitto (from April), Elaine Stanier (from April), Jeremy Upton.

### **Outreach Project Group**

Roger Taylor (convenor), Margaret Brandram (from July), Ruth Hellen (ex-officio from April), Katharine Hogg, Joan Redding, Pam Thompson, Michael Ward

### **Performance Sets Provision**

Roger Taylor (Convenor), Andrew Baker, John Gough, Ruth Hellen (ex-officio from April), Malcolm Jones, Malcolm Lewis, Chris Muncy, Graham Muncy, Stuart Waumsley, Susi Woodhouse

## **SUBSCRIPTIONS**

ABSA [Association of Business Sponsorship for the Arts] Scottish Business Digest

*International Arts Navigator*, journal of the International Arts Bureau

## **AFFILIATIONS TO OTHER ORGANISATIONS**

EARL: Associate Partnership

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**

	<b>1996</b>	<b>1997</b>	<b>1998</b>
<b>Institutional</b>			
National	40	38	51
International	88	75	79
<b>Personal</b>			
National	76	80	87
International	69	63	60
<b>Total</b>	<b>273</b>	<b>562</b>	<b>277</b>

### **Honorary members:**

Eric Cooper, Roger Crudge, Henry Currall, Anthony Hodges,

John May, Patrick Mills, O.W.Neighbour, Brian Redfern,  
Alan Sopher, Pam Thompson

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