

**International Association of Music Libraries
Archives and Documentation Centres**

United Kingdom and Ireland Branch

founded 1953



**56th Annual Report
2008**

**International Association of Music Libraries,
Archives and Documentation Centres**
United Kingdom and Ireland Branch
founded 1953
www.iaml-uk-irl.org



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President's Report – Liz Hart

We live in interesting, not to say challenging times. The economic downturn in 2008 can only be expected to increase the financial strictures already experienced by libraries in general and music library services in particular. A long-term survey of advertisements for music library posts reveals that they have halved over the last five years (though Branch membership seems to be holding up well). This is despite continuing evidence of the fundamental contribution music makes to a society's sense of well-being. A recent article in *The Times* describes how "Cheaper than therapy, more inclusive than sport and a whole lot more fun than an hour on the cross-trainer, choirs are relieving the credit-crunch blues of stressed-out professionals".* The value of live music-making for personal self-development and community cohesion cannot be overestimated, and we have lost no opportunity this year to emphasise to library managements and the various inter-library loan agencies the crucial role our performance sets services play in supporting it.

Whilst providing the means to promote creativity amongst their users music librarians are also among the best advocates for the proper observance of copyright law within and beyond their sphere of activity. We share the concern of all in the library and information profession however

that currently proposed legislation would shift the balance unjustifiably against user interests in favour of rights holders, seriously stifling future innovation, and have joined with them in making the strongest representations to the relevant bodies.

But where there are challenges there is good news too. This year the Branch initiated the Ian Ledsham Bursary Fund to commemorate a much respected former member, an educator who saw that the IAML international conferences have great potential for professional development. The fund provides support to enable deserving members to attend and the first recipients were delegates to the Naples Conference in July. And preparatory work has almost been completed on an Excellence Award for Music Libraries, which will recognise and celebrate the achievement of individual services within the diverse music library community of the UK and Ireland. More on this next year!

The creation in 2002 of the joint United Kingdom and Ireland Branch owed much to the advocacy of the then President Susi Woodhouse, and at the Annual General Meeting this April we made formal recognition of her outstanding contribution to the Branch by awarding her its Honorary Membership. The success of the joint venture continues apace: this year for the first time the Branch ran two courses in Ireland (see p.3), while for the second time there was an Irish winner of the E.T. Bryant Prize

(p.13). And in 2011 the Branch hosts the IAML International Conference in Dublin – the first report of its Planning Committee appears on page 11.

This year Peter Linnitt retired as Branch Treasurer after five years unstinting service organising and managing our increasingly complex accounts. His cheerful competence and unfailingly sound advice have been invaluable, and his offer subsequently to take on the role of Treasurer to the Dublin Conference most gratefully accepted. Ruth Hellen also stood down from the Executive Committee after completing her term as IAML Vice President, the latest of many offices she has held with distinction within our Branch and its parent body. We are delighted to see her once more in good health, and know that we will continue to benefit from her expertise and wise counsel whenever needed.

The main strength of IAML(UK & Irl) has always been its members with their energy and amazing range of knowledge, and this introduction only skims the surface of the myriad activities described in the following pages. As we move into 2009 – a year filled with anniversaries celebrating those many composers whose creations are our *raison d'être* (my own favourite Haydn among them) – we can be confident we have the resources to face whatever challenges the future holds.

*Emma Pomfret. *Credit-crunched? Then lift up your voice and sing*. The Times, January 24, 2009

Courses and Education Committee – Christopher Cipkin

It gives me great pleasure, in my final year as Chair of 'C & E', to report on yet another very active year. In the words of one member of Executive commenting on our work, it has been a truly 'bumper' year!

One of the key achievements in 2008 was to run courses in Ireland for the first time since the formation of the joint UK and Irish Branch. With the help of locally-based contacts, Domitilla Fagan, Roy Stanley and Kitty Buckley, as well as a small group of UK-based trainers, we successfully delivered our most popular and long-standing course, *Music for the Terrified*, twice in the Republic. It ran in Dublin in February with 19 delegates, and in Cork in March with 31 delegates. In December, we also delivered the same course in the UK, holding it at the recently relocated Gayton Music Library in Harrow and attracting 14 attendees. For the first time in two years, we ran the advanced level *Virtuoso Skills for Music Enquiries* course, hosted at the Royal College of Music, London, in June with 13 delegates. Our other day course, *Music Inter-Lending for Non-Music Librarians*, was held at Manchester City Library in April and attracted 14 attendees.

In addition to the schedule of day courses, the Committee also organised its now well-established and popular 'sector' meetings. The Academic Librarians' Seminar took place in May

at Birmingham Conservatoire and attracted 24 attendees. Presentations were given on resources for the study of the sociological aspects of popular music; case studies on research at the Foundling Hospital; Cecil Sharp's manuscripts; updating Cecilia; and Resource Description and Access: the new international cataloguing standard. The Public Librarians' Seminar also took place in May and was hosted by the British Library. It attracted 41 delegates and the sessions covered music sets provision; the Hallé partnership model; supplier selection of music materials; and updating Cecilia.

Members of the branch also continued our work with new entrants to the profession, delivering the Courses and Education Committee's music librarianship presentation to students in University College Dublin, London Metropolitan University, Liverpool John Moores University, Loughborough University, Manchester Metropolitan University, Sheffield University and Strathclyde University.

At the Annual Study Weekend, we canvassed opinion on whether the Committee should continue to organise educational visits to libraries for Branch members. A post was also submitted to the Branch email list. This followed concerns that some visits were poorly attended. Useful feedback on timings and possible visit venues was received, with the consensus being that we should continue to organise these events. The year also included one visit – in June, 12 people were privileged

to see behind the scenes at the British Library Sound Archive.

As this is my final report as Chair, I cannot close without indulging in just a little reflection on how much the Courses and Education Committee has achieved in that time. To single out just a few examples, we have restructured the committee so that each member has responsibility for different events; we have re-profiled our courses, merging existing courses and piloting new ones to cater for demand and shifts in the profession; we have introduced training events in Ireland to reflect the merged branch, and introduced the new sector meeting for public libraries. It would, however, be unfair of me to take the credit for these changes, as none of the aforementioned activity would have been possible without the unstinting and entirely voluntary efforts of all the Courses and Education Committee members: Jane Henshaw, Christine Hill, Ann Keith, Frances Metcalfe, Rebecca Read – to whom we send congratulations on the occasion of her marriage, Amelie Roper and Geoff Thomason. I owe each of them an enormous debt of gratitude for all their support and hard work. I have tremendously enjoyed working with all of them and wish the Committee and my successor all the best for the future. Finally, I would also like to thank those many individuals and organisations outside C & E who have supported, and who continue to support, our work to deliver music librarianship training to a wide audience.

Conference Committee – Graham Muncy

The Canterbury campus of the University of Kent proved an inspirational venue for the 2008 Annual Study Weekend - the magnificent view over the Stour Valley and the city, centring on the towers of the great cathedral, continually fills one with awe and wonder. The facilities enjoyed by our musical pilgrims were of a high quality - particularly the venues for exhibitions and refreshments in Keynes Hall.

After the welcomes on Friday evening, Ian Snowley, Past CILIP President (now on BL staff) delivered an enthusiastic keynote presentation, countering recent initiatives in de-professionalisation in the library world and in music libraries in particular. Ian was impressed with various efforts and achievements of IAML(UK & Irl), particularly *Cecilia and Encore!*, and felt our ASW to be particularly relevant in furthering our professional esteem and service delivery, proving to be a true friend of music librarians and providing a positive start to the weekend.

The value of our core Saturday morning *Report & Information* programme should be obvious to all, comprising updates on *Encore!*, *Concert Programmes*, *RDA*, *MLT*, and *RISM*, together with news on Irish Libraries, and IAML groups and activities. We then had two more substantial sessions covering the *Britten Thematic Cataloguing Project* and the future of

the *British Music Information Centre* - swings and roundabouts on the British musical scene!

Saturday afternoon provided a chance for delegates to savour the cultural delights of Canterbury. Surprisingly, most of us seemed to end up in the cathedral where a special display of its musical treasures had been arranged in the library for our delectation. IAML delegates were later to be found transfixed in the choir during an inspirational Choral Evensong. And the inspiration did not finish there - the evening session, presented by Professor Paul Banks (Centre for Performance History, Royal College of Music) *Mahler and the politics of publication*, revealed fascinating glimpses into not only the complex publishing history of Mahler's music but insights into international copyright matters and the world of German and Austrian music publishers in the first half of the last century.

Our Sunday *Workshops* focused on web-based music resources with sessions delivered by Karen McAulay (Royal Scottish Academy of Music & Drama) and Julia Mitford (ExploreMusic - The Sage, Gateshead), leaving everyone excited and encouraged to try new techniques and to boldly go! The morning ended with a session updating the *CHARM Project* by Professor Daniel Leech-Wilkinson covering the use and development of the sonic visualizer. After the AGM - with presentations of Oldman and Bryant Prizes - our final session marked the 50th anniversary of

the death of Ralph Vaughan Williams, with his biographer, James Day, discussing the composer's perceived "Englishness" and his place in 20th century music.

The Annual Dinner was held off-campus in the splendid Riverside Restaurant, close to the city centre.

The ASW drew to a close on the Monday morning by continuing the 'British Music' thread. Dr. Jennifer Doctor reviewed the role of the Proms as a focus of British concert life in the later 20th century, while Peter Linnitt (BBC Music Library), revealed the vital role of his organisation in the planning and delivery of the World's Greatest Music Festival, making the work of most of the rest of us pale into insignificance.

All-in-all, a vintage ASW, greatly appreciated by delegates returning to their libraries renewed and enthused. A word of thanks must go to our inspirational presenters, the exhibitors and sponsors whose contributions to the weekend were vital to its success. Of course, the foundations of a successful event are the members of our Conference Committee: Linda Anthony (Secretary); Jay Glasby (Bookings Secretary); Steven Dowd (Exhibitions & Receptions); Alison Hall (Speaker Bookings) and our retiring local rep., Frances Metcalfe, (replaced by Almut Boehme for the next event). My personal thanks to all of the above for carrying me through my first fumbling year as chairman. The work of the committee carries on throughout the year with meetings,

site visits, reports, evaluations and much forward planning. The committee looks forward to meeting old and new colleagues in Edinburgh for the 2009 ASW.

Brio – Rupert Ridgewell

Conspiracy and intrigue are characteristics not normally associated with the role of a journal editor, least of all in the case of *Brio*, which has always been noted for its open editorial stance and its friendly collegiality. The job of editing the first issue of 2008 was, however, very much a cloak-and-dagger operation, in which I was aided and abetted by some distinguished colleagues. The covert methods employed on this occasion (including swearing the entire Executive Committee to a vow of silence) were justified by a special occasion, the 70th birthday of a dear and highly esteemed colleague at the British Library, Arthur Searle, formerly Curator of Music Manuscripts. By way of a modest birthday tribute, we were able to engineer things so that all the contributors to the issue were friends and colleagues of Arthur and each of their contributions reflected something of his career and musical interests.

The most audacious deception was to persuade Arthur to unwittingly contribute to his own *Festschrift*, with a report on the important collection of orchestral parts deriving from the archive of the Philharmonic Society, now in the British Library. BL collection items were also to the fore in the

complementary essays by Leanne Langley, Sandra Tuppen, Robert Parker, Nicolas Bell, Oliver Neighbour, Nick Chadwick and Oliver Matuschek. Arthur is a veteran of several notable exhibitions at the British Library, so it was only fitting that we covered shows on Handel (by Robert Balchin) and Beethoven (by the editor), while the crop of book reviews came from Barbara Diana, Ian Taylor and Paul Banks. Richard Chesser provided a suitably festive guest editorial, while Nicolas Bell provided a select bibliography of Arthur's writings and some valuable editorial assistance. I am deeply grateful to each of them not only for their contributions, but also for maintaining the veil of secrecy until, I think, the last minute. The cat was finally let out of the bag on 3 April during the course of a convivial gathering at the British Library.

Normal service resumed in the second issue of 2008, which demonstrated once again that IAML(UK & Irl) is a very broad church. The four articles seemingly spanned the entire gamut of musical and library activity, from Jeremy Wong's deft examination of the economics of publishing sacred music in the eighteenth century to Michael Summers's thought-provoking discussion of production music and social websites. In between, Ann Keith offered an illuminating exploration of Cecil Sharp's folksong transcriptions and Maria Smyth presented the results of her prize-winning survey of public library usage in the Fingal area of Ireland. I am delighted to report that we were able to recruit Robert Balchin

as the new Book Reviews Editor just in time to deliver a review of a new Vivaldi thematic catalogue, while Giuseppina Mazzella continues to drum up some excellent business as Advertising Editor. As always the journal is printed by BH Typesetters and despatched by Sue Clayton and her colleagues at the British Library Document Supply Centre at Boston Spa. All in all, I think *Brio* enters its 46th year in very good health.

Concert Programmes Project – Rupert Ridgewell

Despite coming to the end of the first period of project funding (2004-07), we have nevertheless been able to make significant improvements to the CPP online database (www.concertprogrammes.org.uk) over the course of this year. Thanks to the sterling efforts of Susi Woodhouse and Richard Andrewes, the first fruits of a project to catalogue programme collections held by Cambridge University Library were made available in December 2008, with detailed descriptions of the collection of the violinist Alfredo Campoli. That project will continue in 2009 and promises to bring to light much valuable and interesting material. Earlier in the year, Deborah Lee and Ian Taylor kindly assisted in refining the hierarchy of spatial terms, which lies at the core of the dataset and provides detailed access to collections via the names of concert venues. The software developers at Orangeleaf Systems have also made some improvements to the "back-end" of the database,

making it easier to add records and edit data. The addition of Google Analytics software has also made it possible to track usage statistics for the database over time. In the period from August to December 2008, for example, the database received nearly 42,000 page views from 12,000 visitors in 97 countries or territories. These are impressive statistics that reflect both the relevance of the database to a wide audience and the broad international coverage of the collections it provides access to. In November 2008 we launched a group on www.facebook.com to facilitate communication between the project team and the user community. Anyone is welcome to apply to join the group and we hope this will become a useful tool not only to spread news about the project, but also to stimulate discussion and ideas. Discussions concerning the second phase of the project are continuing and we hope to be able to formulate a funding proposal in early 2009.

Cecilia (www.cecilia-uk.org) – Susi Woodhouse

Cecilia is IAML(UK & Irl)'s online searchable database of Music Collections in libraries, archives and museums throughout the UK and Ireland. At present there are descriptions of over 1800 collections from about 600 institutions available. Use continues to be steady at around 25,000 visits per month and, to judge from the enquiries received, is a source of information for all manner of

purposes from academic research to family history and greatly appreciated by those who use it.

During 2008, it became possible to offer editing facilities to collection managers and 17 people have since requested user names and passwords. Having your own access means that not only can collection descriptions be kept up to date, but new ones can be added, thus ensuring accurate and current information for users. If you are interested in this, please email the Cecilia Service Manager susiwoodhouse@btinternet.com to ask for a username and password. A guidance manual for editing and creating records is also available. So once again I would like to encourage all IAML members to become active owners of their data.

The Cecilia Steering Group has not met this year as there have been no major developments which have needed debate, but it is anticipated that there will be software upgrades during 2009 which will need discussion to make sure that Cecilia gains the maximum benefit.



Outreach – Tom Kearns

The Branch's Outreach work concentrates on three main areas:

- Donations of material and matching up donations with institutions in need of materials
- Advice on professional matters to individuals or institutions
- Help in attending the Branch's Annual Study Weekend

This year saw us forging links with the Ballanta Academy of Music, Freetown, Sierra Leone. Its 2006 Report told us the Academy runs courses in all the main instruments, as well as courses in African Drums, Dance and Theory of Music. Average numbers attending each course were 50 students who must attend Associated Board Theory exam classes and sit the exams. The Principal Kitty Fadlu-Deen spoke about the work of the Academy in a past issue of *Libretto*.

Two boxes of music scores were sent in June, consisting of material from the shows and world of light popular music, as well as some piano material from the standard repertoire. The focus was on the light popular side because the Academy had said this is where their main needs lay. Later they asked us for help in obtaining performance material for their annual fund-raising concert. This year they were planning to perform the Gilbert & Sullivan *Gondoliers* and needed multiple copies of the vocal score and the libretto. Happily we were able to obtain the necessary material. Three boxes were sent in

September and the Academy reported with gratitude they arrived safely. It was one of the many satisfying moments in my tenure to date as Outreach Officer. At this point I must record my thanks to the various individuals and Library Authorities who generously sent material during the year, without which no Outreach programme would have taken place. Some material also was sent via the Royal College of Music to locations in Cuba and Moscow.

Plans for the coming year were expertly mapped out for me when I read the Outreach section of the April-June 2008 issue of *Fontis Artis Musicae*. The article was a report from the IAML (International) Sydney conference and includes articles on developments in Music Libraries in Armenia, Hungary and Nigeria.

Trade & Copyright Committee – Richard Chesser

Last year I reported that discussions had started involving IAML, the Museums, Libraries and Archives Council (MLA) and CILIP about building a strategic partnership with the recording industry to build on shared aims and, as part of this, to review the current licensing arrangements for AV materials in public libraries. At the moment the relationship between libraries and the industry is defined in the licence negotiated by the LA (now CILIP) and the BPI in 1994. A number of positive meetings took place and MLA has agreed to lead on this process.

Last year I also reported on the Gowers Review of the intellectual property framework within the UK, and how in many areas it was supportive of some of the user rights that are very important to the music library community, such as fair dealing and the need to be able to copy for preservation purposes. The situation unfortunately now looks much less promising on one major issue addressed in the review: Charlie McCreevy, EU commissioner, has instigated a campaign to increase the term of protection for sound recordings to 95 years, nearly double the present term in the EU of 50 years. Unfortunately, the UK government has decided not to adopt the Gowers recommendation against extension. By the time you read this report, the voting may have taken place on the EU platform, and the issue decided. The proposal is very much against the public interest, including libraries: research has shown it would benefit a handful of major record companies and only the most popular performers, while greatly restricting access to the remaining material (about 98%) for research and conservation purposes, even though it is not publicly available and the rights owners would suffer no economic loss. So much for copyright being a balance: rights risk being almost doubled on one side, with no commensurate change on the other.

The third piece of news to report is unfortunately also not very positive. As we move into 2009 we learn that the CILIP post of Senior Policy Advisor, which has special responsibility for

IP issues, is at risk due to budgetary restraints. This post, held by someone of immense ability and expertise, has played a critical role in the Library and Archives Copyright Alliance (LACA) which has been so important in lobbying for library interests in the field of IP, and at a time when the rights of users appear ever more vulnerable it is needed more than ever.

Website and listserv – Antony Gordon

The Branch website www.iaml-uk-irl.org has largely kept up with content changes which are relatively infrequent. With thanks to IAML Past President Massimo Gentili-Tedeschi, hosting continued on his Milan-based server that also hosts www.iaml.info. Site availability has been close to 100% throughout the year.

The [iaml-uk-irl](http://www.iaml-uk-irl.org) listserv remains popular though used mainly for Inter-Library Loan transactions. The Branch encourages its wider use as a means of discussion for topics relevant to music libraries. All members of the Branch are encouraged to join and participate. To do so, go to the Branch website www.iaml-uk-irl.org and follow the 'Discussion List' link. Membership of the list is currently open to both members and non-members of the Branch.

Dublin 2011 Planning Committee – Antony Gordon

The planning committee for the 2011 international conference in Dublin has not so far met formally so any decisions required have been taken by the Executive Committee. Provisional bookings for accommodation and conference facilities at Trinity College were made during 2007 and an initial site visit was made during September 2008. The conference now has a patron in the person of the renowned musicologist and conductor Christopher Hogwood. We are pleased again to have retained the design services of Paul Anthony who produced designs for the 2004 Dublin Annual Study Weekend. Paul has designed a stunning logo for the conference as part of his overall concept. Work begins in earnest for the committee in 2009 with amongst other things, a trawl for potential sponsors - in what unfortunately must be the worst of economic circumstances. If any member knows of companies, large or small, that might be willing to give sponsorship at any level then please pass details to me or to any member of the Executive Committee.

The Music Libraries Trust – Edith Speller

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. The Trust

works in conjunction with IAML(UK & Irl) to provide a focus for the inception of ideas and for the skills of music librarians to be re-evaluated in the context of changing user needs and new technologies.

During the year we were sorry to see Claire Kidwell step down as Secretary in order to take up her new position as Treasurer to IAML(UK & Irl). Edith Speller (Trinity College of Music) accepted the Trust's invitation to become Secretary.

Four bursaries were awarded to enable individuals to attend the IAML(UK & Irl) Annual Study Weekend, held at the University of Kent, Canterbury, 11-14 April 2008. The Trust would like to record its thanks to the individual bursary sponsors: Cramer Music, Oxford University Press, Stainer & Bell and the Staypar Trust.

The Trust made a joint award of £1200 to Dr. Miguel Mera and Dr. Ben Winters to carry out a scoping study investigating the extent and availability of film music collections held in the UK. The project will continue into 2009 and will produce a final report and conference papers.

Finally, the Trust awarded £150 to Bridget Palmer (Assistant Librarian, Royal Academy of Music) to contribute towards her expenses incurred during voluntary work with a Ugandan school in August 2008. Bridget trained the school's music library staff and assisted with re-organisation of their music library.

Documentation Committee – Malcolm Jones

The Committee's work has included:

- Along with all sub-committees, we have drawn up a draft "terms of reference" document for the approval of the Executive Committee.
- We have continued to monitor the work on RDA (Resource Description and Access) as best we can. There will be a decisive stage in 2009, with the first publication, although work will remain to do. It may well be at the implementation stage that we can more usefully take part.
- ISMN - after being quiet for years, this has resurfaced, since there has been a change of format, in line with ISBN to 13 digits. The implications of this are being explored.

The Committee feel that it ought to be able to play a greater part in the nurture of "projects" from the "kite-flying" stage onward. Any member who would like an informal discussion is invited to make contact.



Publications – Ann Keith

Access to Music: No copies have been sold since the last report.

Concert Programmes, Working with Music in Libraries, First Stop for Music:

These publications are all on-line although hard copies of *Concert Programmes* continue to be available.

Music Librarianship (Ledsham): All copies of this publication have now been sold.

Brio: There are currently one hundred and eighteen overseas *Brio* subscriptions, with four American and two European cancellations from 2007. Eighteen copies continue to be donated, chiefly to libraries in Eastern Europe.

There have been a large number of American claims for back issues of *Brio*, going back to 2002, following the collapse of one subscription agency and the assimilation of its debts by another. Although these claims have been met where possible, the stock of back issues of *Brio* has been considerably reduced.

Newsletter: Complimentary copies of the branch *Newsletter* continue to be sent to IAML branches and other organisations in Europe and Canada.

Encore! – Malcolm Jones (www.peri.nildram.co.uk/encore.htm)

This year has been one of consolidation and revision, after the major new developments of last year.

The information on holdings of libraries in the South West, long known to be past its "sell-by date" has been updated, thanks to the availability of information compiled by Andrew Laycock of Plymouth. Other updates of individual libraries holdings have taken place; if any reader of this knows of such areas of need where material is available, do please make contact.

Throughout the year a substantial amount of de-duplication has been undertaken. This has led to the removal of just over 2,000 duplicate entries, with, I hope, the effect of making the database easier and more pleasant to use. This means examining some 4,000 records.

Both these activities which were very labour-intensive, were, in large part, made available by the availability of some more funding, for which we are grateful. The source has now ceased, however.

There is nothing further to report on the long-term future of *Encore!* While it seems safe enough for the time being, this could cease to be so. The data is of course protected, but it would be a tragedy to lose the means of making it available. Nothing daunted, we are examining the possibility of

widening the scope of *Encore!* and discussions with two publishers about including their hire libraries are positive, if not yet concluded. We continue to discuss possibilities with other potential strategic partners, but are absolutely committed to continuing to make *Encore!* available as widely as possible.

Prizes

The E.T. Bryant Prize is awarded jointly with the Music Libraries Trust, to a student of Library and Information Science, or to a librarian in their first five years in music librarianship, for a significant contribution to the literature of music librarianship. It was awarded to Maria Smyth for her thesis *Music in Fingal Public Libraries : an investigation of Fingallians' needs* (MA, University College, Dublin).

The C.B. Oldman Prize is an annual award of £200 for an outstanding work of music bibliography, music reference or music librarianship by an author resident in the United Kingdom or Republic of Ireland. It was awarded to Michael Gray for *The Bob Dylan Encyclopedia*. London : Continuum, 2006.



IAML(UK & Irl) Executive Committee 2008

Officers

President: Liz Hart (Enfield Libraries)

Immediate Past President: Kathryn Adamson (Royal Academy of Music)

General Secretary: Geoff Thomason (Royal Northern College of Music)

Treasurer: Peter Linnitt (BBC Music Library) (to April), Claire Kidwell (Trinity College of Music) (from April)

Brio Editor: Rupert Ridgwell (British Library Music Collections)

Education Officer: Christopher Cipkin (University of Reading)

Membership Secretary: Mary Jane Steer (University of Bristol)

Outreach Officer: Tom Kearns (Harrow Library Service)

Press and PR Officer: Pam Thompson (Royal College of Music)

Publications Officer: Ann Keith (Christ's College, Cambridge)

Elected Committee Members

Almut Boehme (National Library of Scotland Music Collections) (to April)

Richard Chesser (British Library Music Collections)

Steven Dowd (Yorkshire Libraries and Information)

Antony Gordon (British Library Sound Archive)

John Gough (to April)

Morag Greig (Glasgow University Library) (from April)

Malcolm Jones

Frances Metcalfe (Kent County Libraries) (from April)

Roy Stanley (Trinity College Library, Dublin)

Graham Muncy (co-option)

Non-voting members

Minutes Secretary: Deborah Fether (BBC Music Library)

IAML(UK & Irl) Newsletter Editor: Alison Hall

The Music Library Trust Representative: Lewis Foreman



Committees 2008

Conference Graham Muncy (Chair), Linda Anthony (Secretary), Jay Glasby (Bookings Secretary), Steven Dowd (Exhibitions and Receptions), Alison Hall (Speaker IBookings), Frances Metcalfe / Almut Boehme (Local Representatives to/from April)

Courses & Education Christopher Cipkin (Chair), Jane Henshaw (Secretary), Frances Metcalfe, Ann Keith, Christine Hill, Amelie Roper, Geoff Thomason, Rebecca Read

Documentation Malcolm Jones (Chair), Lewis Foreman, Vassilis Vavoulis (RILM co-option), Alison Hall, Deborah Lee, Richard Chesser, Antony Gordon (co-option for RDA business)

Finance & Administration Liz Hart (President), Geoff Thomason (General Secretary), Peter Linnitt (Treasurer to April), Claire Kidwell (Treasurer from April), Deborah Fether (Minutes Secretary), Roy Stanley (Irish Representative), Richard Chesser, Morag Greig, Kathryn Adamson (co-option)

Trade & Copyright Richard Chesser (acting Chair), Angela Escott, Helen Faulkner, Tom Kearns (co-option), Kathryn Adamson, Robert Foster

Dublin 2011 planning Antony Gordon (Chair), Alison Hall (Secretary), Peter Linnitt (Treasurer), Roy Stanley (Local Co-ordinator), Julia Mitford (Sponsorship co-ordinator), Kathryn Adamson

Working Groups 2008

Access to Music Resources Pam Thompson (Convenor), Chris Banks, Ruth Hellen, Malcolm Jones, Susi Woodhouse

C.B. Oldman Prize Frances Pond (Convenor to April), Anna Pensaert, Liz Wells

Encore! Pam Thompson (acting Convenor), Chris Banks, Malcolm Jones, Malcolm Lewis, Graham Muncy, Susi Woodhouse

E.T. Bryant Prize Pat Tipler (Convenor), Anna Wright, Richard Chesser, Rebecca Read

IAML(UK & Irl) Award Pam Thompson, Susi Woodhouse, John Gough, Malcolm Lewis, Richard Chesser, Liz Hart, Rupert Ridgwell

Music Libraries & Disability (to April) Ruth Hellen (Convenor), Christine Hallam, Roger Firman, Simon Wright (MPA Representative), Almut Boehme

Outreach Project Group Tom Kearns (Convenor), Ruth Hellen, Kitty Buckley

Webmaster and listserv joint owner Antony Gordon

Membership – Mary Jane Steer

	2004	2005	2006	2007	2008
<i>Institutional</i>					
National	58	76	63	60	65
International	67	57	53	49	51
<i>Personal</i>					
National	87	78	75	78	77
International	52	51	46	44	51
Total	264	262	237	231	244

HONORARY MEMBERS

Eric Cooper	Roger Crudge	Liz Hart
Ruth Hellen	Malcolm Jones	Malcolm Lewis
Patrick Mills	O.W. Neighbour	Alan Sopher
Roger Taylor	Pam Thompson	Susi Woodhouse

AFFILIATIONS TO OTHER ORGANISATIONS

<p>Forum for Interlending The Library Campaign National Forum for Information Planning National Music Council</p> <p>IAML(UK & Irl) is an <i>Organisation in Liaison</i> with CILIP</p> <p>IAML(UK & Irl) is a Branch of the International Association of Music Libraries, Archives and Documentation Centres</p>

