



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

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## IAML(UK) Annual Report 2002

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## **IAML(UK & Irl) Executive Committee 2002**

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## **President's Report: Susi Woodhouse**

Music belongs at the heart of all our lives, it is the only language that is understood worldwide without the need for translation. Music and its performance are a reflection of our cultural heritage and traditions, offering everyone opportunities for learning, research and personal fulfillment. The music industry forms a significant component of the UK economy and so contributes to our prosperity as a nation. Our music libraries provide access to a rich variety of collections and services to encourage exploration and discovery, staff in those libraries offer unparalleled expertise and support in that journey for users. At the centre of all this activity sits IAML.

In many ways 2002 has been a typical year for the Branch, and yet not...the past year has been significant in many ways and I would like to take the opportunity of this Annual Report to highlight just four.

Firstly, we are no longer IAML(UK) but IAML(UK & Irl) and are absolutely delighted that discussions with our Irish colleagues over the past 12 months or so have now borne fruit. The change of status was given resounding support at the Branch 2002 AGM in Durham earlier this year and we are all greatly looking forward to exploring the new opportunities this will present. Roy Stanley, Music Librarian at Trinity College Dublin will represent Irish interests on

the Executive Committee until the formal election process kicks in at the end of this year.

Secondly, continuing the building of our strategic jig-saw for music, *Cecilia*, our second project funded by the British-Library's Co-operation and Partnership Programme, is building a collection map of UK music resources in libraries, museums, archives and specialist institutions. This has attracted considerable interest in the UK and abroad is likely to offer something of a model in dealing with materials across different sectors within the cultural domain, which we hope will inform thinking of the Collection Description Focus at the UK Office for Library and Information Networking, as well as provide that long-awaited top-level starting point for users. Paul Andrews, formerly music librarian for Bedfordshire County Libraries is the Cecilia Project Officer and presents his report below.

Thirdly, *Encore!* our online catalogue of performance sets. The database now has some 50,000 titles and we are at present in discussion with the Music Publishers' Association to see whether material from commercial hire libraries can be incorporated. To my mind there are two things to celebrate here, over and above the delivery of a hugely useful tool: the recognition of its worth by Government expressed through our Minister for Arts and Libraries, Baroness Blackstone's agreement to launch the catalogue and the determination of Malcolm Jones without whom none of it would have happened — we owe him much. We were delighted when, in November this year, Malcolm received CILIP's Tony Kent Strix Award for a lifetime's contribution to information management.

Both of these projects are fast migrating to services and sustainability plans for their continued management and development must be laid. The British Library Cooperation and Partnership Programme has, to this end, awarded the Branch a third, modest, grant and we are delighted at this expression of support.

As if this weren't enough, we have also taken out and dusted down our Music Library and Information plan published back in 1993 and decided that the time is right to revitalise it and bring together the stream of activities into a new strategic plan. To do this, we have formed a new Access to Music Resources working group ably led by Pam Thompson. The group has had several intensive discussion sessions with key stakeholders including the British Library and Music Libraries Online, and to our great delight has secured funding from the Research Support Libraries Programme to undertake the work as part of the development of a sustainability plan for Ensemble, the RSLP-funded project to undertake an extensive programme of retrospective conversion of music catalogue records.

We have continued to contribute to meetings of the National Music Council and the EU PULMAN project and to respond to policy documents as they are published. However, at individual service level the story is very different with continuing pressure on resources threatening the future of a number of music library services and their staff. A frustrating and depressing, but not unfamiliar, situation for us.

But I want to conclude on a high and express my thanks to

everyone who has contributed to the work of the Branch in the past year, whether as a member of Executive, a committee or project group, or in any number of other ways. The success and sustainability of the Branch is due *entirely* to this cumulation of voluntary effort, and it is greatly appreciated.

## Executive Committee

IAML(UK & Irl) committees and project groups, listed on page 20 and 21 of this report, demonstrates the wide range of areas of activity in which the Branch is engaged and a mere listing of names cannot do justice to the immense amount of sheer hard work, time and effort which has been expended on behalf of the Branch. For 2002/03 there have been some changes in that Roy Stanley has joined us to represent Irish members, Almut Boehme as Membership Secretary, Rupert Ridgewell as Newsletter Editor and Morag Mackie as Minutes Secretary. Huge thanks are due to Siobhan Ladyman retiring Membership Secretary whose work on the members database has provided the Branch with an invaluable tool, to Viv Kuphal for her deft touch with the editorial pen as Newsletter Editor and to Peter Linnitt for his sterling work in recording Executive Committee meeting discussion with such unflinching good humour.

I cannot complete this section without paying tribute to one member of Executive whose presence at the table this year has been sorely missed: Malcolm Lewis. It is impossible to sum up his contribution to the Branch and IAML itself in a few sentences: without him so much would simply not have happened or been made possible, without him the Branch would not have been in a position to move forward with the BLCPP projects, for example, because the groundwork he laid wouldn't have been there. Malcolm was President of the Branch at the time when the first Music LIP was developed, he was instrumental in the work to establish the ISMN and took an expert interest in matters relating to copyright and intellectual property, and in the constitution of the Branch. Over and above that he was always calm, collected and knew what to do — thank you Malcolm, from the bottom of our hearts. Honorary Membership conferred at the 2002 AGM is the least we can do to express our appreciation.

## Membership

There have, inevitably, been changes to the committees and project groups the Branch supports and we record our thanks to all those not previously mentioned: Alan Hood as local representative for the Durham ASW, Julie Crawley for her work on Courses and Education, Chris Banks who stepped down as Chair of Documentation but, to our great pleasure, remains as a member of the committee, Rosemary Williamson and Roger Taylor for their contribution to the C.B. Oldman Prize committee and Jay Glasby on the Statistics Group.

Equally we would like to welcome the following: David Robinson as local representative for the 2003 ASW; Christopher Cipkin to Courses and Education; Peter Linnitt as Chair of Documentation succeeding Chris Banks, Roy Stanley who joins the Finance and

Administration Committee to represent Irish members; Pam Thompson, Paul Andrews, Ruth Hellen, Chris Banks, Malcolm Jones and Susi Woodhouse who form the new Access to Music Resources project group; Rachel Flower and Simon Wright who join the Music libraries and Disability project group; Julie Crawley, Antony Gordon and Chris Banks who form the new Website Development group; Pam Thompson as E. T. Bryant Prize Committee convenor; and Geoff Thomason and Graham Muncy to the C. B. Oldman Prize Committee.

Finally, it is my sad duty to report the death of Tony Hodges in October this year, formerly Librarian at the Royal Northern College of Music. He was much-respected and much-loved in the music library community and beyond and is greatly missed.

## **Ireland: Roy Stanley**

For Irish members the most significant event of the year occurred at the AGM in Durham, when unanimous approval of proposed constitutional changes brought the

joint United Kingdom and Ireland Branch into being. This moment was the culmination of a period of discussion and consultation involving the Executive Committee and Irish members, and also marked the beginning of a new phase in the life of the Branch as a whole. Particular thanks are due to Pam Thompson and Susi Woodhouse for their leadership in proposing this development; to Malcolm Jones and Malcolm Lewis for their consideration of the constitutional issues; to the Irish members who participated in the consultation process; and to the Executive Committee and the wider membership for their generosity of spirit in adopting the proposals.

Following the AGM I was nominated by Irish members for co-option to the Executive Committee, to assist with practical matters arising from the extended remit of the Branch. The following is a summary of activities and issues which have occurred since then (with apologies for any overlap with other contributions to this Annual Report):

*Publicity:* An account of events leading to the formation of the UK and Ireland Branch was published in *Irish Library News* No. 222 (September 2002), and in slightly different form in the *IAML(UK & Irl) Newsletter* No. 43 (August 2002).

*Membership:* Efforts to expand membership in Ireland have been delayed by unforeseen difficulties in setting up a new Euro bank account, but it is expected that this will be resolved early in 2003.

*ASW 2004:* The possibility of holding the ASW in Dublin in April 2004 was investigated, but (within budget) no suitable venue was found. It was therefore decided to hold the event at Trinity College Dublin on 11-14 June 2004.

*Brio:* To mark the establishment of the UK & Ireland Branch the editor of *Brio* proposed that Vol. 39 no. 2 (Autumn/Winter 2002) should be a special Irish issue. The result stands as a broad survey of the music library scene in Ireland, with contributions on music in

public libraries (north and south), Irish cathedral collections, and accounts of several individual institutions: National Library of Ireland, Trinity College Dublin, Contemporary Music Centre, and Irish Traditional Music Archive.

*Cecilia*: In the hope of encouraging Irish institutions to send data for inclusion in the initial Cecilia database, an extensive list of contacts was compiled and forwarded to the Project Manager. A number of contributions were received.

*UCD Library School presentation*: On behalf of the Courses and Education Committee, on 13 November 2002 Liz Hart gave a presentation to students of the Department of Library and Information Studies at University College Dublin, accompanied by Roy Stanley. It is hoped that this presentation will become an annual event, delivered in future by Irish members of IAML(UK & Irl).

*Participation*: Further Irish members are encouraged to become involved in the work of the branch. Eve O'Kelly has recently joined the Music Libraries Trust, and the National Library of Ireland has expressed its willingness to send a representative to the Access to Music Resources project group. The Courses and Education Committee wishes to liaise with an Irish member on offering courses at Irish venues, and the Outreach group also seeks to co-opt an Irish member (I have agreed to fulfil this role on an interim basis). A local committee is envisaged to help with preparations for the 2004 ASW in Dublin.

### Conference: Antony Gordon

The Annual Study Weekend was held in April 2002 at Grey College in the cathedral city of Durham — a site with spectacular views of the cathedral and the city. Attendance was good, with nearly 90 participants in all.

The first session on Friday evening was a lecture recital, based around eighteenth century English music, given by the York-based early music group Concert Royal. They described and illustrated the processes through which a piece of early music is transformed from the notes on a manuscript or printed page in a library into an actual performance.

Saturday's sessions began with the essential Report and Information sessions. Reports were presented on a variety of current projects including: the Ensemble Consortium, the Branch's fiftieth anniversary Festschrift, the EU PULMAN project, RILM, RISM, and the (NOF-funded) BMIC Digitisation Project. During the second session delegates were able to raise other matters of information and professional concern. Saturday afternoon's activities included an informal public organ recital in Durham Cathedral given by the Branch's own Roger Firman. The evening was devoted to the folk tradition of the north of England, with an introduction to three centuries and more of northern folk music by Johnny Handle, formerly of the High Level Ranters, he was followed by the Castle Band.

Sunday morning was taken up with three seminars, each of them

presented twice: Julie Crawley gave an online demonstration of some web resources for music; Jacquie Campbell of the Audit Commission introduced the procedures and philosophy behind Best Value — a subject of concern to many public library colleagues, if not exactly close to their hearts; and a consideration of the future of music publishing in an internet world, led by representatives from two music publishers: Douglas Woodfull-Harris of Bärenreiter Verlag and Simon Wright of Oxford University Press.

The AGM took place on Sunday afternoon and this year it was a momentous one, in that the vote took place to approve the creation of a joint Branch to include our colleagues in the Irish Republic. After the AGM, Paul Andrews, the Cecilia Project Manager, gave a very well-received introduction to the project, which was then in its early stages. At the annual dinner on Sunday evening our after dinner speaker John Wagstaff introduced a new IAML(UK & Irl) mascot to us — a duck named Leonard — of which no doubt more will be seen in due course ...

Monday morning was entirely taken up by a double session given by Dr Janet Topp Fargion, Curator of International Music at the British Library National Sound Archive. In another very well-received session she introduced, with copious audio illustrations, the wide range of genres and terminology in the area of International or World Music and indicated useful information sources and suppliers for this growing area of music. The conference was finally drawn to a close with a summing up by Richard Turbet of Aberdeen University.

Such an event of course cannot be run successfully without a great deal of hard work from the members of the committee to whom I give thanks: Jay Glasby, Graham Muncy, Linda Anthony, Roger Firman, local representative Alan Hood (who, to the regret of old friends was not able to be present at the ASW), Secretary, Glynis Hillier and Ceri Mann our Bookings Secretary.

### Courses and Education: Liz Hart

The committee's activities have continued unabated this year, and thanks are due as always to both the hardworking committee members and all those who have contributed their time, expertise and facilities to its ventures. Another project came to fruition in March with our first presentation on music librarianship at Manchester Metropolitan University. This was offered to some twenty university departments in the belief that all library and information students, whether interested in music or not, should have an awareness of basic issues particular to music library services. Several expressed interest, and a further three presentations were given at Strathclyde University (May), London Metropolitan University (October), and University College Dublin (November), this latter especially appropriate in the first year of the newly constituted UK and Ireland Branch of IAML. It is hoped these will become established as annual fixtures, and that other universities may be added to the programme in 2003.

A *Music for the terrified* course was held at Glasgow University Library in June, followed by *Advanced reference sources for music librarians* in August at the Royal Northern College of Music in

Manchester. In May academic music librarians from all over the UK travelled to Birmingham City Library for their annual meeting, which featured presentations on a range of useful resources. Geraldine Auerbach introduced the Jewish Music Library at the Jewish Music Institute in the School of Oriental and African Studies, London, and Paul Andrews spoke on the aims and scope of *Cecilia*. Christopher Cipkin reported on virtual learning environments for teaching music information skills with special reference to a course he has designed for Reading University, while John Wagstaff described two digital projects at the Faculty of Music Library at Oxford, one making 400 Naxos CD tracks available on the University's Ethernet, and the other involving participation in Indiana University's Digital Music Library project.

Visits were arranged to three venues this year, each one very well attended. In February an afternoon at Caversham afforded a fascinating glimpse into the BBC Written Archives, and then on 12<sup>th</sup> June there was the opportunity to see the Maughan Library and Information Services Centre at King's College London, and the Jerwood Library of the Performing Arts at Trinity College of Music. Both these newly opened collections are housed in buildings which are of considerable interest themselves — the former Public Records Office and Royal Naval Hospital respectively. Some participants enlivened the journey from one to the other with a walk across the Millennium Bridge and lunch *al fresco* in front of Tate Modern (possibly the first Branch picnic?).

A second batch of the information pack *First stop for music* has been produced and sold, and the text of *Working in a music library* revised in preparation for a reprint plus a new web version. We have also worked to ensure that information on all courses and events is available on the Branch's homepage. The web supremo herself, Julie Crawley, left the Committee after several years' invaluable service, and we welcomed Christopher Cipkin in her place.

### Documentation: Peter Linnitt

After a couple of hectic years, when the documentation committee has helped with the development of projects like *Cecilia*, this year has been quieter. Members of the committee have been involved with ongoing projects, for example RILM, RISM, *Cecilia* and Concert Programmes.

As reported last year, Dr Rupert Ridgewell undertook a scoping study for concert programmes and their documentation. He submitted his final report to MLT at the beginning of November. There are plans to put in a bid to the next round of the AHRB Resource Enhancement Scheme for a Union Catalogue of Concert Programmes at collection level.

### Trade & Copyright Committee: Ruth Hellen

Much of the year was spent waiting, with bated breath, for the draft legislation which would incorporate the European Directive on harmonisation of copyright into UK law.

The draft finally appeared in August, when Richard Chesser and I made time during the IAML conference to sit in the hot Berkeley sunshine to read it. After some discussion and several drafts, we submitted our response by the deadline at the end of October. The original plan was for the terms of the Directive to be incorporated into national law during December, but this proved not to be possible, so the target date was moved to March. At the time of writing, therefore, we still do not know exactly what the law will contain.

We are very fortunate in having a good relationship with music publishers in the UK, and in January 2003 began discussions with the MPA on a revised Code of Fair Practice.

In the wider copyright field, Richard Chesser continues to be the IAML(UK & Irl) representative on the Libraries and Archives Copyright Alliance (LACA) and is a member of the IFLA Committee on Copyright and Other Legal Matters. Towards the end of the year I was asked to be CILIP's public libraries representative on LACA : a rather daunting prospect, but one which will, by default, give the Branch an additional voice.

### *Brio*: Geoff Thomason

Sometimes you've a right to feel chuffed. For if the most significant event of the year has been the establishment of the new UK & Ireland Branch, then the emerald green-covered issue of *Brio* which dropped through your letter boxes last December was one of the first — no, let's be bold — the first real tangible evidence that the long hoped-for union had become a reality. Creating an issue around a single theme is always an ideal, but it's not always an easy one to realise. This one, though, had to come off and, storms and floods at the printers notwithstanding, come off it did. Roy Stanley, who had been an invaluable help in putting me in touch with potential contributors, kindly contributed a guest editorial which, while paying tribute to the various contributors, also waxed suitably lyrical about the Irish cultural icons from *Westlife* to what he modestly called 'a well known Irish tippie'. Sarah Burn reminded us of how much has changed at the Contemporary Music Centre in Dublin since it was last featured in *Brio*, while Nicholas Carolan and Roy again wrote about the Irish Traditional Music Archive and the music collections at Trinity College.

Barra Boydell offered a lengthy and fascinating survey of the choral tradition at Cashell cathedral as manifest in its surviving choir-books, Una Hunt introduced us to the musical riches of the National Library, and Brenda Fleming wrote about music library provision in Northern Ireland. Finally, Bryant prizewinner Eileen O'Brien offered a digest of her sometimes provocative dissertation on music services in Irish public libraries.

And all this after an equally bumper May issue which was a heterogeneous as its successor was to be unified. Alec Hyatt King's son Edmund — also a librarian — published an exhaustive bibliography of his father's writings, Melanie Baker of the National Library for the Blind offered the fruits of her Churchill-funded research into music provision for the blind in the USA and Canada, Rosemary Firman tempted us with a description of the new Jerwood

Library of the Performing Arts at TCL and Claire Marsh discussed CD classification at Leeds College of Music. David Burnand of the RCM contributed a version of the paper on film music he's given at Périgueux and David Skinner and Rhidian Griffiths wrote about a new Byrd source at Arundel and music publishing in Wales respectively. Two issues which show what diversity — nay, internationalism — exists even within the British Isles.

### Golden Jubilee Festschrift: Richard Turbet

This has been an exciting and productive year in the progress of the IAML(UK) golden jubilee festschrift. Its title is now confirmed as "Music librarianship in the United Kingdom: fifty years of the United Kingdom Branch of the International Association of Music Libraries, Archives and Documentation Centres". Even snappier are the contents: fifteen excellent chapters on many aspects of our profession, covering the practical and the academic, all of them lively, readable and informative. The publisher is Ashgate, with publication scheduled for the weekend of the Annual Study Weekend at Leicester this April. This year saw the contents confirmed, their punctual delivery to Ashgate and, so far, the copy-editing. The proof-reading is sadistically scheduled for Christmas and New Year, in order to ensure punctual publication. By the time you read these words it will be apparent whether this sacrifice by the editor has been worthwhile. In the meantime, I would like to thank the Festschrift Project Group (named elsewhere) for their advice and support; Ashgate Publishing; Carol Lucas, the freelance copy-editor; and the contributors, who have made this book something of which the Branch will be very proud.

### IAML(UK & Irl) Library: John Wagstaff

It is pleasing to be able to report healthy figures for use of the library in 2002, with 41 items being lent to 13 users. Successfully-satisfied requests for information that did not result in loans of stock were received from a further three people, and the library was visited in person by two members (most requests continue to arrive by post or e-mail). Now that the library is serving Irish music librarians as well as those from the UK we hope for an increase in usage, although the library has in any case made loans on an informal basis to Irish librarians for some time now.

Highlights among new acquisitions during the year were several library science dissertations; the new edition of *Musique en bibliothèque*, edited by Yves Alix and Gilles Pierret; and a couple of new library Festschriften, a body of literature whose steady growth will bring a warm glow to the heart of any librarian who feels under-appreciated: it may be your turn next. The library also has a copy of the first in the new Music Library Association [MLA] series of "Basic manuals", Mark McKnight's *Music Classification Systems*, and the latest in MLA's "Technical Reports" series, Amanda Maple and Jean Morrow's *Guide to writing Collection Development Policies for Music* (both published Scarecrow Press/MLA, 2002). We continue to try to collect politically-useful (small "p", and no oxymoron intended) material such as Paul Coalter's *Realising the Potential of Cultural Services: the Case for Libraries* (Local Government Association, 2001) and *Ambitions for Britain? Library and*

*Information Issues for Labour's Second Term* (Library Association, 2001), and attempt to keep up to date the full list of library holdings that is available via the branch website. Finally, anyone interested in reading a little about the history of the library will be able to do so next year in a dedicated chapter of the IAML(UK) Festschrift.

## Music Libraries and Disability: Ruth Hellen

In last year's report, we announced our intention of using the IAML(UK & Irl) website to provide colleagues with links to useful sites and sources of information dealing with music provision for people with disabilities. Feedback at the Annual Study Weekend confirmed that this would be a useful step, so most of this year has been spent in gathering together a collection of relevant links. We hope that the information will be available on the website early in 2003.

The main newsworthy item of the year was the Copyright (Visually Impaired Persons) Bill, which gave people with disabilities the right to make accessible copies for personal use without having to ask for permission. This is a major step forward. More details are available at:

<http://www.cilip.org.uk/committees/laca/visually.html>

## Outreach: Roger Firman

Outreach, of course, applies equally to the work of the Branch with its members, as well as that of the outward-facing operational and development role. Since reporting last year, I would like to take this opportunity to highlight a number of aspects of our work.

In January 2002 we sent out 40 invitations to potential delegates for the Annual Study Weekend in Durham. With great regret none were able to accept which was a disappointment for all of us.

At Durham we were able to show a map tracking Corporate membership of the Branch. The snapshot showed representation as derived from both Cecilia questionnaires and the Branch membership directory. Any adjustments will be made when new information becomes available.

We are currently developing some aims and objectives for our continuing activities, which will be a simple way of defining what we do as a Branch and how it relates to our wider links with IAML International.

It has been particularly gratifying that we have been able to make a significant donation of music to the newly-formed Music Academy in Harare, the opening of which was held in late November 2002. As I write, a second consignment is being sent. As IAML's representation in Africa is small, perhaps there will be new opportunities emerging.

Finally, it is a great pleasure to welcome Roy Stanley to the group to represent Irish members.

## Press and Public Relations: Jay Glasby

The major press and PR event this year, of course, was the historic development at Durham, of the formation of the United Kingdom and Ireland Branch. Press releases were sent to relevant journals both in the United Kingdom and Ireland, and thanks are due to Roy Stanley for writing reports for the Irish journals

Otherwise it was a quieter year as work on a range of initiatives continued. However publicity for Encore and IAML(UK and Irl) was achieved through reports of Malcolm Jones's Tony Kent Strix Award featured in *CILIP Update*, greatly enhancing the image of the Branch within the library profession. Publicity for the Branch was also generated through the announcements of C.B. Oldman and E. T. Bryant prize winners and a press report on the annual study weekend at Durham.

### **Publications: Margaret Roll**

During the year 2002, two editions each of *Brio* and the *Newsletter* were published.

During 2002, IAML(UK & Irl) had over 100 overseas subscriptions to *Brio* with an additional 18 copies donated to libraries in Albania, Bosnia, Bulgaria, Czech Republic, Estonia, Hungary, India, Macedonia, Moldova, Poland, Romania, Russia, Slovakia, Spain and Tanzania. Twelve complimentary copies of the *Newsletter* are also sent out (the *Newsletter* is otherwise only available to Branch members). These complimentary copies are, for the most part, a reciprocal arrangement with IAML branches in Belgium, Canada, Denmark, Finland, France, The Netherlands, Norway, Sweden and Switzerland.

September 2001 saw the publication of *First stop for music: the basic quick reference guide to music enquiries*. Since that date 75 copies have been sold with two copies being sent to libraries in Cork and Jersey.

### **Encore!: Malcolm Jones**

<http://www.iaml-uk-irl.org/projects/encore.html>

Work on the database has been steady, if unspectacular, during 2002; checking of the holdings in the SW was completed, and a number of small libraries added.

There were major changes, along with a move, at the Oslo offices where the database server is situated; consequently there were only two updates to the public database in the year. It is expected that, as things now settle, the target of quarterly updates can be met, especially as with a broadband connection now in place at the UK end, the whole database can be sent "down the wires".

Negotiations have taken place with two major collections, at Hertfordshire and Essex Counties, to bring their data online, and this should be possible in 2003.

Any more major development work awaits the outcome of various discussions aimed at putting Encore! on a more permanent financial footing.

## Cecilia: Paul Andrews

<http://www.cecilia-uk.org>

Where can you find out information on the locations of resources as diverse as Beethoven's tuning fork, Joyce Grenfell's papers, the manuscripts of Havergal Brian, graphic work produced for the Sex Pistols, military bandsmen's uniforms, or a decent collection of Asian music CDs? Is there a website where all this information and much more can be found in one place? Read on!

2002 was the year of Cecilia. After the initial preparation period which began in September 2001 and continued into the first months of the new year, Cecilia has come a long way towards achieving the objectives set out in the original project proposal. Originally Cecilia's principal function is to provide a portal or gateway to information about collections of music or music-related materials held in libraries, archives and museums across the UK. Following the motion unanimously agreed at the 2002 branch AGM to admit members from the Republic of Ireland, Cecilia's remit was extended to Ireland as well. Briefly, this aim is being achieved by constructing a database of collection level descriptions from information supplied in the main by the holding institutions themselves.

We developed a definition of 'collection description' for music materials, adapting the collection description schema devised by the Research Support Libraries Programme (RSLP) who provided a major strand of Cecilia's funding. Using this definition, we were then able to construct forms for institutional and collections data which were mounted on the project website. The website, developed in tandem with the forms, also contained all the necessary background information and help text (<http://www.cecilia-uk.org>).

Matthew Dovey, technical consultant to the project, then constructed a relational database in MS AccessXP in which to store the data. I am particularly indebted to Matthew for all his help with the technical aspects of the project.

The database was tested by using data gathered in 2001 as part of the MILDRED survey, updated and extended where necessary. At the same time invitations were sent out to the first wave of the c.650 organisations which were invited to contribute data. Institutions were asked to provide one Institution Record containing directory information, and as many Collection Records as they had collections to describe. Much fascinating information was received as a result, using the web forms and also by other more conventional means where organisations were unable or unwilling to supply data online. At the end of 2002 there were records for 418 institutions, and 1345 collections on the database. Matthew Dovey built a prototype web version of the database, largely for management purposes, but it proved possible to make a link to this from the project website, thus making the data available in advance of the official launch of Cecilia which will take place in 2003.

We are very pleased to have secured an agreement with the Performing Arts Data Service (PADS) at Glasgow University to host the database and make it freely available via the world wide web,

and at the end of 2002 work was in hand to mount the data on the PADS website. PADS is a particularly appropriate host for Cecilia, which will join a suite of performing arts related databases, including a number of other music specific services.

One of Cecilia's principal aims was to provide evidence that a relatively simple collection description schema could be adaptable enough to meet the needs of the libraries, archives and museums domains without compromising the different ways in which those domains go about describing their collections, and to do this in a subject specific context. I am very pleased to report that this has been successful and that while being very much a libraries-led project, the database also contains records from a large number of archives and museums.

Major presentations during the year have been made to the Annual Study Weekend of IAML(UK & Irl) in Durham, to the Cathedral Libraries and Archives Association, and to the CD Focus group of UKOLN. Cecilia has been represented at meetings organised by RSLP at the British Library, and workshops organised by CD Focus.

In addition to funding provided by RSLP, Cecilia is funded by the British Library Cooperation and Partnership Programme, Re:Source and the Music Libraries Trust.

I would like to express my thanks and appreciation for the continued support of the Cecilia steering group and in particular for the immense help and encouragement I have received from Susi Woodhouse (Project Director), Chris Banks and Peter Linnitt.

And the answer to the question posed at the head of this report? Surely that must be obvious!

### IAML(UK & Irl) Website: Julie Crawley

<http://www.iaml-uk-irl.org>

A new domain name has been purchased for the website, to reflect the branch's change in status since April 2002, as the UK and Ireland Branch of IAML. The new domain name ([www.iaml-uk-irl.org](http://www.iaml-uk-irl.org)) has been purchased for ten years. I hope, this time, I can safely promise that this URL will remain unchanged for the next ten years!

The website has received several new additions during the year. These include a IAML(UK & Irl) Newsletter home page, contributed by Rupert Ridgewell, further details of the courses offered by the Courses & Education Committee, contributed by Liz Hart, a glossary of useful acronyms compiled by Matthew Dovey and the *Music Library & Information Plan* (1993) in full-text via the publications page.

Anyone interested in statistics can take a look at [www.webstat.com](http://www.webstat.com) for as long as this service remains free. Just type in [iaml-uk-irl](http://www.iaml-uk-irl.org) followed by the password [iamlukirl](http://www.iaml-uk-irl.org). The homepage of the IAML(UK & Irl) site has been registered with the service since August 2002, which reveals a monthly profile of users visiting the site. So far September has had the highest number of page views, amounting

to 1,279. Other information reveals that 91.12% of visitors have used Internet Explorer as their web browser, and only 2.3% of visitors have been Mac. users. Users have come from a very broad range of countries, including Belarus, Iceland, Mauritius and Brazil.

### IAML(UK & Irl) Email list: Julie Crawley

The email list continues to be supported by Jiscmail and, like the website, it received a change of name over the Summer. Instead of iaml-uk, users are now required to send messages to: iaml-uk-irl@jiscmail.ac.uk.

Anyone wishing to join the list needs to point their web browser to: [www.jiscmail.ac.uk](http://www.jiscmail.ac.uk) where by typing in the name of the list they can join or leave the iaml-uk-irl email list or search the last four years of archived messages. The list remains an open list, available to everyone, whether or not you are a paid-up member of IAML(UK & Irl).

We now have 201 members on the list compared with 182 this time last year. Members are not only from the UK and Ireland but from Australia, Sweden, Italy — and 28 members from the USA. The number of messages circulating shows little change from last year, averaging 52 per month. January was the busiest month with August and September the quietest. Members are frequently commenting on the wonderful response they receive to their 'stumpers' sent out round the list. The pooling of such a high level of expertise means that specialist queries are frequently answered in minutes. The email list owners, Antony Gordon and Julie Crawley, would just like to remind everyone not to circulate attachments with their messages and whenever possible to reply to the sender of a query rather than to the whole list, so the answers can then be summarized for everyone to see.

The email list continues to be a useful means of sharing information on printed and electronic resources. It can be used for inter-library loan enquiries, as a means of alerting people to the disposal of unwanted materials and even for following the progress of legislation through parliament, such as the recent Copyright (Visually Impaired Users) Bill, thanks to Roger Firman. It can also be a means of locating specialist collections and archives — such as the recent enquiry about metronome collections and into the location of the archives of the British Music Society. And finally, for anyone wanting a full list of allusions to sheep in the works of J.S.Bach, try searching the iaml-uk-irl archives to see who to contact!

### Prizes: Susi Woodhouse

The C. B. Oldman Prize is awarded annually by IAML(UK & Irl) for an outstanding work of music librarianship, bibliography or reference. In 2002, the prize was awarded to Graham Johnson and Richard Stokes for their book, *The French Song Companion* published by OUP. Sadly neither Graham nor Richard was able to attend the AGM to receive the prize in person, but both sent messages of appreciation of their award.

The 2001 E. T. Bryant Memorial Prize, sponsored jointly by IAML(UK

& Irl) and the Music Libraries Trust was awarded to Eileen O' Brien for her dissertation, 'An examination of music services in Irish public libraries'. Eileen was not able to collect her award in person, but was delighted to have won and said that it was a happy coincidence that it should be won by someone from Ireland

## The Music Libraries Trust: Rosemary Firman

The Trust's principal objective is to provide support for the education and training of music librarians. It also encourages and supports research into music librarianship, music bibliography and related disciplines. Since 1982, the Trust has worked in conjunction with IAML(UK) (from 2002 UK & Irl) to provide a focus for the inception of new ideas and for the skills of music librarians to be re-evaluated in the context of new technologies and changing bibliographical techniques.

2002 marked the Trust's 20th anniversary. The anniversary meeting, held at Trinity College of Music on 22 April, was followed by a celebratory meal to which former trustees were invited.

The Trust's website changed its domain name to [www.musiclibrariestrust.org](http://www.musiclibrariestrust.org).

During the year, Nancy Kenny resigned as a trustee and, as a reflection of the change from IAML(UK) to IAML(UK & Irl), Eve O'Kelly of the Contemporary Music Centre, Ireland, joined as a new trustee.

Eight bursaries were awarded to enable individuals to attend the Annual Study Weekend 2002, held at Grey College, University of Durham, 5-8 April 2002. The recipients and sponsors were:

Wendy Fleming (Bedfordshire Libraries) — supported by Cramer's  
Claire Kidwell (student, University College London) — supported by Oxford University Press

Sarah Beynon — supported by Stainer & Bell

Georg Burgstellar (University of Newcastle) — supported by the Staypar Trust

Jezz Watts (student, University of North London) — supported by the Staypar Trust

Robert Balchin — supported by the Trust

Van Hoang (John Rylands University Library of Manchester)- supported by the Trust

Rebecca Jones (student, Northumbria University) — supported by the Trust

Work continued on the scoping study towards a national union catalogue of concert programmes. Rupert Ridgewell (British Library) was appointed to carry out the study and produce a report. A press release appeared in *Classical Music* and an article by Rupert Ridgewell was published in *Making Music*. Following the initial stages of publicity and information gathering, a draft report was discussed at the Trust's meeting of 14 October 2002. It was agreed that the steering committee, consisting of John Tyrrell, Lewis Foreman, Chris Banks (British Library), Christina Bashford (Oxford Brookes University) and Paul Banks (Royal College of Music), should be reconvened to consider the report, and that the final version

should be published and circulated to interested parties. The Trust will then pursue funding opportunities. The project would link in with proposals for an international database of musical performances, under the auspices of IAML, a working group for which has been established with Rupert Ridgewell as Chair.

Finally, an award of £91.50 was made the Branch to cover postal charges incurred in the Mildred/Cecilia survey.

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

### **Officers**

President	Susi Woodhouse (Resource)
Immediate Past President	Ruth Hellen (London Borough of Enfield Libraries)
General Secretary	Peter Baxter (Edinburgh City Libraries)
Treasurer	Kathy Adamson (Royal Academy of Music Library)
Brio Editor	Geoff Thomason (Royal Northern College of Music)
Education Officer	Liz Hart (London Borough of Enfield Libraries)
Membership Secretary	Siobhan Ladyman (Cramer Music) [to April] Almut Boehme (National Library of Scotland) [from April]
Outreach Officer	Roger Firman (Royal National Institute of the Blind)
Press & PR Officer	Jay Glasby (Leeds College of Music Library)
Publications Officer	Margaret Roll (Buckinghamshire County Library)

### **Elected Committee Members**

Chris Banks (Music Collections, British Library)

Julie Crawley (Faculty of Music Library, Oxford)

Antony Gordon (British Library National Sound Archive)

John Gough (Birmingham Central Library)

Malcolm Jones

Ian Ledsham (Allegro Training)

Malcolm Lewis (Nottingham Libraries) [to April]

Peter Linnitt (BBC Music Library) [from April]

### **IAML Past President**

Pam Thompson (Royal College of Music Library)

### **Representatives**

The Music Libraries Trust    John Tyrrell

Irish members                      Roy Stanley (Trinity College Dublin)

### **Non-Voting Officers**

Minutes Secretary                  Peter Linnitt (BBC Music Library) [to April]  
Morag Mackie (University of Glasgow) [from April]

Newsletter Editor                  Viv Kuphal (Essex County Library) [to April]  
Rupert Ridgewell (British Library) [from April]

Cecilia Project Manager          Paul Andrews

Honorary Auditors                  Roger Crudge [to April]  
Christopher Jackson (Bärenreiter) [from April]  
John Butcher (Rose Records)

The Executive met on four occasions in 2002: 23 January, 24 April, 24 July and 23 October.

## **COMMITTEES**

### **Conference Committee**

Antony Gordon (Chair), Glynis Hillier (Secretary), Linda Anthony, Roger Firman, Jay Glasby, Ceri Mann, Graham Muncy, Alan Hood

(Local Representative, to April), David Robinson (Local representative, from April).

### **Courses and Education Committee**

Liz Hart (Chair), Frances Metcalfe (Secretary), Liz Bird, Margaret Brandram, Christopher Cipkin (from April), Julie Crawley (to April), Anna Grigson, Michaela Hewitt, Linda Marsden.

### **Documentation Committee**

Chris Banks (Chair, to April), Peter Linnitt (Chair, from April), Katharine Hogg (Secretary), Lewis Foreman, Sarah Hibberd (RILM co-option), Malcolm Lewis, John Wagstaff.

### **Finance & Administration Committee**

Susi Woodhouse (Chair), Peter Baxter (General Secretary), Kathy Adamson (Treasurer), Chris Banks (from April), John Gough, Malcolm Lewis (to April), Morag Mackie (Minutes Secretary), Roy Stanley (from April).

### **Library Committee**

John Wagstaff (Librarian), Richard Jones, Malcolm Lewis (from April).

### **Trade & Copyright Committee**

Ruth Hellen (Chair), Marion Hogg (Secretary), Kathy Adamson, Richard Chesser, Angela Escott, Ian Ledsham.

## **PROJECT GROUPS**

### **Access to Music Resources** (from April)

Pam Thompson (Convenor), Paul Andrews, Chris Banks, Ruth Hellen, Malcolm Jones, Susi Woodhouse

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

Rosemary Williamson (Convenor, to April), Almut Boehme (Convenor, from April), Graham Muncy, Geoff Thomason (from April)

### **Cecilia**

Susi Woodhouse (Convenor), Paul Andrews (Project Officer), Chris Banks, Richard Chesser, Francesca Franchi, Matthew Greenall, Martin Kingsbury, Malcolm Lewis, Nick Poole, Peter Linnitt, Dick Sargent, Rosemary Williamson.

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

Julie Crawley (Convenor, to April), Pam Thompson (Convenor, from April), Lewis Foreman, Nicholas Williams.

### **Encore!**

Ruth Hellen (Convenor), Chris Banks, Malcolm Jones, Malcolm

Lewis, Graham Muncy, Pam Thompson, Susi Woodhouse. Steering Group members; Bob Aspey, Kate Holliday, Bridget Powell.

### **Festschrift**

Richard Turbet (Convenor), Kathy Adamson, Geoff Thomason, John Tyrrell.

### **MARC Harmonisation**

Richard Chesser (Convenor), Chris Bornet, Malcolm Jones, John Wagstaff.

### **Music Libraries and Disability**

Ruth Hellen (Convenor), Rachel Flower (from April), Christine Hallam, Roger Firman, Simon Wright, MPA Representative (from April).

### **Outreach**

Roger Firman (Convenor), Margaret Brandram, Jay Glasby, Karen McAulay, Pam Thompson, Roy Stanley (from April).

### **Statistics**

Ian Ledsham (Convenor), Paul Andrews, Jay Glasby (to April), Roger Taylor (from April), Susi Woodhouse.

### **Website Development** (from April)

Julie Crawley (Convenor), Chris Banks, Antony Gordon.

## **AFFILIATIONS TO OTHER ORGANISATIONS**

Forum for Interlending

Library and Information Co-operation Council [LINC]

The Library Campaign

National Forum for Information Planning

National Music Council

IAML(UK & Irl) is an *Organisation in Liaison* with CILIP: the Chartered Institute of Library and Information Professionals.

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

## **MEMBERSHIP**

	<b>2000</b>	<b>2001</b>	<b>2002</b>
Institutional			
National	61	58	54
International	70	72	72

Personal			
National	66	67	68
International	64	57	57
Total	<b>261</b>	<b>254</b>	<b>251</b>

## Honorary Members

Eric Cooper	Malcolm Lewis	Alan Sopher
Roger Crudge	Patrick Mills	Pam Thompson
Henry Currall	O.W. Neighbour	
Malcolm Jones	Brian Redfern	

In liaison with **CILIP**

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