

Archives and Documentation Centres (Australian Branch)

Continuo Journal of the International Association of Music Libraries,

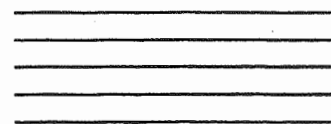
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volume 31 2002

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Continuo is published annually in November by the International Association of Music Libraries, Archives and Documentation Centres, Australian Branch, and is distributed to all members of the Association as part of their membership. Annual membership rates are \$60 for personal members, \$30 for students/concession with appropriate evidence) and \$120 for institutional members. Members receive *Intermezzo: Newsletter of IAML (Australian Branch)*, *Continuo: Journal of IAML (Australian Branch)* and automatically includes membership to *Fontes Artis Musicae*, international journal of the Association. Foreign subscription to *Continuo* only is \$30 for personal members and \$60 for institutional members. All payments must be in Australian currency, payable to IAML (Australian Branch). Membership enquiries should be directed to the Secretary. Contributions on aspects of music librarianship or sound archives to be considered for publication should be forwarded to the General Editor.

ISSN 0310-6802

Continuo is selectively indexed in *APAIS (Australian Public Affairs Information Service)*, *ALISA (Australian Library and Information Science Abstracts)* and *Music Index*.

Information for Contributors

Continuo welcomes submissions of articles, bibliographies, notes and news in the areas of music librarianship, music bibliography, the music trade, discography and related aspects of music history.

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Copy Deadline for contribution to Volume 32 is 31 October 2003.

Editorial

This issue of *Continuo* provides you with the papers presented at the IAML (Australia) Biennial Conference held at the State Library of Western Australia, Perth in September 2002. For those who attended you can read the papers to remind you of the interesting papers that were presented and for those not present, you have not missed out on some of the activity of the conference. The conference was ably convened by Allison Fyfe, along with conference chair, Brian Dawson. The conference followed the theme "Ad infinitum: Preserving Australia's musical culture". In between the papers there was plenty of time to talk to colleagues and view the trade display. Tours of the Performing Arts Museum at His Majesty's Theatre and the Music and Performing Arts Library at the State library provided participants with an understanding of these collections and the important role they play in the lives of Western Australians.

Emeritus David Tunley's keynote address set the scene for many discussions during the conference, as he gave an overview of his own research as a musicologist. He explains in his paper how libraries have assisted him and provides us with ideas to ensure that we include the musicologists and researchers in the information loop. He also emphasises the lack of up-to-date publications in Australian music and encourages librarians to remedy this. Lynne Carmichael's paper provides us with a state-of-the-moment overview of the ABC and its many archives. It makes this complicated network appear a little clearer and should assist readers in referring clients and finding information within the appropriate section of the ABC. Peter Campbell's paper on university choral archives also points out the complexities of developing archives in a relatively forgotten area of music making. University choral societies have been in existence for many years and their archives are minuscule and incomplete, if existing at all. Peter's argument is convincing and reminds us of our role (whether in public, state, national and other special library situations) in actively pursuing, and mentoring others to ensure archives of community organisations are preserved for the future. Richard Stone's paper, fresh from presentation at the SIBMAS conference in Rome, continued on the theme, outlining the development of the Auststage webpage. This is an example of various arts communities working together to centralise data in an accessible format. Georgina Binns' paper on the development of composer archives at Monash University Library outlines the possibilities and a model for others to consider, when working with particular communities and offering a 'safe haven' for their collections.

This will be the last issue of *Continuo* that I will be editing. I have produced and edited nine issues over nine years and have enjoyed the challenges and opportunities that this role has presented to me. I relinquish this role with sadness, but my current role as President and position on the Editorial Board of *Fontes Artis Musicae* prevent me from continuing. I would like to thank all the contributors to *Continuo* over the past nine years. I wish Peter Campbell well in his new role as Editor and look forward to reading *Continuo* with a different 'hat' on, in a comfortable chair, rather than in front of a computer, and also contributing papers to the journal in the future.

Continuo provides a significant voice for IAML (Australia) within Australasia and beyond. I sincerely invite you to contribute to the journal in the future.



Searching and Researching: Bibliographical sources and the musicologist

Emeritus Professor David Tunley

This paper was presented as the keynote address at the IAML (Australia) Biennial Conference, Perth, September 2002.

As the title of my talk implies, I see a distinction between 'searching' and 'researching'. I see the first activity as seeking and compiling information and the second as interpreting it. True scholarship, of course, lies in the combination of both. In the humanities the scholar is indebted to the librarian who can point to possible sources, and indebted even more to that specialist librarian, the archivist. Interestingly, in Europe (particularly in France and Germany) musicologist and librarian are often one and the same person, for the reason that universities there don't usually provide the same kind of career structure for musicologists as they do in USA, Britain and Australia where one can start a research career as a tutor, be promoted as a lecturer, then hopefully climbing ever upwards on the academic ladder. In France, for example, it is often the music libraries that offer the career opportunities for a musicologist. The Head of the Music Section of the Bibliothèque nationale in Paris, has sometimes also been that country's leading musicologist – such as the late François Lesure and now Catherine Massip. With notable exceptions, in our country the careers of librarian and musicologist usually go their separate ways. We Australian musicologists working in universities are deeply indebted to you, our librarians and archivists.

As you are well aware, it has only been in fairly recent years that archives and holdings of material on Australian music have been built up, largely because research into Australian music (including aboriginal music) as an area of serious investigation has very much lagged behind interest in the music of Europe. In fact, ethnomusicologists in Australia have at times seem to have given more attention to the music of Indonesia rather than to our indigenous musical culture, largely because of the superb work in this area undertaken by Professor Margaret Kartomi and her students at Monash University, although in very recent years there seems to have been something of a revival of interest in Australian aboriginal music.

It has, of course, been the universities that have driven research activities generally, not only by staff, but also by a growing number of postgraduate students. For the next few minutes I would like to consider the general musicological research trends in Australia as they developed last century, placing what has gone on in studying specifically Australian topics in the context of the overall picture. This is most easily done by considering the output of research undertaken around the country by postgraduate students (who are often members of staff). Then we are in a better position to consider the relationship between resources and scholarship – or between searching and researching. From even the briefest perusal of the higher degree theses that have come from the universities (these lists published originally in *Studies in Music* and now in *Musicology Australia*) we can gain good idea of these musicological research patterns in Australia. Let me assure you, however, I have no intention of testing your patience with endless statistics and minutiae.

It was a mere flash in the pan when in 1927 the University of Queensland awarded an MA for a study of 'Music in English Drama up to 1600' -the first higher degree awarded by an Australian university for a musical thesis. Thirty years were to elapse before the next such award. That thesis, incidentally, must have come from the Department of English, as the

University of Queensland didn't boast a Department of Music until 1965, and although Melbourne and Adelaide had created University Conservatoriums in the late nineteenth century both of these institutions were essentially practical schools of music, generally uninterested in musical scholarship. It was not until the creation of the Department of Music at the University of Sydney that the study of music was offered as a degree detached from performance courses and linked to academic concerns. Its first MA graduate was Amy Moran in 1953 (for a study of seventeenth and eighteenth century French music) and others masters degrees for musical research soon followed around the country. The first doctoral awards for music research didn't appear until 1970, both of them from the University of Western Australia, from which time onwards the pulse quickened as more and more universities were created (most of them with music departments) and as budgets gradually began to be tied to postgraduate enrolments.

During the second half of the twentieth century over 500 theses were awarded their higher degrees, but only just over 60 of these 500 were about non-indigenous Australian music and musicians. We all know that simple statistics can cover up complex and often contradictory elements. So it is when looking at the production of musicological theses. Take, for example, the growing number of university courses over the last twenty years that place practical studies ahead of musicology - not surprisingly of course, as there are greater employment prospects for orchestral musicians and teachers than for musicologists. This has led to changes in the style of many postgraduate degrees, the so-called Master of Music most usually being offered to performers whose recitals are complemented by some kind of research project, shorter and more circumscribed than research work for the traditional MA or PhD. This has had an interesting effect on the chosen topics. In casting around for the obligatory written work, Master of Music students (who may also be composers) sometimes alight on the Australian scene and take a small but interesting area to research. A random glance, for example, at the 1997 list of thesis topics reveals that the number of Master of Music theses on Australian music and musicians almost equals the number of theses on European music and other areas for Master of Arts (MA) and Doctor of Philosophy (PhD). (The fact that the majority of them have been listed as 'in progress' over a number of years is disappointing, which suggests that some will not be completed. However, even if many of these never see the light of day, it doesn't alter the trends in choice of topics and some of those theses that have been awarded their degree look particularly interesting and useful.) So, too, do a number of undergraduate honours theses turn to an aspect of Australian music, which is certainly a step in the right direction. But the fact is that the real marker of in-depth research - the PhD - does not attract many postgraduate students to look into Australian music (except in the field of ethnomusicology). In the last decade of last century there were awarded 41 PhDs in music, of which only three were on a non-indigenous Australian topic.

Now, clearly, as one whose scholarly reputation rests largely upon his publications about French music, I'm the last one to criticise those whose interests lie in European music, which, with a repertoire stretching from medieval times to the present day, understandably exerts an enormous attraction for scholars here and elsewhere. Because of the very high standard set over many years by international scholars such European-biased research also demands the greatest rigour in musicological techniques and presentation from those who follow this path. Those who follow the path into Australian music can only benefit from the standard thus set and so ensure that research into the music of our own country can enjoy international respect. But the question remains: what is it that is holding up in-depth research into Australian music and musicians? Could it be the lack of accessible source materials?

The situation over collections of musical Australiana has certainly improved since Roger Covell and Patricia Brown issued their report on *Music Resources in Australian Libraries* just over thirty years ago.¹¹ Published in the same year as the formation of the very association that brings us together today, the authors painted a most gloomy picture of deplorably inadequate holdings of music resources generally in Australian libraries, reflecting what they saw then as the low status of music in the eyes of the community. Ironically, as far as collections of Australian music was concerned, Covell and Brown mentioned that a 'a considerable number of Australian libraries are trying or intending to build up collections of music materials related to this country'², and they mentioned the proposal to establish a National Archive of Recorded Sound and offered the suggestion that there could be a collection of important manuscripts by Australian composers attached to the National Library in Canberra.³

Well, what a lot has happened since those days. In the national capital, The National Library of Australia now has good holdings of manuscripts and printed music by Australian composers and in 1974 the National Film and Sound Archive (now ScreenSound Australia) was created. The establishment of the Australian Music Centre in Sydney in 1976 has brought about an essential resource for anyone interested in researching contemporary Australian composition. A Centre of Studies in Australian Music was established at the University of Melbourne in 1992, while the Percy Jones Music Research Collection was established at the Australian Catholic University in Victoria after the death of Dr Jones, and focuses on church music in Australia. The Callaway Centre (previously known as CIRCME), created at the University of Western Australia following Sir Frank Callaway's retirement in 1984, has a number of important research collections in Australian music and music education, but undoubtedly, its most notable recent acquisition is the Burgis Collection, which I would like to describe briefly to you .

In her very useful survey 'Australian Music Resources in Selected Libraries' in the 1995 issue of *Continuo* Georgina Binns commented that 'Australian music resources are as diverse as Joan Sutherland's costumes; Percy Code's baton case; the *Australian Musical News*; manuscripts and published works by dozens of composers.....'⁴ and, as we shall see, the Burgis Collection does indeed cover a very great variety of material. It had already been described in glowing terms by Covell and Brown in their 1970 survey in the (not surprisingly) small section on private collections (in which also appeared a description of Denis Condon's magnificent collection of reproducing piano rolls). Thirty years later the Burgis Collection has grown to massive proportions, not only in recorded sound but in many other directions as well. But first, something about the collector himself.

Peter Burgis was the man who pioneered the establishment of sound archives in Australia, becoming Director of sound recording departments at the National Library of Australia and the National Film and Sound Archive in Canberra from 1974 until his retirement in 1989. During this period he was a Vice-President of the International Association of Sound Archives, having been the first Australian to have been elected as a Board Member to that organisation. His passion for collecting records and musical memorabilia began when he was still a teenager and over the years his professionalism and expertise has attracted a number of important awards and accolades. His most recent achievement is a monograph on the Australian singer Peter Dawson, written in collaboration with Russell Smith and owing much to the material in Peter Burgis's own collection. Living for a number of years on the northern coast of New South Wales Peter Burgis decided for family reasons to move to Perth and, knowing of the existence of the Callaway Centre he contacted Sir Frank Callaway about the possibility of the University purchasing his private collection for the Centre. A small informal committee was formed by Sir Frank, its first task being to invite three senior music academics

to view the collection and assess its worth. One of these was Roger Covell who, as already mentioned, had seen the collection in its earlier stages. Viewing it again thirty years later Roger Covell wrote to Sir Frank saying that 'Mr Burgis has continued to expand his collection with the same zeal, insight and discrimination that marked his collecting activities in the earlier period. Vast as the collection seemed then, it is now even larger; but one of the keys to its importance, of course, is not only its scope but the early date at which Mr Burgis began assembling it'.⁵

Of the collection the late Sir Peter Platt wrote: 'It is of staggering proportions and compendiousness, also of inestimable value, not least because Peter [Burgis] has kept his definition of Australian music broad so that Australian musicians of every kind, performances of every kind, teachers of Australians no matter what their provenance, associates of Australian musicians, the work of radio stations etc, are all included.'⁶ Professor Gary McPherson, writing from his perspective as a leading figure in music education, commented: 'As a music educator, I pray that the archives will be made available to future scholars across all areas of music, so that we can begin the painstaking work of bringing our rich heritage to life, through books, recordings and media productions of all kinds.'⁷ With such advice, it is not surprising that the Committee decided to go ahead with a recommendation to the University of Western Australia that it purchase the Burgis Collection!

About the collection itself, it deals mainly with Australian performers, composition and theatre, and comprises nearly 200,000 individual items with over half a million titles. About 114,000 sound carriers are complemented by over 70,000 print documents. The sound recordings cover the period from 1890 to the present day, and include cylinders, 78s, LPs, tapes and CDs. The print library consists of monograph serials, posters, photographs, concert programmes, 3,000 biographical files and 40,000 copies of sheet music. The archive concentrates on the works of Australian musicians and composers in all musical fields during the last hundred years. As well as music, the collection includes Australian radio shows, radio advertisements, spoken word, recordings of historic events, off-air material and oral history conducted by Peter Burgis with over 100 Australian performers and composers. In describing his collection Peter Burgis believes that it is the most comprehensive archive ever put together of recorded Australian performances and compositions, including the largest-known collection of Australian patriotic songs (there are over 400 versions of *Waltzing Matilda*) and the most complete extant holding of recordings and information about Nellie Melba and Peter Dawson.

Clearly, it is a collection of enormous significance and research potential; yet it is doubtful that many institutions in Australia could consider its purchase without prolonged consideration and financial help. Not surprisingly, the University at first rather balked at the idea, not only because of the cost of purchasing the collection, but also because of the equally formidable problem of accommodating it - and in the best possible climate-control conditions - and the enormous responsibility of maintaining it - especially when many of the items are in a fragile condition. Added to these problems are those of computer cataloguing and curating (although Peter Burgis has offered to do this in an honorary capacity when he moves to Perth).

Financial assistance has come only in recent months through the generosity of a Japanese patron of the arts whose contribution to music in our country may be well-known to you. It is Dr Handa who funded a recent European tour of Australian Chamber Orchestra, the Australian Singing Competition, the Percussion Studio at the Academy of Performing Arts in Perth and who has given most generously to the forthcoming Perth International Arts Festival

and to the Perth Opera Studio directed by Gregory Yurasich. Dr Handa, whose second home is in Perth, has bought the Burgis Collection for the University of Western Australia, which, for its part, has agreed to provide accommodation and maintenance. At the present time, the collection is still in storage on the campus, but will be on view when Dr Handa officially opens it later in the year, three years after the initial approach to Sir Frank. There can be little doubt that it has been worth waiting for and I believe that it will open up new avenues for our understanding of the development of our Australian musical heritage.

So, clearly, there are now quite rich bibliographical and musical resources available to encourage research into Australian music. Yet there is a deep-seated problem working against this that I would like to consider for a moment.

During the last forty or so years we have seen a growing interest in Australian music in our own country through live performances and recordings in a way inconceivable half a century ago. One has only to think back to before the 1960s to realise how far we have come in recognising the place of own music in our own society. Before then it was almost impossible to hear or to find scores of significant Australian compositions, the majority of which were in manuscript, let alone hear the music. The first breakthrough came in 1967 with the establishment of a Commonwealth Government-funded Advisory Board, Commonwealth Assistance to Australian Composers whose first project was an anthology entitled *Musical Composition in Australia*. This comprised a catalogue of the works of 46 selected composers, an historical survey and a selection of what was available commercially at that time of scores and recordings, all contained in a handsome box sent to Australian embassies around the world, as well as to libraries and other institutions in Australia. Its main weakness, especially in the area of the newly-emerging Australian avant-garde was the quality of recorded performance, most of which today would not be tolerated for a moment. However, one has to see it in its time. The work of the Advisory Board was taken over a few years later by the Australian Council for the Arts when it was established in 1973, its name later changed to the Australia Council. I don't need to remind you of how this Commonwealth Government patronage of the arts, especially in its generous early days, helped open the floodgates of creativity in our country. It was a turning point in our cultural history. Nor, must one forget, the role that state arts councils have played in the new-look-Australia. Part of this new look has been, as we have seen, the acquisition of some important Australian musical resources. Yet if these are to be made more accessible and more widely-known a website union catalogue of these resources would be a welcome next step.

There can be no doubt that the availability of these research resources has been of enormous benefit to research, and yet, as we have seen, there has been little interest in taking advantage of them to produce in-depth studies of Australian music and musicians. So we have to look further into the question as to why this is so. It is a complex matter that I can only broach very briefly in this paper.

It is no doubt true that at their best Australian composers may vie with the best from some of the more internationally recognised composers from USA and Europe. This is not only true of the more contemporary school of Australian composition, but also works from an earlier period of the twentieth century, such as those by Margaret Sutherland and Edgar Bainton, whose *Third Symphony* (released on ABC Classics a couple of years ago) is a masterpiece by any standard. But the sad fact remains that Australian composers don't enjoy the same international profile as do many of the finest Australian painters. Even a cursory examination of concert and recital programmes in London, for example, shows that they rarely include Australian works – with the exception of those by Percy Grainger. I don't suppose that we should be surprised by this, for we all know that concerts, particularly orchestral ones, are

expensive to mount, and entrepreneurs hesitate to offer works by composers largely unknown outside their own country. The reputation of most Australian composers is essentially local. This means, too, that research into Australian music may also be viewed by some as having local significance only. I know of at least one Australian university (not in this State) that in its surveys of publications for a staff member's promotion, rates those on Australian musical subjects as inferior to those that deal with the great musical world outside our shores. The exception, of course, is research into Australian aboriginal music, for ethnomusicology is by its nature 'international', no matter the provenance and subject matter of its findings. As far as non-indigenous Australian research is concerned it is another matter and is very disturbing, especially as the same attitude doesn't seem to prevail in politics, history or literature. Yet while the works of our finest Australian composers still enjoy only a local reputation, there is a glimmer of hope for their wider recognition through the output of superb CDs being produced by ABC Classics (now marketed in Europe through Decca) and in the programmes offered by Australian orchestras when they make their occasional tours overseas. A growing international reputation of our composers may make all the difference to prevailing attitudes of musicologists and institutions, resulting in more research into own music and greater use of collections of bibliographic material relating to it.

On the other hand, as I have pointed out, there have been a number of theses on aspects of Australian music, albeit mainly fairly short ones on local or circumscribed topics. These are like tiny tiles waiting to be placed into the large mosaic. But we await the larger tiles and the big picture. Roger Covell's seminal study *Australia's Music: Themes of a New Society*, a book which set new standards in the bibliography of the subject, was published in 1967 and is now obviously out of date, as is James Murdoch's *Australia's Contemporary Composers* (1972), and the Oxford University Press symposium *Australian Composition in the Twentieth Century* (1978) edited by Frank Callaway and myself. Certainly there has appeared *The Oxford Companion to Australian Music* (1997) but the entries in it are only vignettes and thumb-nail sketches. In terms of our colonial musical history we look forward with impatience to Thérèse Radic's *From Songlines to Soundtracks 1788-1908*. As far as the twentieth century is concerned, where are the serious, published studies of those composers who have been or who still are the leading figures in Australian composition? At the moment there are precious few: John Bird and others on Percy Grainger, Michael Hannon on Peter Sculthorpe, David Symons on Margaret Sutherland, John Thomson on Alfred Hill. But where are the monographs on the music of Antill, Douglas, Hughes, Meale, Butterley, Hanson, Banks, Humble, Le Gallienne and many more? Compare this paucity with the impressive array of publications about Australian literary and artistic figures. Music students and music-lovers are starved of similar books about Australian composers. What is desperately needed is a monograph series on Australian music and musicians, the kind of publications that are scholarly, yet eminently readable, in an attractive paperback format of some 100-150 pages. How otherwise can one offer a satisfying course in Australian music in our universities and senior classes in high schools, let alone make known the achievements of our best composers to the public at large? Perhaps the present symposium might have time to consider this suggestion and find ways to overcome the problem in a period when publishing of serious studies in all fields is drying up. It is particularly discouraging for the musicologist who can see few publishing outlets for research into Australian music. We must find the answer. In the equation of my title, 'searching' (the assembling of materials') is well under way; on the other side we need to encourage 'researching' through due recognition of its worth and the availability of publishing opportunities to promote its results.

I look forward very much to hearing your papers and discussions – both formal and informal - during these next few days and in conclusion thank you for giving me the honour of delivering the keynote address.

Endnotes

1. Roger Covell, Patrica Brown, *Music Resources in Australian Libraries: a report prepared for The Australian Advisory Council on Bibliographical Services* (Canberra, 1970)
 2. Covell, Brown, p. 18.
 3. Covell, Brown, p. 20.
 4. Georgina Binns, 'Australian Music resources in Selected Libraries, Archives and Museums', *Continuo*, vol. 24, 1995, p. 37.
 - 5 Letter from Roger Covell to Sir Frank Callaway, 23 August, 1999.
 6. Letter from Peter Platt to Sir Frank Callaway, 19 August 1999.
 7. Letter from Gary McPherson to Sir Frank Callaway, 18 August, 1999.
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The ABC and the preservation of musical culture

Lynne Carmichael

This paper was presented at the IAML (Australia) Biennial Conference, Perth, September 2002.

'Lay not up for yourselves treasures upon earth, where moth and rust doth corrupt and thieves break through and steal' Matthew 6.19

For the purposes of this paper, musical culture is defined fairly broadly. All kinds of Australian music are extremely important to the Australian Broadcasting Corporation (ABC) in its many divisions and it is important to be aware of just how many areas of the ABC are involved in some way with music. After that, we will look very briefly at how it is preserved for the future.

Firstly, there is the obvious connection of music and radio – but within ABC radio there are different networks with entirely different approaches to music. The one common denominator is that they are not just interested in playing music but in supporting local Australian composers and performers. The way in which they 'preserve' music is in a very active role in finding, recording and promoting Australian music to Australian audiences. This is, of course, partly required by the ABC Charter which says we are :

to encourage and promote the musical, dramatic and other performing arts in Australia.

<http://scaleplus.law.gov.au/html/histact/10/5029/0/HA000100.htm> (Section (1)(c))

Beyond the charter, however, is the passion of the broadcasters for their particular kind of music. The variety of the kinds of music that are preserved by the ABC can perhaps best be illustrated by describing some of the ongoing projects in the radio field.

Triple J - Unearthed project

I'd like to start with this project for two reasons. Firstly, because the name is such a good one to describe what this aspect of preserving Australian music culture is all about and secondly because it is an area of musical culture that is all too easily overlooked by music librarians who often have a preference for the more stately realm of classical music. As a librarian, I am concerned that 'preservation' should not be entirely limited to the 'high culture' end of the spectrum.

The Unearthed project began in 1995 with the aim of finding and promoting musical talent in regional areas and cities. In the seven years since it began they have travelled to 43 regions and unearthed some 82 bands. Among the bands that have been launched on successful careers were Grinspoon (from Lismore), Killing Heidi (located at Violet Town Arts Festival - Goulburn Valley in Victoria) and Endorphin (from Cairns).

In the next eighteen months they will travel to all States and territories. The launch of the 2002—3 Unearthed project offers a bigger prize package than ever and it is worth describing in some detail as it outlines some of the ways in which the music 'Unearthed' is 'preserved' for future use. An important part of the prize package is that Triple J will professionally record the winner's music and give it airplay and release it on an Unearthed compilation CD. The winners will also have a contract with ABC music publishing and multi-media segments about them will be produced for ABC online. (*National Broadcaster*, Issue 23, 7 June 2002 p. 2&4)

Radio National – Music Deli

On Radio National, Paul Petran (based in Melbourne) hosts two music shows, Live on Stage and Music Deli. Music Deli, with its blend of folk, traditional, acoustic and world music is nearly 16 years old now. (*Rhythms*, June 2002, p.18)

The Music Deli team attends and produces recordings of the important music festivals in Australia such as Womadelaide and the Port Fairy Folk Festival and also broadcasts live from music events. <http://www.abc.net.au/rn/music/deli/about.htm>

In addition to the recordings made by Music Deli and released commercially and preserved in ABC sound libraries (eg *Music Deli – in the Can*, ABC 512102-2 (1992)) some material is retained in Radio Archives collections. The program also contributes to the preservation of our musical culture in that the Melbourne Sound Library receives many of the commercial recordings of Australian performers that are given to the program which are then preserved in our collections. As many of these are on small, independent labels, they would be difficult to locate and acquire without this assistance (in terms of both time and money).

Classic FM

Classic FM has a major influence on Australian musical culture via programs such as New Music Australia. The program commissions new works, the recording of new works and usually contains interviews with composers and musicians
<http://www.abc.net.au/classic/nma/>

Classic FM also has a very close relationship with the Australian Music Unit (AMU).

The AMU was formed in 1989 with the aim of creating an on-going repository of essentially Australian composition recordings for use throughout the ABC.

The Library of in-house discs, comprising hundreds of studio and live recordings made by ABC Classic FM, has unlimited replay status. These exist as collections in ABC Sound Libraries in Sydney, Melbourne, Canberra, Adelaide and Brisbane.

The AMU, in close liaison with composers and performers, selects recordings of works by Australian composers that have not been released commercially.

The AMU offers concerts to overseas broadcasters via international program exchange schemes and so has a promotional role as well as a preservation role. (Email from Paul Griffiths - 31 May 2002)

ABC Music Services & Publishing (MS&P)

This is the ABC commercial arm, which I am sure is familiar to this audience. It makes Australian music available in four main areas: Contemporary, Children's, Classical and Jazz.

- Contemporary Music (Commercial recordings)
- ABC Contemporary Music - releases a unique range of music including children's, country, jazz, Triple J and program related titles. ABC Country label has been particularly successful, representing over 10% of all country music released in Australia, including imports and its artists regularly winning top awards.
- ABC Classics and Jazz (Commercial recordings) - produces recordings featuring leading Australian symphony orchestras, composers and performers as well as popular compilation disks in collaboration with ABC Classic FM.

ABC Music Publishing was established in 1993 to complement the ABC Music recording label. A number of writers (composers) are contracted to ABC Music Publishing, and it endeavours to acquire the rights of any music commissioned by program makers in both Radio and Television eg: the themes to *Bananas in Pyjamas* and *Play School*.
<http://win/enterprises/consumerpublishing.htm#music>

ABC TV

Even though there is an obvious nexus between music and radio, we should not ignore the role of ABC TV. ABC music programs on television are also a valuable resource.

Studio 22 is a late night music program on ABC-TV featuring one off live performances from some of the most talented artists from Australia and overseas. Now in its fourth series, *Studio 22* profiles genre-defining musicians giving them the opportunity to showcase both current and retrospective work in front of a national television audience and hosted by Clinton Walker and Annette Shun Wah.
<http://www.abc.net.au/studio22/>

This series has also resulted in a commercial sound recording of highlights from the program (ABC 12342 (2002)) and, in addition, the archive of program notes on the ABC Website provides valuable information about the performers who have been on the series.

Documentaries such as *Long Way to the Top* also contribute to the historical record of Australian music. *Long Way to the Top* covered 50 years of Australian rock. A book and CD were produced as well as the video and DVD of the program itself. The online companion to the series features summaries of all six episodes, rock timelines and artist biographies
<http://www.abc.net.au/longway/>

New Media

ABC Online is created in part by the output of the traditional broadcast areas and in part by the New Media department. The ABC website is an invaluable tool for adding information to programs from radio and television (eg the archives to *Studio 22* and additional information

on the *Long Way to the Top* site). In addition to the Website, the CD-ROM – *Real Wild Child* is not only a very valuable summary of Australian popular music, it's also a lot of fun!

Other new media initiatives are:

- ABC Arts Online <http://abc.net.au/arts/music/> and links to music resources - <http://www.abc.net.au/arts/music/resources.htm>
- Indigenous music <http://abc.net.au/message/blackarts/music/default.htm>
- Fly music <http://abc.net.au/fly/music/> (related to the digital youth TV channel).
- DiG (Digital Radio) - started operation in July this year and is available through the ABC Website - <http://abc.net.au/dig/default.htm>. DiG is a music-only station, with no announcements. You get all the details of the music you're listening to from the special DiG player, which pops up when you select your player of choice. <http://abc.net.au/dig/audio/default.htm> According to the website, the music brief is 'blues, soul, country, roots, world music, jazz, rock and lots in-between' <http://abc.net.au/dig/aboutus/default.htm> .

This will allow the ABC to cover some areas that are not particularly well covered by other radio networks. As with the other networks, though, there is ancillary material (eg reviews) on the Website to supplement the 'broadcasts'.

ABC Archives and Library Services (ALS)

Archives and Library Services form a major area in the Content Rights Management Division. The ABC Content Rights Management Division as a whole has two major aims – to maximise the useability of ABC content and to maximise the revenue from the sale of or investment in ABC content. In addition to Archives and Library Services, the Division encompasses:

- Rights Management (including Rights Research and Rights Clearance Groups)
- Acquisitions (of programs from third parties etc)
- Business Affairs (providing advice on copyright as well as providing release forms for use during production and negotiating with performers etc)
- ABC Content Sales (covering the sale of complete programs to other countries but
- 'library' sales – eg the sale of a *Four Corners* program to a school library).

[Content Rights seminar materials – May 2002]

Clearly, with all the material that is recorded, capture into ABC collections is a major problem. Not all material is collected and some material may even be handled by non-ABC agencies. Music Deli, for instance, has produced only a few commercial recordings. Although we receive donated discs from Music Deli artists, we don't actually store his program materials so I asked Paul Petran how the material is preserved – his reply was:

'The Music Deli recorded music collection goes back sixteen years, and currently consists of over 1000 tapes recorded in ABC studios, concerts and festivals around the country.

It's all here in my office in Southbank.

It's probably one of the largest collections of trad/folk/acoustic/world music recordings of Australian artists in the country. Especially artists from non-western cultural backgrounds.

The National Library of Australia Sound Preservation Unit in Canberra has over two hundred tapes from the Music Deli collection - for research and archive purposes. ... The NLA have copies [of the master tapes at Southbank]... From time to time as budgets allow, they send Peter Parkhill down here for a week or so to make more copies.' [emails from Paul Petran - 17 June 2002]

Given that much of the material in some of these collections may not be copyright cleared for indefinite broadcasts, its preservation in other organisations may be appropriate (although not all material retained in the ABC is cleared for broadcast). It is an issue that we need to look into in other areas of the ABC as well as Music Deli as this sort of collection does sometimes 'revert' to the Archives once it becomes too big to be handled in an office (less of a problem with DAT and CD than in the days of NAB (National Association of Broadcasters USA standard) tapes, but still likely to become an issue if a program 'folds' or a program maker moves on to another project). Fortunately, ALS is about to include in its structure a Music Collections coordinator who will be able to look with more depth into some of the issues of what music is retained and where. This is a timely recognition of the potential problems in the current relatively 'ad hoc' archival capture of music in the ABC.

When material is collected by ABC Archives and Library Services it is likely to be in one of the following areas:

Radio Archives

Radio Archives was established only in 1970 (38 years after the ABC began broadcasting) and was charged with the responsibility of collecting and preserving selected output from ABC Radio. One of the first tasks of the department was to collect as much of the older material as could be located but clearly the collection is much stronger in later material than in earlier material. The collection represents the whole range of ABC activities (news, current affairs, science etc - but also including the arts and music).<http://abc.net.au/archives/av/rada.htm>

The Radio Archives database (RADA) has a special section for searching musical content - a quick search on 'Perth' turned up:

- Perth School Children's Choir performing *Waltzing Matilda* and *Song of Australia* for the Queen during the Royal Tour of 1963
- Voyces of Perth performing in *In Quires and Places* (Broadcast 14 December 1984)
- Bahaja, a Perth based gamelan ensemble performing in *In Tempo* (Broadcast 26 November 1988)

- Choir of St George's Cathedral, Perth performing at the service at which women were ordained in the Anglican Church of Australia (Broadcast 8 March 1992)
- Lamia – a Perth rock band – performing in the *Ladies Lounge* (Broadcast 16 May 1997).

Looking for material in the 'spoken' word section turns up (among other things):

- An interview with Bernard Carney (blues singer/song writer – resident in Perth – Broadcast on 28 April 1985)
- The ensemble Soloists of Australia discussing how they came together and the music that they play (Recorded during a forum at the Perth Festival – Broadcast 25 February 1986)
- An interview with David Pye (composer) on contemporary music in Perth (Broadcast 18 July 1986)
- An interview with Arthur Jacobs (English music critic) reviewing the Perth Festival (Broadcast 23 February 1991)

Clearly, the RADA coverage of radio output is highly selective rather than complete, but interviews such as the ones by Margaret Throsby on Classic FM are likely to be reviewed for inclusion in the database and long term retention.

TV Archives

The TV Archives constitute the largest area of Archives and Library Services. The TV Archives database (TARA) provides detailed information about thousands of hours of television programs and films and video items produced by the ABC <http://abc.net.au/archives/av/tara.htm>

Musical content is to be located among the thousands of hours of programming – from arts programming as well as news and current affairs. Some samples of relevant footage:

- *Coast to Coast* – 12 August 2001 – story on the Opera Australia production of *Batavia*
- *Sunday Magazine* - 24 February 1963 – story on music publishing in Sydney University Music Library.
- *A Golden Symphony - The QSO Story* – 2 November 1997 – Looking at the first 50 years of the Queensland Symphony Orchestra
- *The Factory* – 9 July 1989 – Special issue on the best in local and international Rap/Hip Hop
- *7:30 Report* – 8 December 1993 – Report on growing CD rental business and the music industry.

Sound libraries

As well as an ABC sound library in each of the capital cities and there are small collections in regional centres. The collections share a union catalogue (Sound Library Database – shortened to SOLID), which is an 'in-house creation' currently including entries for nearly 138 000 CDs, more than 79 100 LPs and more than 46 400 vinyl singles (these figures relate to album level entries not taking into account duplications between collections as at July 2002).

There are, in addition, still some major collections of vinyl that are not included in SOLID (if you are interested in our vinyl project, there is an article on this in a recent issue of *Continuo: Journal of IAML (Australia)*. ('Vinyl collections in the Australian Broadcasting Corporation's sound libraries', *Continuo*, vol. 29, 2000, pp. 31-24)

The sound library collections reflect the broad range of ABC productions in all media and we do try to include a significant range of Australian material. Our collection emphasis is firmly guided by material that is likely to be broadcast and so there are some differences between the various collections reflecting the kind of programming in each state – Perth, for instance, has by far the strongest collection of World Music because of the needs of the Planet program while Adelaide and Sydney have significant collections of classical music because they are the main centres for ABC Classic FM.

Being pre-eminently broadcast libraries, we are unable to lend our material to other libraries and so our role in the preservation of Australian musical culture is as a resource for the programs that are made from our collections. The richness of this resource is particularly evident on programs such as *Listener Requests* and in the interview guests' musical choices that are supplied to the Margaret Throsby program on Classic FM.

Ironically, some of the material held in the sound libraries ends up on other sound recordings in the form of 'program compilations' (eg the *Swoon* compilations) that are released by ABC Classics and this makes them more widely available to Australian audiences than the original recordings.

Document Archives

One of the smaller areas of Archives and Library Services is the Document Archives, which, like the sound libraries, is essentially an in-house resource

Document Archives has a comprehensive collection of material relating to the ABC's activities in the broadcasting, performance and concert music areas going back to 1932. Naturally the amount of information on any individual or program will vary but we can give details of recordings and their commercial numbers, both popular and classical, from 1 July 1932.

The following is a rough list of materials in the archive:

- Artist's Files, both popular and classical, Australian and overseas,
- Publicity both written and photographs, I have been
- Photographic collection of local artists (which is an excellent collection)
- Correspondence with composers, musicians etc,
- Concert programs
- Production and research from various radio and TV programs on the topic of music
- Files from the various composing competitions going back to the 1930's, including the Instrumental and Vocal Competition which turned into the Young Performer Award
- Talks scripts and master tapes of studio performances of mostly Australian compositions, in some cases the only recording ever done of a particular work. We hold these tapes at the moment but after the move to the combined Ultimo facility in Sydney, they will most likely be transferred to Radio Archives.

- Contracts and rights files but I think it unlikely they would ever be made available though there are exceptions to the rule.

(Source: email from Geoffrey Harris 9 Aug 2002)

Preservation issues

There are a number of preservation officers with Archives and Library services who contend not only with the moths and rust of the biblical quote (above) but with vinegar syndrome (in film), unstable magnetic coatings (on tape) and obsolete formats. For instance, it's quite difficult to play a 78rpm recording anywhere in the ABC – even if you can find a turntable with 78rpm, the requisite 'head' will be stashed in a quiet corner for safe keeping.

Numerous issues face the people at the frontline of our fight with the inevitability of decay – whether to try and transfer all the material from one format to another systematically, on demand or in relation to specific projects; whether to retain the master as well as the copy; what formats are 'archival' and which are 'temporary' copies? An example of a 'temporary' format is DAT. Although this is very popular for concert recordings it is not regarded as suitable for archival purposes and all sound recordings deemed to be for long term retention need to be transferred to 'archival quality' CD. The in-house technical staff (including the Radio Archivist) settled upon ProDisc PremWP for ABC archival use - other brands can be used for short-term recordings.

In the sound libraries, we don't have major preservation issues due to deterioration (other than 'bronzing' of some early CDs) – our major preservation issues relate to loss and breakage. We attempt to 'preserve' our collection by duplication. In our vinyl project, for instance, we are keen to keep at least two copies in different locations in order to minimise the risk of losing the 'last' copy. We also selectively copy (vinyl to CD) to prevent overly heavy use of discs that are in relatively high demand. We don't have the skills to restore vinyl so our CD copies are 'as is' copies of the vinyl recording.

No sound library staff members are assigned to this task – it is undertaken as part of our normal duties and is rarely a systematic seeking out of material to copy. Although such a process might be desirable, at the moment our 'preservation' efforts are directed towards getting the collections onto SOLID so that we can rationalise our holdings around the country, minimise unnecessary duplication and free up some much needed space for our growing CD collections.

Digitisation

This is an area worth a paper in itself but here we can just touch upon some significant developments. The ABC has been awarded a digitisation fund and Archives and Library Services have a Digitisation Conversion Project with aims to digitise some 120 000 hours of existing analogue audio and video content across all subject areas.

The object of the digitisation of this content is to make it more accessible and easier to use. In this context Archives and Library Services have begun discussions for a concept called 'Content Central' - this will emphasise desktop access to our content via intranet. One project currently underway, for example, is to provide sound effects directly from the intranet

database rather than by loaning the sound effects discs. Eventually it is anticipated that program makers will have access to much of our material wherever (and whenever) they work.

In sound libraries our digitisation issues are somewhat less pressing as much of our collection is already on CD format and can be easily put on digital services and our LP collection is a lower priority not because it is unimportant but because it does not 'degrade' in the same way as the tape based collections and is not yet an 'obsolete' format (turntables even seem to be making something of a comeback!)

Conclusion

Preservation of the collections is a legal requirement in some areas of the ABC but for most areas preservation is about making sure that the resources needed to make programs are available in a useable format.

ABC broadcasters do not, however, set out to preserve 'Australian Musical Culture' in the way that a national collection would. They do set out to promote it and develop it by providing a variety of opportunities for a wide variety of music to be commissioned, heard and appreciated. In doing this, a great deal of music is recorded and some is eventually made available commercially. The commercial material is then available for collection and control not just in the ABC libraries but also in any library (in any country) interested in Australian music. Material that is recorded but not made available commercially is often captured by the more formal 'repository' collections (eg ScreenSound) or remains available for future broadcast within the ABC. This is what I have called 'incidental preservation' because it is not the primary focus of the activity but a very welcome 'by-product'.

A-choir-ing Archives: Some observations concerning Australian choral archives

Peter Campbell

This paper was presented at the IAML (Australia) Biennial Conference, September 2002, Perth.

Take a glance at the score reproduced as Figure 1. How many of you recognise this work? Who has ever even heard of it, even if I tell you it is by one of Australia's most published composers? I acknowledge that we usually recognise musical works by sound, but I suggest to you that this is a work of some power and substance, worthy of regular performance, and certainly meriting wider recognition.

Before telling you where the score comes from, let me present another recognition test. It is not a random sample, for I have attempted to take a cross-section from different locations, and different points in time, but the following quotations are selected from concert reviews in major Australian daily newspapers over the past fifty years.

[The concert] would have provided an object lesson to our senior choirs had they been present to profit from it ... admirable results ... were obtained by a high degree of both concentration and musical intelligence.¹

A new power has arisen in our musical land ... last night in Adelaide Town Hall, a large audience ... was startled to hear choral societies ... singing with one splendid voice and the unmistakable enthusiasm of youth.²

That contemporary Australian choral composition is heading in three directions and that it has merit became evident at last night's first concert ... The whole had been thoroughly rehearsed, and it worked.³

This was excellent singing, a powerful and vehement sound that made you wonder why we endure pallid, by-the-numbers performances from other choral bodies with longer rehearsal time and more experienced singers.⁴

The score in Figure 1 is of a work premiered during the 1972 Australian Interschool Choral Festival held in Brisbane. The work, *Celebrations and Lamentations*, was commissioned from Colin Brumby. How many of us knew that such substantial works were being regularly commissioned and performed by Australia's university choral societies? The concert reviews are all of performances by the combined Australian university choral societies during these annual festivals. In a hundred years' time, when researchers look back and ask for details of the choir behind these impressive reviews, will we have succeeded in our mission of preserving and providing access to the right materials?

Research into Australia's musical past is gaining ever more prominence in the process of defining our cultural identity. Choirs and choral societies are among the most enduring and inclusive of Australia's many cultural organisations, and as the writing of histories of our relatively small number of professional endeavours is completed, those of its amateur musicians are now being tackled. However, because choirs are largely amateur-run and locally focussed, the preservation of their historical and musical records is often

1. PROCESSION
(Plain orchestra and Organ)

2. CELEBRATION I
(Semi orch. Sopr. solo, Semi-chorus III (SSA))

Andante $\text{♩} = 72$

Piano (for rehearsal only)

Solo Soprano (or Tenor)

Piano

1. May. It is May. It is the cool Season.
2. May. It is May. It is the V. - viny season.
3. May. It is May. It is the Au - tumn season.

Ⓢ A Tempo

Sop Solo

S.S.

Semi chorus III A.

Pno.

Come in - side
of wood to glow.

1. Glass and light and stone are hands cupp'd
2. Stone is maul - ded that our skill be
3. Carv'd by hands that use a true skill to

Ⓢ A Tempo

S.S.

A.

Pno.

Wide. Stone and light and wood are Christ cru - ci - fied.
told. Christ the i - mage that tall col - umns un - fold.
Knew. Hide with - in the praise that language knows to show.

Figure One

Excerpt from 'Celebration I' from *Celebrations and Lamentations* by Colin Brumby.
 Commissioned and premiered for the 1972 Australian Intersvarsity Choral Festival, Brisbane.
 (The composer has kindly given consent to the reproduction of this work in *Continuo*.)

overlooked by their management as unimportant, uninteresting or simply unnecessary. The surviving sources of records thus tend to fall into two categories, those collected incidentally in the course of other business, and those surviving in the hands of individuals.

While not unique (in the sense that there exist many similar collections that tell similar stories), in addition to the usual written records such as correspondence, financial papers and concert programmes, Australia's choral collections hold a particularly rich variety of artefacts. These valuable objects include photographs, sound recordings, film and video, musical scores, items of clothing and commemorative mementos such as stickers, coffee mugs and bottled wine. With such diverse collections, organisations such as choirs are confronted with pressing issues of preservation and storage that few have the finance or knowledge to undertake.

Over the past ten years, while researching the history of choral music in Australia, I have been surprised to discover significant documentary sources in the manuscript collections of the National Library. Why was I surprised, when surely the National Library of Australia was *precisely* the place one *would* expect to find such documents? The enlightened collections policies of the National Library and of the various state libraries and archives cover not only the published works of acknowledged great, or prominent, or even promising Australians, but aim to build a collection that is truly representative of Australia, its people and the way they and their society functions. And it is only through examining that variety of endeavour—from fully professional, through semi-professional, pro-am, amateur and student-run, to the purely for fun—that a truer picture of our culture emerges. Yet it is precisely these 'ordinary' community-based activities whose archives are in the greatest danger of disappearing.

Let me turn to a more detailed look at several of the collections in order to illustrate this diversity, and highlight the need for a more structured approach to collecting in the arena of choral music.

The administrative, financial and artistic records of such organisations as the Canberra Musical Society, Canberra Choral Society (NLA MS 1519, MS 2040), Canberra Orchestral Society and Canberra Society of Singers (NLA MS 4881, MS 8197) are valuable additions to the manuscript collection of the National Library. They provide evidence of the substantial contribution that such organisations made to the development of social cohesiveness in the fledgling capital. The small population had to create its own sense of community, establishing a multitude of social clubs in art, sport,⁵ literature, amateur dramatics, and music.

The documents date mainly from the immediate post-war years of the late 'forties to the early 1960s when most of the societies were first established. The records are patchy, and far from complete, but Canberra's population was so small, and its leading lights so few, that a great deal of information can be gained by examining other collections in the Library that, on first glance, may not seem to offer much in the way of music-related information. Two examples will illustrate the point that it is never easy to predetermine whether or not one person's papers will be significant for another's research. Selection is, naturally, one of the librarian's greatest dilemmas.

The library holds the papers of C.S. Daley (NLA MS 1946), Secretary to the Federal Capital Commission, the body overseeing the establishment of the new city. Arriving in 1925, Daley soon found himself enmeshed in the embryonic musical scene. In 1928 (by which time the population of Canberra had reached 4,921), Daley was elected inaugural Vice-President of

the Canberra Musical Society. When, in July 1929, the Musical Society approached the Commission to apply for a subsidy for their activities, it was Daley himself who had to draft the response.

Daley continued to serve on many committees over his years in Canberra, and also appeared on the other side of the stage as a part-time music critic for the *Canberra Times* newspaper. His papers in the National Library concentrate largely on his official activities in the early administration of our capital, yet they contain large volumes of correspondence, minutes and ephemera relating to the orchestral and choral activities of its early inhabitants. Daley reviewed the first Canberra performance of Bach's *St Matthew Passion*, given by the Canberra Choral Society for Easter 1962, and the first public concert of the newly-established Australian National University (ANU) Choral Society in July 1963.

Founded in 1927 and being the only daily paper in the city, the *Canberra Times* is an important source of information. For much of its existence, the paper was owned and managed by Arthur Shakespeare and his family. What is again fascinating, is that the private papers of A.T. Shakespeare (NLA MS 5799) contain a great deal that is not directly involved with the *Canberra Times*, but which is revealing about the social and public duties undertaken by such a prominent businessman and local citizen.

Amongst the Shakespeare Papers at the National Library, I discovered a folder marked 'No.59, Canberra Choral Society'. Inside, dated 9 December 1955, was the Society's first application to the Committee for Cultural Development of the Australian Capital Territory for funding of its activities. Shakespeare was, at the time, a member of the grants committee. The application, no copy of which has survived in the papers of the Choral Society itself, noted that they had been in existence for three years with a continuous membership of about twenty-five.⁶

Casting around further, documents relating to other choirs began to appear, such as a letter dated 26 January 1964 from the Society of Singers to the Committee on Cultural Development, of which Shakespeare was now Chairman, stating that they were newly established and that their aim was to 'fill a gap they felt [existed] in Canberra Music—the performance of choral works of chamber music proportions'.

The records collected by the organisation itself are, therefore, clearly not the only source of information about that organisation (but they are the most prone to selectivity and editing, or the reverse problem for the archivist, the hoarding of endless paper). One should not forget that many organisations will, as they expand, formalise their activities by becoming incorporated associations. There will thus be records of their constitutions, committees and annual financial statements lodged with the appropriate state Registrar. Newspaper offices and the theatres in which the choirs performed are also good repositories of information. In the absence of other records, these may prove useful in defining the scale of the organisation's activities, but it is the libraries that will continue to hold most personal manuscript collections, and it is libraries that will be asked to deal with large collections containing musical scores.

Having been approached to write a fiftieth anniversary history of the Australian Intersociety Choral Festival movement, I agreed in the knowledge that their administrative body, the Australian Intersociety Choral Societies Association (AICSA) had had an official post of Archivist since its incorporation in 1974. I hoped (with an equal mix of an historian's naive

optimism, and an archivist's practiced pessimism) that the primary sources would, if not handed to me on a silver platter, at least be relatively accessible and well controlled.

The official AICSA archives, are, however, less than complete. As with many such organisations, the earliest years are lacking in records. Few participants in a one-off production, even one that requires significant planning, ever suspect that it will turn into an annual event, and certainly do not realise that, fifty years on, researchers will crave the smallest memento or crumpled slip of paper bearing the vaguest relationship to the event in question.

Some years, of course, have splendid records. The festivals held here in Perth in 1966 (when a young Christabel Chamerette, former Greens Party Senator, sang in the choir) and 1973 (when Geraldine Doogue, ABC journalist and broadcaster, was the billeting officer) were well documented. While enough of those records were preserved for me to draw the necessary data from them, some much more recent years were sadly lacking. And here is the rub. Amateur organisations, especially those without permanent administrations, cannot be expected to maintain suitable archival collections without some institutional support or at least guidance. Perhaps I envisage a heritage field officer who could visit organisations, assess records, establish good practices, and generally lift the profile of archives in the minds of part-time committees for whom preservation of a comprehensive and useable heritage record is generally last priority, if it is thought about at all.

For the first three years of Intersociety festivals, from 1950 to 1952, there were some mouldering, photocopied (sadly, not original) concert programmes that a previous archive officer had submitted to the National Library collection. For my history, it was thus necessary to track down—some fifty years later—actual participants in order to flesh out the meagre details that had survived on paper. As it turned out, this was a much easier task than I first imagined. I already knew that there were several ex-intersociety choristers in my local choir: there were at least three who had been in the ANU Choral Society in 1977 when Canberra hosted its second festival and the committee had to doorknock their neighbourhoods asking total strangers if they would like to billet a university student for a week. There were two who had been in the Queensland University Choral Society when the festival went to Brisbane in 1961. But to my surprise, there were two singers who had been at the first festival in Sydney in 1950. They, of course, led me directly to acquaintances who quickly filled in many gaps in the documentary record. Oral history sources and personal collections of ephemera became invaluable to me in completing the tapestry, only the outline of which had been provided by official sources. The value of locating and recording actual participants before it was too late was born out, but of course it was only after publishing the history that other significant people and collections emerged, and this is perhaps another avenue to ponder: if some of the information contained in existing collections can be published, this may well lead to further collections being uncovered as memories are reignited and recollection jogged by being reintroduced to forgotten events or material.

Apart from the official archives of the Intersociety Choral Association itself, there were, of course, the archives of the various member societies. The records of the ANU Choral Society were scanty, but the Sydney University Archives at the Fisher Library contained the collection of the Sydney University Musical Society (SUMS). Thus one archive provided data that was missing from another, or gave commentary upon official business. There was, too, additional information about the individual choir's activities, all of which greatly enlivened the bare narrative.

And what is the situation with older materials such as those relating to choirs from the nineteenth century? In Victoria, the (Royal) Melbourne Philharmonic Society was established in 1853 and still performs: it holds the record for the longest span of annual performances of Handel's *Messiah*, not having missed a year yet! Conducted by Sir Bernard Heinze for over twenty-five years from 1927, it was fortunate to have a diligent archivist who maintained an immaculate guard-book listing all its performances and all its committees and major decisions. A centenary history was written by W.A. Carne, and thus much of the information was preserved. The fate of the documents themselves, however, was less certain; some were deposited safely in the State Library of Victoria, while others had to be rescued from an old aircraft hanger and now reside at the Melba Conservatorium. The Royal Victorian Liedertafel, founded around 1870, amassed a vast library of scores which eventually landed in the Grainger Museum, but lack of space and attention means that they now live in the 1888 terrace-house belonging to the Centre for Studies in Australian Music at the University of Melbourne.

There is a need for libraries and archives to take a more active role in the preservation strategies of community organisations, through education, advice, assessment and storage, so as to limit the loss of valuable Australian archive materials, much of which is to be re-discovered in private hands. It is clear that the promotion of deposits to official archives is an essential role for all people working in cultural organisations, for without those deposits, the limited amount of material available to the researcher remains scattered and highly susceptible to loss or damage. It behoves us, especially in the electronic age when fewer and fewer paper records are created, to be mindful of the legacy we leave for future generations of researchers. As librarians, as managers of knowledge, we cannot just sit back and wait for collections to come to us: we cannot collect everything, so we must do what we can to ensure that enough is collected to enable a true picture of Australia to be derived from it. The nature of choral societies makes it likely that early records will be scattered among many individuals. Education and active searching may be required if libraries are to fulfil their potential for rescuing this history from oblivion.

Endnotes

1 Robert Dalley-Scarlett, 'Varsity Festival a "Lesson to Choirs",' [Brisbane] *Courier-Mail* (6 June 1958): 8.

2 John Horner, 'Choral Singing by Universities,' [Adelaide] *Advertiser* (30 May 1963): 9.

3 'Pleiades,' 'Hobart Choral Music had Merit,' [Hobart] *Mercury* (17 May 1976): 2.

4 Clive O'Connell, 'A Little Rushin' in the Russian,' [Melbourne] *Age* (5 February 1998): B5.

⁵ Especially tennis on the beautiful lawn courts at Old Parliament House, croquet at the club next to the Hotel Canberra (now the Hyatt Hotel), or at the Royal Canberra Golf Club whose original fairways now lie at the bottom of Lake Burley Griffin.

⁶ It had no financial members, levied no subscriptions and paid no honoraria; it had no liabilities, but had amassed assets of four pounds, four shillings and five pence.

PASIG, SIBMAS and AusStage: Explaining acronyms in the performing arts resources network

Richard Stone

This paper was presented at the IAML (Australia) Biennial Conference, Perth, September 2002.

The Perth conference of IAML offered an opportunity to introduce three groups in the performing arts field which relate to members of the music resources network in Australia.

PASIG

PASIG is the Performing Arts Special Interest Group in Museums Australia. The initiative to establish PASIG came ten years ago from the performing arts museums when the umbrella organization, Museums Australia was formed. PASIG is a small specialised group with a paid membership of around 25. There have been twelve PASIG meetings in the last ten years. Anyone interested in collecting and using Australia's performing arts heritage resources can attend and participate. There is a PASIG Web site that contains basic information including a mission statement and other details at <http://amol.org.au/pasig/>

One of the most important outcomes of PASIG's deliberations over the years, has been the realisation on the part of members of the national context of collecting - of where each collection fits within the national mosaic. Members of PASIG recognise and acknowledge the fact that no one Australian institution can collect comprehensively in the performing arts for the country. The ephemeral and vulnerable nature of much performing arts heritage material makes this an inevitable fact of collecting life. There is an agreed recognition that an existing number of collections constitute the broader national collection and no institution is operating in a vacuum. The mosaic of national collecting in the performing arts in Australia includes institutions and collections which are large and small, specialist and general.

The specialist institutions include four performing arts museums :-

- Melbourne - the Performing Arts Museum in the Victorian Arts Centre
- Brisbane - the Queensland Performing Arts Museum at the Queensland Performing Arts Centre. QPAC also has a separate Performing Arts Library
- Adelaide - the Performing Arts Collection of South Australia in the Adelaide Festival Centre
- Perth - in His Majesty's Theatre

All of these museums are located in performance venues, which are businesses focussed on operating as commercial enterprises, not necessarily as hosts of heritage collections. This is a governance situation for the museums which can be fraught and volatile. The Performing

Arts Museum in Melbourne, was recently accorded the status of being designated a 'state collection' in legislation. This is a major heritage success story not yet replicated with the other museums. Each of the performing arts museums has exhibition spaces. Indeed the last twelve months has seen the opening of no less than two new major exhibition spaces - in Brisbane at the QPAC, and at His Majesty's in Perth. The Performing Arts Collection of South Australia has also gained more exhibition space in the Adelaide Festival Centre.

The one major absence from the list is Sydney and the Sydney Opera House. The Dennis Wolanski Library established in 1973 in the Sydney Opera House grew to be a major performing arts collection. However it became victim to political and management change and was closed in 1997. The collection was dispersed with personal manuscripts and company archives deposited in the Mitchell Library, artefacts and three dimensional objects to the Powerhouse Museum in Sydney and the Performing Arts Museum in Melbourne. The large program and newspaper clipping collection went to the University of NSW Library. Problems of access to this collection are now being addressed with help from PASIG members and the influence of AusStage.

The other major national specialist collecting institution in the performing arts is ScreenSound, in Canberra. Screensound's prime collecting and expertise is in film and recorded sound, but it also includes a documentation collection of paper-based materials on individuals and the film and recording industries. ScreenSound also houses the recordings and documentation collected by the Australian Jazz Archive on behalf of the Australian jazz community.

There are many large, general institutions whose collections have performing arts materials components. They include:

- the National Gallery of Australia (Collections include Ballets Russes costumes, artists' stage designs, posters and photographs);
- the Powerhouse Museum in Sydney (Collections include the Jandaschewsky circus collection, popular culture and music);
- the National Archives of Australia and the various State archive offices and Public Record Offices all house massive collections of government documents which include policy and funding documents on the arts. As well, the Australian Archives was a depository for playscripts in the early 20th century;
- the Australian War Memorial (Collections include materials on theatre in wartime including troop entertainments both imported and locally produced, prisoner of war activities, and theatre on the home front);
- the Butlin Archive of Business and Labour at the Australian National University houses the records of various unions relating to performing arts, notably Actor's Equity.

In the Australian library sector it is a similar pattern of many libraries having performing arts components of varying sizes in their collections

Amongst the university libraries for example, the Barr Smith Library in the University of Adelaide has the collection of Alan Wilkie, a renowned actor/director in Shakespeare and the classics in the first half of the twentieth century. The Campbell Howard collection of Australian plays, 1920-1955, is in the Dixson library at the University of New England in Armidale.

The state libraries in Australia all collect performing arts materials including programs, ephemera, pictorial works, music and manuscript collections. Several are improving access to theatre program collections through varying degrees of minimal level entries in their online catalogues.

The National Library of Australia is a major player in the performing arts field. As with the state libraries it collects performing arts in a range of materials including printed (books, serials, pamphlets, ephemera, programs, posters), pictorial (including photographs, portraits in whatever medium), personal manuscripts and theatre company records, oral history interviews, music (published and manuscript), and electronic formats. It hosts two of the major online developments in performing arts – Music Australia and Dancing Australia. As well, the Library's digitisation program for pictorial materials includes the McMurdo collection photographs of productions of opera, ballet, and spoken in the 1970s-90s period.

PASIG continues to act as vital forum for those interested in the collection and preservation of Australian performing arts heritage material.

The next PASIG conference is in Perth in May 2003 which will include a close look at the resources on the performing arts in W.A.

SIBMAS

SIBMAS is an acronym taken from the French name *Societe Internationale des Bibliotheques et des Musees des Arts du Spectacle*. In English this organization is known as the International Association of Libraries and Museums of the Performing Arts.

SIBMAS has a membership of about 270 drawn from a wide range of institutions in Europe, the UK, Australia, and to a limited extent the USA. It has been in existence for nearly 50 years. It meets every two years and there has been Australian attendance at several recent conferences, including Australian papers presented in Paris (2000) and Rome (2002). At the Rome conference there was rich diet of papers reporting major developments in Europe in digitisation, directories, interactive web sites etc. The proceedings will be published in due course. PASIG is officially affiliated with SIBMAS and there is Australian representation on the Executive. PASIG is a smaller, younger, nationally focussed version of SIBMAS. SIBMAS has a Web site at <http://www.theatrelibrary.org/sibmas/sibmas.html> and publishes an online directory of performing arts libraries and museums.

Richard Stone presented a paper at the SIBMAS Rome conference focussed on AusStage and indeed it is apparent that this online index to a nation's performing arts events is a world first.

AusStage

Australia has seen a rapidly increasing number of catalogues of collections, of finding aids and directories of collections being made available online. However, until now, there has been no comprehensive, national index to Australian performing arts events. The initiative for such an index did *not* come from the library or museum sector. Rather, the initiative came from the academic world, from university departments teaching drama and theatre studies.

The genesis of *AusStage* lies in a printed publication now ceased - *ANZTR : Australian and New Zealand Theatre Record* . This was published by the Australian Theatre Studies Centre at the University of New South Wales in Sydney between 1987 and 1996. *ANZTR* was basically a monthly compilation of reviews of performances in Australia and New Zealand. It was sourced from the major capital city daily newspapers, selected journals and periodicals and some regional newspapers. It was well indexed, including an annual cumulative index, and had a monthly theatre news digest, illustrations etc. It was a very useful publication not only for academic researchers and students, but also libraries and information centres.

The academics who had nurtured and used *ANZTR*, were determined to find a replacement, but one which would use online technology. They found a large part of the answer at the Adelaide Festival Centre which is a large performing arts complex comprising several venues. To keep track of what was appearing in each of the venues the Centre developed *TED - The Event Database*. This is essentially an internal management system. After its initial success, the coverage of the *TED* database had been extended beyond the confines of the Adelaide Festival Centre to include performing arts events elsewhere in the city of Adelaide and in the state of South Australia through indexing newspaper advertisements and reviews.

Joh Hartog, from the Drama Studies department at Flinders University in Adelaide, had worked on the development of *TED* and saw its potential for further development on a national basis. The challenge was to combine the type of information in *ANZTR*, with the underlying concept of events information from *TED*, in order to construct a database that would allow theatre data to be included in sociological, political and cultural research. Theatre data can be a barometer of society's concerns and how well it is functioning at any given time. At the moment this is something that is not part of the research paradigm.

A development project was established three years ago funded partially by a grant from the Australian Research Council (ARC) and by contributions from eight universities with departments of theatre and drama studies. This development of Phase One (the prototype) will be completed at the end of 2002. Further funding for two more years has been obtained from the Australia Research Council to advance the full application of the system in Phase Two.

The project is managed by a board representing the eight universities as well as representatives from the theatre industry, from the Australia Council (the major federal government arts agency), and the performing arts resources sector in the person of the Chairman of PASIG (Performing Arts Special Interest Group). The computer base of the project and the daily management is at Flinders University in Adelaide, South Australia.

There are two components to *AusStage* -

1. A Directory of performing arts resources.
2. The Index of performing arts events

The AusStage Directory

With priority given to the development of the *AusStage Index*, the *AusStage Directory* is still in the early stages of creation. It was decided at an early stage to establish realistic guidelines in the context of existing online directories and catalogues and to be careful in identifying the types of performing arts collections included in the Directory.

Three major categories of directory information are being targeted:

- information on the archives of performing arts companies which is an area that has been virtually ignored in other directories.
- performing arts resources in libraries, museums and archives which do *not* have an online presence
- providing *online links* to performing arts resources which already exist in online catalogues and collection descriptions.

It is hoped to have the prototype of the *AusStage Directory* available early in 2003.

The AusStage Index

The priority of the *AusStage* project has been in developing and refining the Index of performing arts events. The exercise has not been without its problems as might be expected with such a trailblazing effort to capture ephemeral information from a diverse range of sources. It should be remembered that it is *not* a bibliographic database although there are elements in it of library concepts of cataloguing.

What is the coverage of the *Index*? At the beginning all performing arts were included which was a very ambitious brief. It was soon decided to exclude music events such as recitals and concert, whether they be classical, jazz or rock. The sheer number of such events is overwhelming and introduces a major problem for indexers dealing with musical terminology outside their expertise. It was agreed therefore that only musical events with a dramatic component would be included - therefore, opera and musical theatre *are* included.

There are two input streams to the *AusStage Index* – current events (January 2001+), and retrospective events prior to January 2001.

The indexing of current events from January 2001 has been based primarily on newspaper advertisements, on reviews in newspapers and selected magazines, and finally on programs for performances and events.

Information about such events tends to pass quickly, especially for small-scale events whose publicity resources are limited. The *AusStage* current index aims to preserve a snapshot of society that would otherwise be lost forever. Thus, the basic requirement is for limited information, on as many events as possible, in a form which is easily gathered, stored and retrieved.

Six indexers are employed on current events.

Indexing of retrospective events prior to 2001 is based on the following sources:

- programs and printed ephemera.
- data from *ANZTR: the Australian and New Zealand theatre record*.

Three indexers are employed on retrospective events, one on the *ANZTR* data and two using programs in the rich collections of the National Library of Australia and the Dennis Wolanski collection in the University of New South Wales Library.

As at September 2002 there are over 11 000 records for performing arts events on the database. This covers current and retrospective events indexed since early 2001.

Given the diverse range of ephemeral sources, the amount and the reliability of information in the Index is variable. For example, the entries for retrospective events are naturally richer and more extensive because the sources are primarily programs. Most records for current events are of a minimal nature because they are based on the basic information from newspaper advertisements. However, these can be upgraded when more information is subsequently found in other sources, such as a program or a review.

Whatever the source, the basic aim of the *AusStage Index* remains - to record a performance event.

The key elements in an *AusStage* record are:

- Event name (usually title) ;
- Dates (including preview, opening, closing) ;
- Venue (includes name of town or city as well as venue).

Other fields to be completed depending on the information available include:

- Genres (primary and secondary);
- Whether the event is part of an umbrella event such as a festival;
- Is it a world premiere ?;
- Is it part of a tour ?;
- The status (eg. amateur, professional, student, cooperative, etc);
- A brief description (unique features, key descriptive phrases);
- Content indicator (eg. the sociological, political nature of work as described in publicity or review);
- Data source (advertisement, review, program, etc. The location of the data source in an institution such as a library is added for programs and printed ephemera);
- Further information (free text, anything else!)

Associated elements include:

- Organisations (companies, entrepreneurs, major funding sources);
- Contributors (creative personnel, performers, production personnel);
- Articles/reviews (from newspapers, magazines, etc.)

All the above fields are intended to be searchable, although as at September 2002 a few are not yet available.

Testing of the database in 2002 by academic users is taking place. Members of IAML and the public in general are invited to visit the Web site and trial it themselves -

www.AusStage.edu.au

It is of particular concern that colleagues in the performing arts resources sector (eg PASIG, IAML, SIBMAS) test the AusStage database.

With guaranteed funding for another two years, search mechanisms will be further refined and developed, the number of records in the Index will be expanded considerably, the breadth of data collected in each record will be greatly enriched and the Directory will be launched.

The curtain has risen on AusStage !

The composer, the academic, his librarian and her library! The development of composer archives at Monash University Library

Georgina Binns

This paper was presented at the IAML (Australia) Biennial Conference, Perth, September 2002.

The development of the composer archives at Monash University Library is a story of passion, commitment and communication, but fortunately not such a salacious story as that played out in Peter Greenaway's film, on which I have rather frivolously based the title of this paper. The title is intended more to depict the continuum that has assisted its ongoing success. The paper outlines this continuum, and also highlights the importance of the liaison role that librarians can develop to ensure that the private collections of our practicing musicians and composers are given a safe haven. This should ensure ready access to those who wish to study and research their works.

This paper outlines the development of Australian music studies at Monash University which led to the establishment of the composer archives, and the importance of communication and willingness of staff, both teaching, research and library staff to work with the composers towards a positive outcome for all. It highlights the importance of providing an outward sign of commitment, beyond the university walls into the community, through an annual series of seminars and concerts. It also addresses the practicalities in assessing, documenting and promoting the collections. I would hope that the Monash model can be used by others to ensure that our elderly music community is encouraged and assisted in ensuring that their life's work is placed in good hands.

The introduction of Australian music studies at Monash University began in the 1980s. Under the leadership of Professor Margaret Kartomi and Dr Thérèse Radic, in the then Department of Music, an Australian Research Council Grant was received to assist the development of a course in Australian music studies. Concurrently, the Music Librarian, Helen O'Donoghue, was involved in a number of projects to ensure that library resources were adequate to teach this course. Seeding funding was received to encourage the following:

- An Australian Sheet Music Archive of over 300 items was purchased. The majority of this collection was bought from the late Ken Snell, a music dealer with immense knowledge of the history of the Australian print music industry. Donations were and still are received into this collection.
- A collection of books and journals was purchased. New, second-hand and antiquarian items were added to the collection to ensure a broad coverage of Australian music studies. Subject areas purchased included composition, institutional histories, composer and musician biographies, general histories and regional histories.

- The microfilming of the *Australian Musical News*. This significant journal ran from 1911 to 1963, but no library in Australia holds a complete set. This project drew together a complete composite set to make a master microfilm. This was then made available for purchase in microfilm or microfiche, at a reasonable cost, to individuals and institutions. The accompanying index completed by Lena Marsi, complemented this project and has assisted in highlighting the many musicians and musical activities occurring in the halls and homes of musical Australia, enlightening many researchers in Australian music.

The first subject in Australian music studies was offered in 1989 and was offered as a course work subject during the following decade.

In 1993, the first in the series of Monash University Australian Composers Seminars was held. Initiated by a postgraduate student at the time, Pauline Petrus, the seminar was devoted to 'celebrating the achievement of our senior composers'. Esther Rofe was the inaugural honoured composer. The seminars also provided an opportunity for outreach by the Department of Music into the community. This is an important component of the Monash University ethos, encouraging students and staff to contribute to the communities surrounding Monash, within Melbourne and Victoria, nationally and internationally. A seminar has been held annually since then, following the format of a lecture recital. A short paper is presented by an academic staff member or postgraduate student, giving an overview of the composer's contribution. Students, staff and invited guests perform works by the composer. There is an opportunity provided for a formal response by the composer at the seminar, and later over informal discussions.

Composers honoured by the Monash University Australian Composer Series

1993 – Esther Rofe*

1994 – Linda Phillips*

1995 – John Tallis*

1996 – Helen Gifford

1997 – Robert Trumble*

1998 – Peter Tahourdin

1999 – Lawrence Whiffin

2000 – Graham Hair

2001 – Christopher Willcock

2002 – Felix Werder

* Collection received in the Monash University Library. Other collections that have been received through connections and liaison with these composers include the Phyllis Batchelor, Margaret Sutherland, and Mancell Kirby collections.

The continuation of this seminar series during the past decade is due to the dedicated work of Dr Joel Crotty, currently a lecturer in the School of Music, and during the 1990s a PhD candidate researching Australian choreographic music. Dr Crotty's research brought him into contact with a number of elderly composers, many of whom were still active, quietly working away with little recognition. He established strong relationships with them, encouraging their work and rediscovering the contribution these people have made to the cultural life of our country. Dr Crotty also had a strong link with the library through his research and interest in archival sources. (Incidentally, his first undergraduate degree qualified him as a librarian, so

he continued this strong interest during his post-graduate research.) Within my role as Subject Librarian to the School of Music, where I am continually in contact with staff regarding information literacy issues, resource selection, provision of ensemble music and reference support, it was inevitable that I was to become involved in the activities surrounding the Australian Composers Seminar. I have assisted in the provision of music for the performers, answered reference enquiries, and also fortunate to meet many of those honoured. These activities fell fully within the library's focus on building collections of Australian resources and provide an informed service to the students and staff of the School.

The connection between the composer, the School of Music and the library was well established by the day of the Seminar, and it was often on this day that the composers committed to entrust their archives to Monash University. Negotiations regarding the placing of collections in the library were positive at all times. Issues were discussed directly with the composer or (in a number of cases) continued with the executors of deceased estates in later years. Issues included conditions regarding access, and the funding required for processing, documenting and storage which was often generously provided by the composer or his or her estate. This funding has assisted in ensuring that the collections are not held up in backlogs waiting library funding, and are adequately housed and accessible.

Once agreements regarding the housing of the collection had been finalised, often after personal visits to the homes of the composers, the materials would be received into the library. These materials include music manuscripts, sketches, published works, recording, scrapbooks and cuttings, books, photographs and other ephemera. Research students and staff including Dr Crotty have worked on sorting materials, placing them in archive boxes and compiling finding aids relating to the collections. A collection-level catalogue entry is made by music cataloguing staff. This provides access through the library's online catalogue to a brief record (Figure One) which links to a more detailed record (Figure Two). The finding aid is scanned and electronically linked to the catalogue record. (Figure Three) This allows access to researchers enquiring from around Australia and internationally through the web-based catalogue. The collections have been used by a number of researchers in this way, helping to identify works and assisting in making decisions about their own research and travel activities. The collections are currently housed in the Rare Books Section of the Matheson Library, Clayton Campus, where users access the collections in a secure Reading Room with controlled access. Letters from the composers and (where relevant) executors allow researchers access to the materials and they are encouraged to perform the works and include them in research with due acknowledgement. Copying is also allowed, where materials are sufficiently robust.

The model for developing this archive is relatively simple. But there are a number of questions that have been considered in the development of these resources, and those may be useful to others considering establishing similar archives, accepting collections and working with members of our musical community. Why a university library collection? Why not a state or national library or a performing arts museum collection? The policy adopted at Monash University is one that reflects the strengths of the teaching and research occurring in the School of Music. The strong community connections have drawn the composers to this university and not another. They have been grateful and willing. Previous experiences with other institutions had often left them feeling ill at ease about depositing their materials. At

Monash, they knew that their works would be accessible. Many of these composers were perhaps not in the 'top rank' of composers and so would often not be considered to be included in national or state institutions. It is also known that many composers are unknown or have been forgotten by staff at these institutions. The strength of local communities is more likely to recognize the contribution these people have made and ensure that their contribution to the cultural life of our country is acknowledged and supported. Who else will do it? The Monash University Library composer archives indicates the possibilities and opportunities for libraries and archives, to afford older composers recognition that is well deserved.

Notes

- Web access to Monash University Library catalogue - <http://library.monash.edu.au/>
- The author acknowledges the assistance of Dr Joel Crotty in research for this paper and the School of Music Australian Composers Series Archive of programs and photographs.

Author: Tallis, John, 1911-1996.
Title: [The *John Tallis* collection] [manuscript]
Publisher: [192-?]-1996.
Material type: [manuscript]
Description: 14 boxes.
Linked resources: Finding aid: Connect to the Music archive of John Morton Tallis

Location: Electronic Resources
Call Number: Internet
Number of Items:
Linked resources: Finding aid: Connect to the Music archive of John Morton Tallis

Location: Matheson Library Rare Books
Call Number: ef780 T148J
Number of Items: 1
Status: available

Figure One

Catalogue record (brief default screen) for the John Tallis Archive, Monash University Library

Title: [The *John Tallis* collection] [manuscript]
Publisher: [192-?]-1996.
Material type: [manuscript]
Description: 14 boxes.
Linked resources: Finding aid: Connect to the Music archive of John Morton Tallis
Subject(s): Tallis, John, 1911-1996 --Archives.
Composers--Australia--Archives.
Music--Australia.
Other details: Contains manuscripts of the composer's own compositions (chiefly ballets, piano music, chamber music and songs), his arrangements of works by other composers, sound recordings of his works and performances, and miscellaneous material.
Includes some photocopies.
Additional documents relating to *Tallis*, his connection with Monash University and the donation of the collection, housed in box 1.
Born in 1911, *Tallis* studied in Melbourne, Paris and London, returning to Australia at the outset of World War II. In the 1940s and 50s he formed a piano duet with Dorian Le Gallienne, and wrote music for several ballet troupes in Melbourne. In 1995 he was the third Monash University Composer-of-honour.
Provenance: *John Tallis*.
Indexed in: Finding aid "Music *archive* of *John Morton Tallis* (1911-1996) : composer, pianist, poet and author"
/ [compiled by Joel Crotty] available; a copy is housed in box 1.

Figure Two

Catalogue record (Detailed screen) for the John Tallis Archive, Monash University Library

Music Archive of John Morton Tallis (1911-1996)

Composer, pianist, poet and author

Held in the Rare Book Section, Monash University Library
Call number: ef 780 T148J

1. Provenance: John Tallis
2. Collection : music scores in manuscript, reel-to-reel recordings, cassette recordings, long playing records [78rpm?] , newspaper clippings, concert and ballet programmes, correspondence
3. Date Range : 1920s to 1996
4. Quantity : 14 boxes
5. Arrangement : by work or genre
6. Notes : Most of the collection pertains to John Tallis's original music, recordings of his work and others performed ,on occasion, by him

Box 1:

The Three Lemons (ballet) (July 30, 1946, rev. October, 1946)

- Two-Piano score (negative print in brown paper wrapper)
- Two-Piano score (positive print in brown paper wrapper)
- Two-Piano score (positive print in brown paper wrapper)
- Two-Piano score (act 1) (positive print in brown folder)
- Two-Piano score (act 2) (positive print in brown folder)
- Two-Piano score (scene one [act one]) (autograph)
- Two-Piano score (scene two [act two]) (autograph)
- 'Pas de Deux' from finale of *The Three Lemons* (photocopy)

Figure Three

Finding Aid for JohnTallis Archive

Reviews – CDs and a Journal (special issue)

Edited by Helen O'Donoghue

Becky Llewellyn *Milerum's Basket*

Move MD 3261

Becky Llewellyn is a South Australian composer who thinks deeply about social and political issues. On her début CD, issues such as the environment, the lack of recognition female composers have received and Aboriginal culture and rights arise in the works recorded. The CD, compiled by Becky Llewellyn and Chris Casey of ABC Classic FM, is a retrospective of musical styles and languages Llewellyn utilised during the 1990s, following studies with Graeme Koehne.

This CD features work for a number of different instrumental and vocal groupings. For example, it begins with a lullaby called *Berceuse* for clarinet, violin, cello and piano, and ends with a lament called *Whales Weep Not* for chamber choir, crotales and marimba. Listening to this CD what strikes the listener is how varied and engaging Llewellyn's musical style is. Some may complain of the postmodernist moments where 'Goreckian' and 'Coplandesque' pastiche occurs. However, Llewellyn's imagination and creative flair counteracts it with her original musical thumbprints.

On this CD, recorded by ABC Classic FM, performances from some of South Australia's leading musicians, such as the Lights Ensemble, the Adelaide Chamber Singers, marimbist Ryszard Pusz and the Adelaide Chamber Orchestra are featured. Each work deserves praise for the high calibre of the music and the performances, making life hard for the critic. I shall therefore focus on only two of her works, *Milerum's Basket*, and *Song Web* from *Sticks and Stones*.

Milerum's Basket is a musically engaging work, as Llewellyn utilises a well-developed compositional and orchestral technique. In considering and contextualising the songs Milerum sings, she has inventively captured their drama and emotions. In doing that, she has created an imaginative concerto which shows off oboist Alison Stewart Klein's abilities as a soloist to play long complex passages with sublime meticulousness and beauty. Antony Walker's conducting of the Adelaide Chamber Orchestra, creates a warm and rhythmic string accompaniment with pinpoint precision.

Song Web, a work from a set of percussion pieces called *Sticks and Stones*, was inspired by British sculptor Andy Goldsworthy's works. *Song Web* is an aurally rewarding work to listen to, as it causes one to experience the music as a series of soundwaves. It is a challenging work, which Ryszard Pusz takes to with aplomb in the way he subtly controls the piece's gradually increasing vibrations and dynamics. By doing so, he creates the aura of beautiful mundane natural sound growth and decay that the composer wanted to portray.

Unfortunately, Becky Llewellyn is not a name that we immediately think of when naming Australian female composers. This is a shame, as her under representation means Australians are not hearing music from one of the nation's finest composers.

Christopher Wainwright

Ron Nagorcka/Robert Williams *Devils of the Night*

Move MD 3259, 2002

The title track of this intriguing and substantial (65 minutes) recording establishes Nagorcka and Williams' aural landscape from the outset. It is not a particularly comfortable place for much of the time, with deeply disturbing samples, such as that of an extremely annoyed male Tasmanian Devil, blending with the harmonically undermining effect of the use of just intonation in many of the tracks. Even when the sonic palette includes marvellous bird song from the Tasmanian forests, there is usually a sting in the tail, whether harmonically or texturally. The overall effect is to underscore the juxtaposition of beauty and danger that epitomised the European reaction to the Australian bush. Indeed, the CD could easily have taken its title from track eleven, *This Beauteous Wicked Place*.

Juxtaposition and contradiction re-occur as themes throughout the eighteen tracks of the CD. Nagorcka and Williams contrast harpsichord and pipe organ, reasonably ancient instruments in the history of western music, with one of the most ancient of all, the didjeridu, and the latest in musical technology, the sampler. The ancient harmonic system of just intonation, first described by Pythagoras, contrasts with the extended harmonic language of contemporary music. The fact that these and other juxtapositions form, for the most part a coherent artistic whole, is testament to the craft of the composers. A further perhaps more fanciful contrast for the listener, is the fact that while the music rests firmly in the landscape, seeming to come directly from between the trees of some heavily bird-populated forest, the production of this kind of music is almost entirely studio based, constructed in a nest of technology.

Highlights for me include the title track, the Crow Chorale (which is exactly as it sounds, a two part chorale formed on the microtonal songs of the forest raven), and *This Beauteous Wicked Place*, first commissioned for harpsichordist Elizabeth Anderson, who performs it here.

Helen Saunders

Ian Holtham *Giants in the Land*

Move MD 3239

Ian Holtham's latest solo CD contains offerings from a number of Australia's newer generation of composers, including Brenton Broadstock, Linda Kouvaras, and Christine McCombe. Holtham's playing is assured and controlled, adapting well to the varying requirements of each composer's work and eliciting an effective range of emotional colours from the material with which he is working. The standard of the works themselves is uniformly high, and eminently accessible without blandness.

In particular, Linda Kouvaras's *Secrets of the Amphitheatre*, the opening piece of her *Bundanon Suite*, impresses with its Debussy-like, yet not derivative, opening, which soon

gives way to an exciting rhythmic development I can only describe as Gallo-Celtic. Similarly, the rhythmic explorations of Stephen Ingham's *Long Flat Blues* engage the listener effectively, merging into a slightly off-kilter rag time feel that Holtham handles with swing and aplomb. There is a hint of Michael Nyman's *The Piano* score in passages of this track, if I can use the comparison in a positive way. A more surprising, and perhaps purely coincidental influence occurs in Stuart Greenbaum's *But I Want the Harmonica*, one of two pieces by this composer included on the CD. This hauntingly beautiful piece reminds me strongly of the piano part of Lyle Lovett's 1992 track *North Dakota* (I told you it was surprising), which no doubt just goes to show that there are a finite number of combinations of notes in the world!

Overall, I found this CD to be an engaging and valuable "snapshot" of contemporary Australian – particularly Melbourne based – composers' piano works. Ian Holtham is to be congratulated, both for his continuing engagement with new repertoire, and his impressive interpretation of it.

Helen Saunders

Music printing and publishing in Australia.

Papers from the History of the Book in Australia Seminar, Monash University, November 17, 2000.

Special Issue of *Bibliographical Society of Australia and New Zealand Bulletin*. Volume 25, Numbers 3 & 4, 2001.

This Special Issue of the Bulletin of the Bibliographical Society of Australia and New Zealand is another manifestation of the impressive work stimulated by the History of the Book in Australia project – HOBA as it is commonly known. The HOBA project is ten years old and involves academics, librarians, bibliographers, private researchers, and book trade practitioners. It is one a number of national histories of the book being pursued in various countries. The project has staged a number of seminars and conferences which have generated a plethora of papers and presentations on a multitude of aspects of Australia's print culture. Most of the conferences have taken a chronological approach and focused on the publication of books and serials and the exploration of reading habits. In addition, two 'special' conferences have been held, on newspapers and on music publishing.

With all this research activity and conference going, the published evidence of HOBA varies in accessibility. In 2001 the first of three projected volumes bringing together many HOBA conference papers was published – *A history of the book in Australia 1891-1945* (University of Queensland Press.) The HOBA web site provides abstracts from two of the HOBA conferences. Further, nine papers from the third HOBA conference (1997) appeared in *Publishing studies* (RMIT), Number 6, Autumn 1998.

And now, from another entity, the Bibliographical Society of Australia and New Zealand, we have seven papers on music printing and publishing from the 'special' HOBA seminar held at Monash University in late 2001.

Typical of HOBA conferences, it presents a collection of seemingly disparate papers on a variety of subjects. The sole general paper in the collection is provided by Dianne Gome with a very useful overview of church music publishing in Australia. Three papers cover aspects of music in nineteenth century colonial Australasia. Keith Maslen provides a comprehensive examination of music selling in New Zealand. Two other papers by doyens in their own fields focus on important firms - the Walches in 1840s Tasmania receive the usual erudite treatment from Wallace Kirsop, and the Marsh brothers' compositional and publishing activities in mid nineteenth century Sydney are thoroughly examined by Prue Neidorf. In the twentieth century there are three more papers which present results of important recent research. Dom Stephen Moreno from the New Norcia Benedictine monastery in Western Australia is well known as a composer of liturgical music which was mostly published in Italy. However, his major secular work *Around the Boree log* was published at New Norcia and Ross Harvey provides a fascinating account of the printing and distribution processes involved with this unique Australian work. In another paper Bruce Steel expertly brings together all the pieces of the mosaic connected with Henry Handel Richardson's little known music compositions and the whereabouts of the manuscript sources. And finally the process of printing music published by Allans through an examination of the Kynoch Stock Book is detailed by Faye Patton. To give context to these diverse papers Georgina Binns provides a welcome overview essay on *Music publishing and selling in Australia*, along with a Catalogue of the exhibition mounted in conjunction with the seminar at Monash. All the papers are generously supplied with footnotes and references giving both the curious and the serious researcher the chance to follow further reading and study paths.

HOBA is to be complimented on including music in its purview of print culture in Australia with a dedicated conference. The resulting compilation of papers is welcome both for the excellence of the papers and the diversity of topics covered. It should be an essential acquisition for any music library professing an interest in Australia's musical culture.

Richard Stone

Editor's note:

Single issues available for purchase at a cost of \$A35.00

Send orders to: Ian Morrison
Editor, BSANZ Bulletin
Archives & Special Collections
Baillieu Library
University of Melbourne, Vic. 3010
AUSTRALIA

Notes on Contributors

Georgina Binns is currently Music and Multimedia Librarian at Monash University. She has a research Master of Music degree from Melbourne University and a Graduate Diploma in Information Services (1989). Georgina has published articles in journals, conference proceedings and books reflecting her research interests in Australian music and new technology applications in academic libraries. She is currently President of IAML (Australia). She has been editor of *Continuo: Journal of IAML (Australia)* for the past nine years, and is currently on the board of *Fontes Artis Musicae: Journal of IAML (International)*

Peter Campbell has completed degrees in musicology at the Australian National University and his research PhD thesis investigating student-run choral societies in Australian universities is currently under examination. He completed a Graduate Diploma in Library and Information Management at the University of Canberra (1998). He has written three books: *Larry Sitsky: a bio-bibliography* (with Robyn Holmes and Patricia Shaw), and two books on the choral movement in Australia, as well as compiling two editions of the Canberra Choral Society's Music Lending Scheme catalogue of choral music sets. Peter is also a choral singer and composer.

Lynne Carmichael has worked in ABC sound libraries in Adelaide and Melbourne since 1989. She has been the National Co-ordinator for sound libraries since 1997. She has worked across library sectors having worked at the Elizabeth Public Library, the Adelaide Brighton Cement Limited and the Australian Submarine Corporation. Lynne is a keen amateur musician and sings with a number of choirs in Melbourne.

Helen O'Donoghue graduated with a B.Mus. (Hons.) in Performance from Melbourne University, and later continued her studies in piano in Vienna. She is currently the Information Services Consultant (Arts) at Griffith University Library in Brisbane.

Helen Saunders is a freelance writer and occasional PhD student at the Canberra School of Music, where she finished her M.Mus in 2000. Her research interests cover 16th century church music, archival research, bibliography and music librarianship. Her undergraduate study was in contemporary popular music, and she has been known to compose on occasion.

Richard Stone is a retired librarian. He is Chairman of PASIG, a member of the SIBMAS Executive and actively involved in AusStage as member of the Management Board and responsible for the AusStage Directory.

Emeritus Professor David Tunley retired from the Chair of Music at the University of Western Australia in 1994 and is now an Honorary Research Fellow there. His output of publications includes books on eighteenth century French cantata, François Couperin, nineteenth century French song, and books and articles on Australia music and music education. His recent research is focused on William G. James. He has been President of the Musicological Society of Australia, Chairperson of the Music Board of the Australia Council, and was made a Chevalier dans l'ordre des Palmes Académiques for services to French music and a Member of the Order of Australia for services to music.

Christopher Wainwright is a recipient of the inaugural 2002 Helpmann Academy & Arts SA Professional Partnerships Scheme, which provides him with an arts journalism mentorship with music writer, critic and musicologist Graham Strahle.

International Association of Music Libraries, Archives and Documentation Centres (Australian Branch)

Minutes - Biennial General Meeting

Friday 13 September 2002, 2.15pm

Held at the State Library of Western Australia

1. Present – Georgina Binns (Monash University), Peter Campbell (University of Melbourne), Lynne Carmichael (ABC), Julie Coyle (School of Instrumental Music, WA), Brian Dawson (State Library of WA), Laurel Dingle (State Library of Queensland), Judith Foster (Australian Music Centre), Allison Fyfe (State Library of WA), Janet Hocken (State Library of WA), Robyn Holmes (National Library of Australia), Gary Jones (University of Newcastle), Jane Jones (State Library of WA), Brennan Keats (Publications by Wirripang), Pauline McNee (Central Queensland University), John Meyer (University of WA), Marianna Pikler (National Institute of the Arts), Robin Robinson (State Library of WA), Kylie Smith (State Library of WA), Richard Stone (Performing Arts Special Interest Group), Jenny Wildy (University of WA) (13 personal members, 6 institutional members and one non-member).

2. Apologies were received from: Gordon Abbott (University of Adelaide), Barbara Busch (Alzheimer Association), Bligh Glass (Sydney Conservatorium), Diane Gome (Australian Catholic University), Kaye Hill (State Library of WA), Claire McCoy (Sydney Conservatorium), Joyce McGrath (Arts Librarian), Prue Neidorf (Music Consultant), Helen O'Donoghue (Queensland Conservatorium), Mary O'Mara (University of Queensland), Jacqui Pickard (University of Tasmania), Evelyn Portek (University of Melbourne), Caroline Symes (Sydney Conservatorium), Lena Vigilante (University of Melbourne), Christine Vincent (Victorian Music Library).

3. Minutes of the previous meeting 7 July 2000 (published in *Continuo* vol.. 29 2000) were accepted (moved – Allison Fyfe; seconded – Richard Stone)

4. Business arising:

It was agreed that IAML (Aust) archives should be lodged with the National Library of Australia and that this should occur hereafter on an ongoing basis (every 5 years). Georgina Binns indicated that there were comparatively little material from the 1970's and asked that previous committee members should check for any outstanding material. The previous committee members present were of the opinion that all extant materials are in the current archive. An Advisory Committee was established as a result of the previous Biennial General Meeting but had not been active in the last 12 months. It was the opinion of the members present that the function of the Advisory Committee might best be achieved by engaging in communication with the whole IAML (Aust) membership and creating short term working parties on particular issues. The motion to discontinue the current Advisory Committee system, to inform the entire membership on issues of importance and to form short term working groups of interested members to as needed was carried (moved – Robyn Holmes; seconded – Allison Fyfe).

4. President's Report – the report was accepted (moved – Lynne Carmichael, seconded – Gary Jones)

5. Treasurer's report – the report was accepted (moved – Georgina Binns, seconded – Judith Foster).

6. State reports – state reports submitted were accepted (moved – Georgina Binns; seconded – Laurel Dingle).

7. Election of office bearers – as only one nomination was received for each position was received the following officers were elected by acclamation.

President – Georgina Binns

Vice Presidents – Marianna Pikler/Gordon Abbott

Treasurer – Lena Vigilante

Secretary – Lynne Carmichael

State/Territory Representatives:

ACT – Marianna Pikler

NSW – Claire McCoy

Queensland – Helen O’Donohue

SA – Gordon Abbott

Tasmania – Jacqui Pickard

Victoria – Katrina Mitchell

WA – Allison Fyfe

8. Membership dues 2003 Membership dues for 2003 –

Motion:

It is proposed that Membership dues for 2003 be set at the following rates:

Institutional - \$120

Individual - \$60

Student/Concession - \$30

The increase is due to the increase in rates required by the international body.

(moved – Lynne Carmichael; seconded – Janet Hocken; carried)

It was proposed that the National Executive should investigate mechanisms for affiliated memberships with related organisations (eg MSA, PASIG et al). (moved – Robyn Holmes; seconded – Marianna Pikler; carried)

9. Changes to IAML (Australian Branch) Constitution

Proposed changes to the IAML (Australian Branch) Constitution

1. Article 1

Current: Its headquarters shall be established at the place of residence of the General Secretary.

Proposed: Its headquarters shall be established at the place of residence or office of the General Secretary.

2. Article II Point 6

Current: To support the protection and preservation of musical documents of the past and the present.

Proposed: To support the protection and preservation of musical materials of the past and the present.

3. Article III Point 4

Current: The following may be student members: all students involved in full time study.

Proposed: The following may be student/concession members: all persons holding a concession card or full time student card. Concession members are considered national members only. They are eligible to vote at the IAML (Australian Branch) General Meeting and receive the national newsletter and journal.

4. Article V

4.1 *Current:* The General Meeting shall be the directive body of the Branch. It shall be open all the members. It shall meet at least once every three years. The General Membership shall make all the basic decisions for the work of the Branch. When voting on the General Meeting each individual, honorary and student member shall have one vote; each institutional member shall have two votes.

Proposed: The General Meeting shall be the directive body of the Branch. It shall be open all the members. It shall meet once in every alternate calendar year, except under exceptional circumstances. The General Membership shall make all the basic decisions for the work of the Branch. When voting on the General Meeting each individual, honorary and student/concession member shall have one vote; each institutional member shall have two votes.

4.2 *Current:* Resolutions of the Committee shall be adopted by a simple majority of votes. When there is a tie the President or his deputy shall have the deciding vote.

Proposed: Resolutions of the Committee shall be adopted by a simple majority of votes. When there is a tie the President or his deputy shall have the deciding vote, in addition to their original vote.

4.3 *Current:* The President shall preside over the Branch and shall represent it in contacts with other organisations. In his absence he may authorise a Vice-President or General Secretary to represent him.

Proposed: The President shall preside over the Branch and shall represent it in contacts with other organisations. In the President's absence he/she may authorise a Vice-President or General Secretary to represent him/her.

4.5 *Current:* The President and Vice-Presidents shall be elected by the members at a meeting of the General Assembly. The term of office shall be three years.

Proposed: The President, Vice-Presidents, Secretary and Treasurer shall be elected by the members at the General Meeting. The term of office shall coincide with the holding of the General Meeting. The handover period from the old to the new office bearers shall be of a period not longer than eight weeks.

4.6 *Current:* If the President resigns or dies in office, the Committee shall appoint one of the Vice-Presidents Acting President for the remainder of the term. If a Vice-President resigns or dies in office, the committee shall appoint an Acting Vice-President from the members of the Branch for the remainder of the term.

Proposed: If the President resigns or is unable to fulfil the duties of office, the Committee shall appoint one of the Vice-Presidents Acting President for the remainder of the term. If a Vice-President resigns or dies in office, the committee shall appoint an Acting Vice-President from the members of the Branch for the remainder of the term.

4.7 *Current:* The Treasurer shall appointed by the Committee from the members of the Branch.

Proposed: Delete this sentence. The proposal to include the Treasurer amongst the elected office bearers is included in 4.5.

Article VI

Current: Any state may form a State Division of the Branch by uniting all its members.

The principal purpose of the State Divisions shall be to accomplish at the State level such tasks as the Branch undertakes nationally and to collaborate in all the activities that the Branch deems necessary, as well as to serve the State needs in areas that concern the Branch.

The State Divisions shall be required to submit an annual summary report of their activities to the delegate for the their state to the Committee.

The State Divisions shall be required to submit an annual summary report of their activities to the General Secretary.

Proposed: Any State or Territory may form a State or Territory Division of the Branch by uniting all its members.

The principal purpose of the State and Territory Divisions shall be to accomplish at the State or Territory level such tasks as the Branch undertakes nationally and to collaborate in all the activities that the Branch deems necessary, as well as to serve the State or Territory needs in areas that concern the Branch.

The State and Territory Divisions shall be required to submit an annual summary report of their activities to the delegate for their state to the Committee.

The State and Territory Divisions shall be required to submit an annual summary report of their activities to the General Secretary.

5. Article VIII

Current:

Article VIII Budget

The financial resources of the Branch shall consist of:

Dues

Grants

Gifts and legacies

Proposed:

Article VIII Finances

1. The financial resources of the Branch shall consist of:

1.1 Dues

1.2 Grants

1.3 Gifts and legacies

1.4 Income from publications

2. Subject to the requirements of the Constitution and decisions of General Meetings and the Executive Committee, the Treasurer shall manage the finances of the Branch and keep proper accounts .

3. An audited Statement of Accounts for the previous two financial years shall be submitted by the Treasurer to the General Meeting.

4. The Auditor shall be given access to all records of income and expenditure and related financial information, to minutes of the Branch and any other information which shall enable them to audit the Branch account.

6. Addition of Rule of Procedure

Proposal for the additional of a rule of procedure

Where ever possible the President, General Secretary and Treasurer should be located in the same State or Territory Division.

The proposed changes were accepted (the minor changes to the draft have been incorporated) (moved – Brian Dawson;seconded – Georgina Binns;carried)

10 Intermezzo Report

see item 16

11. Continuo report

see item 16

12. IAML (Australia) Webpage

Georgina Binns moved a vote of thanks to Barbara Busch for her continuing efforts on this project (carried by acclamation)

13. RILM report

see item 16

14. IAML 2007 Sydney Conference

See Presidents Report.

15. Music Council of Australia Report

see item 16

16. International Conference Report

Georgina Binns and Robyn Holmes noted that at the recent IAML conferences the level of Australian input was relatively high and highly regarded. The International conferences are a worthwhile experience and members are encouraged to attend if possible.

All reports were accepted (moved – Georgina Binns; seconded – Laurel Dingle; carried)

17. Outreach.

IAML (Aust) has been approached by Maseno University to assist in building up the music collections by sending materials culled from appropriate collections. IAML international executive will assist with funds for transport of material but someone is needed to collect materials and arrange for despatch – Janet Hocken volunteered to handle this role on behalf of IAML (Aust)

18. General Business

18.1 Performing Collections Access – updating of the relevant databases was discussed and Brian Dawson volunteered to take on the discs of the IAML Union Catalogue for Performing Sets (currently in Queensland) and to arrange for updating via the State Library of WA. The archive of worksheets will be discarded if appropriate when a database of this resource has been established. It was also agreed that the Victorian resource should migrate to the general union catalogue as it is updated (the discs for that resource are currently in Melbourne University). Robyn Holmes indicated that the development of the database should, as far as possible, be in liaison with National Library of Australia and MusicAustralia may eventually be able to provide an interface to the union catalogue.

18.2 Training and Development:

It was agreed that the current situation in relation to training and professional development in music librarianship is of limited resources and little coordination. Various models for training and development exist (workshops/distance education models/clearinghouse of training materials etc) and it was suggested that the organisers of the next conference might consider a training day as part of the conference structure. IAML (Aust) website might usefully form a clearinghouse/source of information about education/training opportunities in music librarianship at all levels (TAFE level training for library technicians as well as professional development level materials). Lynne Carmichael has volunteered to look at various options for disseminating information about what is available in this area and for investigating what else may be needed.

The meeting noted with regret the death of the husband of Mary O'Mara and a letter expressing our condolences will be sent.

19. Next IAML (Aust) conference and Biennial General Meeting:

The next IAML (Aust) conference will be in Canberra in 2004 and the date of the conference and BGM will be advised in due course. The meeting asked that the organisers of the next conference should investigate the possibility of a joint conference with New Zealand IAML and coordination of dates with other related organisations. It was felt that time saved by presenting reports in writing prior to the conference would allow for more time on strategic planning.

20. Votes of thanks.

Georgina Binns moved a vote of thanks to the Western Australian IAML members and their most successful and rewarding conference.

Brian Dawson moved a vote of thanks to Georgina Binns for her sterling efforts (on a number of fronts) on behalf of IAML (Aust).

Both motions were carried by acclamation.

21. Meeting closed 4:45pm.

President's Report

In July 2000 at the conference in Brisbane, the IAML executive was passed onto members in Victoria. With myself as President, Lynne Carmichael as Secretary and Lena Vigilante as Treasurer, the new executive took a number of months to feel comfortable with its new role and the expectations of running a national organization, within an international body. I would like to report on a number of initiatives that have taken place in the past two years.

2007 International conference bid. The highlight is perhaps the successful presentation of the bid by the Australian branch, at the Perigueux conference 2001, to host the 2007 International IAML conference in Sydney. This will be the first time the conference has been held in Australia and the international council was very supportive of the bid. It is anticipated that the conference will be held at the Sydney Conservatorium of Music, situated in the centre of Sydney near the Opera House and beautiful Botanic Gardens. An Australian conference has been under consideration by members for a number of years. The NSW branch indicated their support in hosting a conference. A working party was formed to work on the bid and for future planning – membership consisting of Caroline Symes, Claire McCoy, Bligh Glass and myself. The bid was developed with the assistance of the Sydney Convention Bureau and presented to the International Council by myself in France. International support has been positive and indications from both attendees at the France and the US conferences are encouraging. Planning will continue into the coming years. Members are encouraged to contribute ideas and time to this important project in the history of IAML (Australia).

The IAML Advisory Group was formed at the Queensland 2000 conference, where members expressed concern at the poor access to music and sound recordings in the national database, both in searching and content; a lack of appropriate funding; lack of support for smaller libraries; and an overall concern at collection development and management issues that we all face in our libraries. The Music Curator of the National Library of Australia, Robyn Holmes, took these issues to the Music Steering Committee of the National Library and some interaction developed. Some consultation with this group has taken place including the development of a guide to searching music on Kinetica, the Australian National Bibliographic Database, with the cooperation of the National Library of Australia. Due to a number of factors, including the disparate nature of the group around the country, with limited communication through email or post mail, there have been no further initiatives from this group. The success of such a group relies on the setting of clear goals and the corresponding activity of its members to achieve these. I believe the group's role requires reassessment in the light of low levels of commitment amongst members to put forward initiatives and to respond to requests for advice. Discussions taking place at the "Collaborative planning towards 2004" forum at this conference, will I hope prioritise and establish the issues which are important and require action. Members are encouraged to become involved in the initiatives that come from this forum.

Communication and Publications:

An online survey was undertaken amongst members. The survey was undertaken to ascertain the type of information that members would like on the IAML (Australia) web page, and preferred electronic communications. Only 19 members responded, but enough information was gathered to ascertain that members preferred paper format of the journal and newsletters, even if an online option was available. Respondents were not in favour of selling the membership list or having the individual membership list available on the webpage. It was decided that the latest issue of *Intermezzo* will now be available on the web (without images and the contact pages). Members both in Australia and the international community have met this initiative with a positive response.

The IAML (Australia) web page is regularly updated, thanks to webperson Barbara Busch. Recent additions include the latest issue of the newsletter, *Intermezzo*, a membership form, and regular updates regarding conferences and activities.

Journal and Newsletter. Paper copies of the newsletter *Intermezzo* have been published quarterly and Volumes 29 and 30 of the journal *Continuo* were published respectively in 2000 and 2001.

There is a continual search for copy by the editor for both *Intermezzo* and *Continuo*, and members are reminded to think of these important communication tools when writing reports on activities and achievements, undertaking new initiatives, purchasing interesting collections or new staff. State representatives must also take on a leadership role in collating and submitting state news. As you may be aware, I am currently undertaking the role of editor for both these publications, and intend to stand down as editor of *Continuo* after the next issue – after nine years of editorship. This is also in the interest of the organization as a whole, so that the executive does not dominate the activities of the organization and the workload is spread amongst members. The journal can be revitalized with a new editor – change can be positive. A call for a new editor has been made over the past year with little success. If a new editor is not forthcoming the future of *Continuo* is not looking positive.

Email lists. This is the most effective means of communication for our organisation and I encourage all members to join the music-libraries list, which is the active list for IAML (Aust) and NZ. I also ask all State representatives to actively send out information to the membership in their state – not just individual members, but all colleagues working in institutions which are members, and others who are interested in music librarianship. This is not an exclusive organisation and the more people who are aware of IAML the better.

Professional development: The Australian Library and Information Association Continuing Professional Development Scheme (CPD) has accepted appropriate IAML activities (such as meetings and conferences) as eligible to be claimed under the ALIA CPD scheme. Promotion of activities can be placed on the CPD e-list and MLSIG e-list. This is an important development for the recognition of IAML as a professional organisation within the library profession in Australia. I believe that this is an area that IAML can initiate professional activities for music librarians and others working in the music information industry. The IAML (UK) branch has tested this successfully with courses for “Music librarianship for the terrified”??? and ‘Advanced Reference Sources in Music’. I will be seeking members interested in taking on this challenge, and the UK Branch is willing to sharing their course frameworks, which can easily be adapted to Australian conditions. These types of courses can introduce and enhance the profile of IAML and music librarianship to the general information professions. They can also provide an important source for improving skills for those working in music libraries and those working in libraries where general music skills would enhance service. We have the skills, so let’s share them.

Visit by IAML Past-President: In September 2001, Pam Thompson, the Immediate Past President of the international body, visited Australia and generously gave of her leisure time to meet with IAML colleagues in Sydney and Melbourne. She imparted her experiences of working with IAML (UK) and the many national and collegial initiatives that are under development in the UK. Her paper was published so all members could access it, in *Continuo* 2001. The UK national branch is very active in national initiatives and it is interesting to consider this model in an Australian context. The issues of distance and the size, depth and access to collections are issues, which are very different between the UK and Australia, and should be considered carefully.

Membership: Current membership of the branch stands at 35 individual and 27 institutional members. This is around the same as 2000. We are aware that many of our colleagues who participate in IAML activities are not individual members, and I challenge the current members to encourage your colleagues to join. The membership fee is not high and the returns are extremely good value in terms of a newsletter, two journals, conferences, webpage and the networking opportunities offered through state, national and international forums. It is important with the forthcoming international meeting in 2007, that the membership grows and that the Australian music library community supports this venture.

Outreach: East Timorese composer (and former composer-in-residence at the Sydney Conservatorium) Simao Barreto has been working to set up music education facilities in the East Timor capital Dili. IAML (Australia) was pleased to assist him in sending a consignment of ten large boxes of books on music, scores and CDs in 2001. This project was co-ordinated by Caroline Symes. The Mary MacKillop Institute kindly funded transport costs.

IAML has been put in touch with Maseno University, Kenya, which is seeking donations for the music school. A request has been sent out to members on the email and it is hoped that members will consider this request when culling collections and donations in the coming year. Further information will be sent to members regarding requirements.

Constitution – The previous executive had indicated the need for a revision of the constitution. The current executive has done this and proposed changes are to be considered at this meeting. The changes reflect the organization as it has evolved in the past decades and we hope will take it into the future with a clear and unambiguous constitution.

Honour for founding member: Joyce McGrath, a founding member of IAML (Australia) received the honour of OAM: Order of Australia (Medal in the General Division) in the 2002 Australia Day Honours – ‘for service to the collection and preservation of historical documentation relating to art and music...’. Joyce’s contribution as one of the founding members of IAML (Australia Branch), the chairperson of the subcommittee of RidIM in Australia and her role in promoting the collection and preservation of music as Arts, Music and Performing Arts Librarian at the State Library of Victoria has been appropriately recognised by this worthy honour. IAML was pleased to be able to support Joyce’s nomination for this award.

On a personal note, I have been privileged to represent Australia at the past two international conferences, in France and America. In presenting reports at Council, planning and presenting the conference bid in 2001 and involvement in RILM and *Fontes* working groups, I have come to understand the importance of the role of this organization in my career as a music librarian. It is all too easy to be subsumed in the day-to-day routine, stresses and demands of our work. The knowledge and networks gained from talking and sharing experiences with colleagues in state,

national and international forums can open your minds to better ways of doing your work. This supportive network of incredibly talented people is always ready to assist and there is a satisfaction that you are contributing to a valued profession. Become involved in IAML – I cannot recommend it highly enough!

Georgina Binns, President, IAML (Australia)

Treasurer's Report

INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES, ARCHIVES AND DOCUMENTATION CENTRES (AUSTRALIA) STATEMENT OF RECEIPTS AND PAYMENTS FOR THE TWO YEAR PERIOD ENDED ON 30TH JUNE, 2002.

| RECEIPTS | Y/E 30.06.01 | Y/E 30.06.02 | TOTAL |
|--------------------------------|--------------------------|--------------------------|---------------------------|
| Membership | 4,525.00 | 4,390.00 | 8,915.00 |
| Sale Union Catalogue | 47.50 | 47.50 | 95.00 |
| Profit Qld Conference | 734.91 | | 734.91 |
| Interest | 111.56 | 10.61 | 122.17 |
| Advertising | 100.00 | 130.00 | 230.00 |
| | <u>\$5,518.97</u> | <u>\$4,578.11</u> | <u>\$10,097.08</u> |
| PAYMENTS | | | |
| Publication – Continuo | 644.17 | 445.00 | 1089.17 |
| Accounting | 160.00 | | 160.00 |
| Bank Fees | 34.85 | 60.09 | 94.94 |
| Conference Costs | | 113.64 | 113.64 |
| Freight | 156.40 | | 156.40 |
| Float – Biennial Conference WA | | 200.00 | 200.00 |
| Float – Sydney | 250.00 | | 250.00 |
| International Subs | 2813.94 | 2844.96 | 5658.90 |
| Internet Costs | | 984.00 | 984.00 |
| Postage & Stationery | 47.48 | 40.50 | 87.98 |
| Sundries | | 96.40 | 96.40 |
| | <u>\$4,106.84</u> | <u>\$4,784.59</u> | <u>\$8,891.43</u> |
| NET MOVEMENT | <u>\$1,412.13</u> | <u>-\$206.48</u> | <u>\$1,205.65</u> |

Highlights from 2000-2002

Income

The bulk of our income comes from the membership which remains steady at 62 subscriptions. In 2001 we had 38 individual members and 24 institutional members. For 2002 we have 35 individual members and 27 institutional members.

Our conferences continue to benefit our finances and a small contribution from advertising through our publications is a welcome addition.

Sales - Union Catalogues

Two copies were sold of the *Union catalogue of orchestral scores and performing parts in Australian music libraries and collections* / edited by Mary O'Mara (1998). This leaves 10 copies in stock.

The following earlier publications are currently out of date and out of print:

A Guide to Orchestral Material in Victoria / compiled and edited by Margaret Greene (1996).

Union Catalogue of Music Serials in Australian Libraries / edited by Mary O'Mara (1992).

Union catalogue of historical sets, collected editions and monuments of music in Australian libraries / compiled and edited by Gordon Abbott and Mary O'Mara (1983).

Expenditure

80% of subscription fees, set by the international body is sent to the IAML International Treasury. We have been advised that from 2003, institutional rates will be increased from EUR 45,50 to EUR 50 and individual rates from EUR 28,00 to EUR 30.00. To cover this increase the National Executive recommends that subscriptions be raised to A\$60 (individual) and A\$120 (institutional) from 2003. The Biennial General Meeting will be asked to ratify this increase.

Given our changing membership, there has been some discussion during the year about having more flexible categories of membership which would allow for retired and/or student members. As the international body receives a large portion of the subscription fees, it was hoped that there would be some international support. Their reply, from the minutes of the last board meeting - "In response to an inquiry about special membership dues for retired members, it was agreed that this was not possible. There had been considerable debate about this matter in Council some years ago, when it was soundly rejected". The Biennial General Meeting may wish to discuss this issue and see if there are any avenues for subsidising the real cost of membership for these categories.

Internet costs account for our next highest expense. This amount includes a monthly \$33 web hosting fee and the biennial domain name renewal and delegation fees of \$242.

The conference fee enabled us to have a IAML representative attend the 2001 Music Council of Australia Conference.

The lower costs of printing and postage of our national publications, *Continuo* and *Intermezzo* reflects the generous support of the University of Melbourne which provides postage for these publications as well as for the printing of *Intermezzo*. Additional postage for administration purposes is also supported.

The Melbourne accountant, Neil Wilson of Cronin and Wilson, has generously waived his fee for this latest biennial audit.

M.A. (Lena) Vigilante
31 August, 2002.

Continuo Report

Two volumes of *Continuo: Journal of IAML (Australia)* were published in 2000 and 2001. Volume 29 (2000) included the proceedings of the successful 2000 Brisbane conference and the minutes and reports of the Biennial General Meeting. This included summaries of the excellent forums focussing on publishers, suppliers and composers; two papers by founders of successful 'boutique' music publishers of Australian music – Geoffrey Allen of Keys Press and Brennan Keats of Publications by Wirripang; a paper by Brian Dawson on document delivery from a public music library perspective; and Lynne Carmicahel's paper on vinyl recording collections in ABC sound libraries.

Volume 30 (2001) included the paper presented by Royal College of Music Librarian, Pam Thompson, to Victorian and NSW members during the year. She generously allowed us to publish the paper and allowed all members to share in the inspiring work of the IAML (UK) branch. The focus of this issue was on public music libraries and members and colleagues from the State Libraries of Western Australian, Queensland, New South Wales and Victoria contributed their insights into recent collections and experiences in their libraries. A paper presented at the Perigueux 2001 conference by Philippe Marcerou on the development of the performing arts collection at the Mediatheque de Vaise in Lyon provided further international perspective.

Helen O'Donoghue, Griffith University has taken on the role of Reviews Editor. Volume 30 2001 had an excellent range of reviews of books, scores and sound recordings by a range of authors (including students and members) and carefully edited by Helen. This is an excellent addition to the journal and one in which I believe *Continuo* has an ongoing role in reviewing Australian published materials.

After the next issue – volume 31 (2002), I plan to step down after nine years as General Editor of *Continuo*. While President I feel it is not healthy to continue as editor of *Continuo*, and carry out all the other work that this position entails. A new editor will give new life and depth to our journal. I have sought a replacement for this rewarding position through email, pleas in *Intermezzo* and personal contact with members and others in the profession. At this stage it appears no-one is willing. I would appreciate if all members seriously considered this situation, or if you know of someone who would be right for the job – please let the executive know. It is not a large work load – one issue each year and the benefits of working and communicating with members and colleagues, has provided me with experiences and skills that I would not have without having committed myself to the unknown nine years ago. *Continuo* is considered in the international IAML world to be an active and lively journal. It is indexed in a number of indexing tools and I am sure has helped to influence our high numbers of institutional memberships. It would be disappointing to see this journal go into

recess, but unless a new Editor is found, then it seems, this is its destiny. Please consider *Continuo's* future seriously, before it disappears.

Georgina Binns, Editor, *Continuo*

Intermezzo Report

Intermezzo continues to be published quarterly. As you are aware, it was agreed after the online survey results that the latest issue of *Intermezzo* would be published on the web page (without graphics and the contact details). This has proved successful especially amongst the international members who have sent comments about its content and appreciate being told of the latest issue update. I think this is an important initiative and will assist in the "build up" to the 2007 conference. Thanks to Barbara Busch for her work in uploading this onto the web page regularly.

There is team effort behind ensuring the green newsletter arrives in you letter box. Thanks go to Barbara Busch and Evelyn Portek for their proofing work and to Lena Vigilante and the staff of the Music Library, University of Melbourne for their work in addressing and stuffing envelopes. A special thanks goes to the University of Melbourne Library for their support in printing and postage *Intermezzo*. This provides a large saving to the organization.

Georgina Binns

RILM - Australian Committee Report

Current Committee Membership

Australia: Elizabeth Kertesz, chair; Georgina Binns, Michael Christoforidis: Faculty of Music, University of Melbourne, Victoria 3010. Phone: 61 3 8344 6532. Fax: 61 3 8344 5346. E-mail: ekertesz@unimelb.edu.au

Number of records submitted between 1 July 2001 and 30 June 2002

We are unable to provide you with statistics of the records submitted. We have had several people entering material electronically for us. They did not always get the email confirmation messages, and it has been difficult to track. I sincerely hope the figure will not come up as zero, as it did last year! I can tell you that I entered details and abstracts for 8 PhD theses in July 2001, and one in May 2001, none of which appear when I search by author via Biblioline. I find this a little mysterious as I entered them through the online form, and have printouts from the process. I'm not sure when things get incorporated in the online databases... At least 27 items from *Perfect Beat* (1997–2000), and 40 articles from *Sounds Australian* (1987, 1993–97) have been entered by our volunteers.

I would be keen to see journals such as *Context*, *Perfect Beat* and *Sounds Australian* included in the current citation project, but remain uncertain about the precise definitions of the categories.

Update

I was made chair of the Australian Committee earlier this year, and will continue working to extend the reach of *RILM*. Our plans still include better coverage of books and dissertations, as well as working with the journals to expedite self-abstracting. I will discuss with Georgina Binns the possibility of IAML (Australian Branch), of which Georgina is President, taking on more responsibility for the process. We still hope to include the Australian education and music therapy journals in the citation project.

Changes in Coverage

A very interesting new development is that a number of Melbourne-based publications that are indexed by *RILM* have been included in a new agreement, and will be published online by RMIT Publishing, Informit Library. They include *Context*, *Australasian Music Research* and *Newsletter of the Centre for Studies in Australian Music*. This exciting initiative also includes full-text titles and will make Australian musicological writing more accessible world-wide.

Elizabeth Kertesz
July 2002

State Reports

New South Wales

Three meetings have been held: December 2000, May 2001 and September 2001.

The highlight of the meetings of 2001 was a presentation by Pam Thompson, Librarian, Royal College of Music, London. Pam reported on recent collaborative achievements in music libraries in the UK which have occurred as a result of government-funded projects made possible by the voluntary work of members of IAML UK.

Other topics discussed at the meetings were:

- The Role of Arts Special Interest Groups.
- Summary of developments in the application of metadata.
- Reports by Paul Bentley, Wolanski Foundation.
- IAML International Conference, Edinburgh, August 2000. Report by Caroline Symes, Sydney Conservatorium of Music Library.
- IAML (Australia) to host the 2007 IAML International Conference in Sydney. The members of the Organizing Committee are: Georgina Binns, Caroline Symes, Claire McCoy and Bligh Glass.
- The Sydney Conservatorium of Music Library move to the refurbished Greenway Building in July 2001.
- The Sydney Conservatorium of Music Library transfer to the University of Sydney Innopac system, planned for December 2001.

Claire McCoy

Queensland

The Queensland Branch, after the hectic activity of the previous two year period preparing for the 2000 Conference, has had a relatively quiet time during the past two years. However there have been three significant events which have affected each of the Brisbane music libraries.

University of Queensland

The Manager of the Architecture Music Library, Mary O'Mara, retired in July 2001, an event marked by an official farewell for Mary attended by academic staff, staff from the University of Queensland library and colleagues from other libraries. Mary's contribution to music librarianship, both in Queensland and more widely across Australia, was recorded in the most recent issue of *Continuo*.

State Library of Queensland

A new State Librarian, Lea Giles-Peters, was announced late in 2001. Lea worked most recently for the Northern Territory Library Service, where she was Chief Executive Officer.

Queensland Conservatorium

During 2001 a re-alignment of the Division of Information Services took place. As a result there is no longer a library manager at the Conservatorium. At the beginning of 2002, four Information Services Consultants were appointed. Helen O'Donoghue is now the Information Services Consultant, Arts/Education, and looks after all the services provided by Information Services (Library, IT & Flexible Learning) for this academic group.

Helen O'Donoghue

Tasmania

As far as I know, I am the only member of IAML in Tasmania, so there have been no meetings!

Music Developments in Tasmania

University of Tasmania

- The **Music Department at the Launceston Campus** of the University of Tasmania, having amalgamated with the Conservatorium (Hobart) in 2000, is now in the *School of Visual & Performing Arts* at the *Academy of the Arts*, Inveresk. The new building has been constructed from the old rail yards.

Students can study *Contemporary Music (Jazz or Rock)* as part of a *Bachelor of Contemporary Art*.

There is no library at Inveresk, students must travel to the Library in Launceston. There is on-line access to library resources at Inveresk.

- The **Conservatorium of Music (Hobart)** has introduced the teaching of *World Music & the History of Jazz* to the curriculum. Increased *Musicological* subjects are being introduced as well.

- The **Music Library** (situated at the Conservatorium) is developing resources to assist these new developments.

The Music Library is full to capacity, & pre-1980 serials, orchestral sets, band sets are in a storage area.

Music which belonged to the *Petra String Quartet* has been taken into the Music Library as an archive.

The Conservatorium Chorale became incorporated & disassociated itself with the Conservatorium during 2001. Much of the music was claimed by the Conservatorium, & was taken into the Music Library Collection. It is held in storage in the Art Library.

It was decided not to take the Education Department's music score collection into the Music Library collection. Instead, it has been donated to the new Reece High School, as the old school was burnt down.

The Library is undergoing yet another serials review. Music cancellations include the *R.E.D. catalogue*, & *Proceedings of the international computer music conference*.

- The **Conservatorium** is still wanting a new building, along with a new library. There are no positive developments to report as yet.
- As **National Vice President of IAML** for the past 2 years, it has been difficult to contribute from interstate. I have also had health problems for the past year, with 6 months leave of absence from the University. I therefore will not be standing for re-election to this position.

I would like to congratulate Georgina Binns for the wonderful job she has done as our National President.

Jacqueline Pickard, Art/Music Librarian, University of Tasmania

Victoria

IAML Victorian members have participated in a number of events over the past two years, including social outings and visiting other libraries. The following is a summary of Victorian updates and activities:

In November 2000, the **Victorian College of the Arts** reviewed architects' proposals for a library/cafeteria building extension. The expansion was limited by the shortage of space on campus but nevertheless offered the library the opportunity to both increase shelving capacity and to expand facilities for its users. The cataloguing of the extensive vinyl record collection donated to the library by singer Robert Gard at this stage was also completed. This collection of around 2000 recordings included the best recordings of all the major operas, as well as recordings of numerous obscure operas and operettas.

For further information see: <http://www.vca.unimelb.edu.au/library/index.html>

The **University of Melbourne Music Library** had treated access to collections as a priority for funding in 2000. Music Library collections which received funding for cataloguing were for manuscripts and sound recordings. The collection of unpublished music scores were catalogued by Richard Excell. Manuscripts included works by Margaret Sutherland, Dorian le Gallienne, Miriam Hyde, Richard Mills and William Lovelock. For those interested in viewing the holdings, a search on the catalogue <http://cat.lib.unimelb.edu.au/> using call number = ms as a search strategy, will reveal entries done so far. The sound recordings database at this time also went live on the web. Formerly only available via a printout, the database is now searchable by composer, performer, librettist, orchestra, language, format and other fields. Enhanced search features include the nationality and gender of composers, instrumentation and disc type.

For further information see: <http://www.lib.unimelb.edu.au/catalogues/catalogues.html>

Victorian colleagues took the opportunity to meet with **Robyn Holmes, Curator at the National Library of Australia in September 2001**. Robyn was in Melbourne for the Kinetica Users Group meeting where she fielded questions relating to music cataloguing and access, able to continue this theme with during her talk at Melbourne University. Robyn also took the opportunity to announce that the National Library of Australia is acting as the agent for the International Standard Music Number. It took on the role of promotion to music publishers and related industries to develop this important identification system in Australia.

See <http://www.nla.gov.au/ntwkpubs/gw/47/p17a01.html> for the announcement regarding the ISMN.

In early 2001, 78rpm recordings of the **ABC** in Melbourne moved to their new home at the **State Library of Victoria**. They represented an important part of the cultural heritage of Victorians (having been played on ABC stations until the format was superseded by vinyl in the 1950s). The loan dates appear on each disc - which makes the collection a research tool for anyone interested in radio broadcasting during the early era of sound recordings. We hope that one day they will be available to the general public as well as to ABC broadcasters. For further information contact Dermot McCaul, AMPA Librarian, State Library of Victoria.

For further information see Link: <http://www.slv.vic.gov.au/slv/artslib/>

In April 2001, the IAML Victorian members were invited to the **State Library of Victoria**, for a tour of the **Arts Library**. Hosted by Dermot McCaul, the Arts Librarian, we were shown around the entire Library, including the new Arts Library Reading Room. We were shown the architectural briefs for the new space, which now accommodates an open access collection, as opposed to the previous collection, which was mostly closed. This was a wonderful opportunity for many of us to visit the existing Arts Library and its collections within the State Library prior to all the significant changes that took place within the following twelve months.

The Victorian Music Library (VML) became settled in their new location on the top floor of a three story building in the grounds of Moreland City College. At least 1000 boxes of music plus all shelving was unpacked and re-assembled. The uncatalogued music was sorted into instrument type. The VML are fortunate at this new site to have available a rehearsal room with two pianos should any borrower wish to avail themselves of an opportunity to play. The rehearsal room is big enough for a large string orchestra. The six months project, with the extra staff, was completed in August 2001

In July 2001, the Melba Conservatorium launched its new Web Site. They were confronted with many obstacles such as firewalls, PCs crashing and images not uploading, but eventually the end result is a satisfactory site with as much information as possible. The new site has far more substance than the existing site that was linked to Victoria University, including fees and charges for courses, a comprehensive page of teaching staff biographies and most importantly, a Library page. The site was designed for three types of surfers - current students, potential students and members of the public. The Melba Conservatorium invites you to view its Web Site at: www.vicnet.net.au/~melba

In September 2001, twelve members and friends met at the **University of Melbourne** over a celebratory bottle of vin rouge from the special IAML 50th Birthday and heard **Pam Thompson, Chief Librarian from the Royal College of Music, London** talk on the national and collegial initiatives that have been developing in the UK. Her tips on lobbying and seeking funding were inspirational and all admired the tenacity and hard work that has gone into making this happen. For a further report on Pam's talk and visit to Sydney read Claire McCoy's report under the 'News from NSW'. IAML members in Australia should all take the opportunity to read Pam's paper which will be published in the forthcoming issue of *Continuo* which will be in your letter box by the end of the year.

In February 2002, **Monash University** appointed a new University Librarian after the retirement of Edward Lim in December 2001. Cathrine Harboe-Ree commenced in the position in early March. She previously worked as Director, Collections and Services, State Library of Victoria. In May 2002, an exhibition of *Aspects of Korean Music and Culture* was opened at the Matheson Library, Monash University, Clayton Campus. Curated by Annette Bowie, a PhD student in the School of Music-Conservatorium.. Materials from the Monash University Library collections including music scores – traditional classical, folk music and contemporary, sound recordings and books were on display. A number of performances enhanced the exhibition including performances of Kayagum sanjo (melodies from folk and shaman music) at the exhibition opening and a lunchtime concert of contemporary Korean music. An illustrated introduction to this exhibition is available online: <http://www.lib.monash.edu.au/exhibitions/Korean/Korean.html>

Comings and Goings...

- John Nieuwenhuizen was appointed as Librarian at the **Melba Conservatorium of Music**, Richmond, Victoria in January 2002. He replaced Barbara Busch who is now Librarian for the Alzheimer's Association Victoria.
- Sarah Charing (formerly from the State Library of Victoria) was appointed as Reference Librarian, **Victorian College of the Arts**. She replaced Anna Gifford who is now working as Senior Librarian at the Australian Council for Educational Research.

Barbara Busch

Western Australia

Activity at a branch level has been almost non-existent, with the four music libraries busying themselves with issues closer to home.

State Library of Western Australia

The Music and Performing Arts has been without a direct leader for nearly two years, when Team Leader Brian Dawson moved to set up a training unit within the State Library of Western Australia, and then spent 18 months as Acting Director of the State Reference Library. Brian has only recently returned to his position in the Music Library. During the last two years, the library's reading area and workroom were respectively re-carpeted and this involved an enormous team effort and months of planning. It was an ideal opportunity to re-think the layout of the library and rationalize premium shelving space. Several major changes were made that enabled the library to have a more open and airy atmosphere about it.

The library has always had a piano room, where clients could try out the music before taking it home. This year has seen the introduction of the Music Studio as a fee based service. Still in its infancy, it is appealing to members of the public who have no access to a piano and is slowly but steadily building up its own clientele.

The Music and Performing Arts Library is an exceptionally busy public library, with approximately 7000 members and lending over 35,000 scores, cassettes and play scripts per year.

Just recently a new development in online indexing was introduced. There over 100,000 song titles represented in the Music and Performing Arts Library's song collections, and because there are multiple copies of most songs, this amounts to over 300,000 copies of songs. Just about all of these have been meticulously indexed **by hand** over the 37 years since the Music library first began.

In the past few years, 16,000 entries have been indexed to the catalogue - but these were just of standalone, single pieces of sheet music. Entries have been upgrade from title only entries to entries with a **searchable note** included for **First line of the song, First line of the chorus, names of recording artists** where known, **key signature** of songs, what show or motion picture the song is from, language notes, and whether the song is an arrangement of a piece of classical music eg A whiter shade of pale. A project of indexing songs contained in anthologies has now begun, and entries, as far as possible are able to display the circulation status of the score with one click on the hyperlink.

This is where the breakthrough has occurred. Our goal has always been to have a **single entry for the song itself** including all the data about First Lines, etc (one-stop shopping for the client - as well as efficiencies by not having to repeat the input of data) which would show a client **all the locations of the copies** of that song *including circulation status such as Due 24 December*. Innopac's text based catalogue doesn't do it, and we have never found an Innovative library website that did it in the way we wanted to. But we have found a solution which, although admittedly not perfect, is such an advance on previous options that we have decided to proceed with this.

This is very innovative use of technology, and we are delighted to be able to enrich the content available to clients via the website by creating such an invaluable reference tool, as well as making searching for song books that much easier for clients and staff alike.

A small team of Jenny Wildy, Brian Dawson and myself have spent considerable time thinking about the conference and not quite so much time organizing and it's a pleasure to welcome our Eastern States guests here today.

Finally, we have been very fortunate to add 1 fulltime and 3 part-time members to our staff over the last couple of months. We have a new clerk, a library technician and two librarians, Kylie Smith and Mary-Anne Reid, both of whom have music degrees and are a welcome and valuable addition to our team

The WA Institute of Music agreement between Edith Cowan University and University of Western Australia was not renewed after an initial 3 year period. There is still some co-operation between the two institutions and the special arrangements between the libraries has remained in place. It demonstrated the transitory nature of such arrangements and the impact they could have on collection development issues. For example University of Western Australia was mindful that all opera, choral and vocal studies were to be based at Edith Cowan University.

UWA is now outsourcing a lot of music cataloguing for new titles and for retrospective work.

The online and print versions of the *New Grove Dictionary of Music and Musicians* have been well received by our clients

Western Australian Academy Of Performing Arts

Music collection developments

The situation with regard to binding of music has improved and continues to do so, as a consequence of general problems with binding applying to all collections being gradually improved. There is a need for renewal in some collection areas of music scores beyond normal replacement of missing items.

This year the priority been given to consolidating and extending the range of music available to students studying classical singing, given that these types of vocalists make up a major part of enrolments. The above acquisitions have involved newer and more accurate editions of standard repertoire already held, emphasis on catering for all voice types, as well as material completely new to the collection. Next year we hope do a similar exercise for instrumental music.

There is a similar need in the audio collections as above but format rather than repertoire problems are overriding. The main concern is cassettes. Over the past few years fewer students possess cassette players and are more likely to have CD players. Added to this, most of the cassettes in the collection were purchased in 1984 or earlier and have worn out. Therefore this year we have begun a program of replacing cassettes of standard classical repertoire with versions on CD and hope to continue this in future years with the aim of withdrawing all music on cassette except items which are irreplaceable or unique. This program will benefit not only music students but a range of others who need to access standard classical repertoire.

While few if any typical student and staff users now own or have access to LP players, LPs continue to make up a major portion of the collection, especially in jazz. Playback facilities

for LP have been renewed in the collection but there are not as many units available as previously. Spare parts for LP players are increasingly hard to source.

The LP collection is static and donations of LPs are generally politely refused due to the disproportionate cataloguing effort they involve and the fact that most classical repertoire is well represented on CD which is preferred by users.

Catalogues

Users are generally finding Innopac a more efficient music searching tool than was URICA. There are still, however, users who are far more comfortable with a traditional catalogue and a printout by main entry from Innopac is provided for them. Unfortunately this printout is becoming increasingly difficult to produce due to its size and complexity both as an electronic file and physically. It also dates rapidly and doesn't have the multiple access points which Innopac can provide if correctly used.

Databases

Most users appreciate the convenience of journal indexes and music dictionaries such as Grove being online, and where full text is available this saves time in searching out journal articles on the shelves of libraries. Whilst the reliability of IT has at times been very poor, it is slowly improving.

In user education there needs to be a continued emphasis on traditional methods of research: Many students, for instance, do not appreciate the value of following up the bibliographies of further reading provided at the end of major Grove articles and simply hope to find and absorb all information electronically. "Full text" is of course a promotional term and the music databases which use it in their titles only full-text a fraction of their total citations.

A further concern formed over the past two years is that one or two music databases are providing predominantly full text of CD reviews, whereas it would be academically sounder to devote effort to full-texting more articles from core music journals which are devoted to scholarship and/or performance practice. We hope to communicate this as feedback to vendors of these databases.

Allison Fyfe

Music Council of Australia REPORT OF THE EXECUTIVE DIRECTOR, 2001-2002

The past year has been successful to an unusual degree. Details of activities can be followed in the annotated Report on the Plan. Here, I summarise some key outcomes.

1. A review of the MCA was completed by the former Vice-Chancellor of Southern Cross University, Dr. Barry Conyngham. Implementation of some recommendations has been commenced. Among the results, a small conceptual reorganisation of the activities of the Council so that core activities can be seen to be concerned with the creation and distribution

of information, and advocacy. Others concerning prioritisation and distribution of information are underway.

2. Membership and subscription fees were increased by 100% and around 33% respectively, but subscription numbers did not fall.

3. The MCA received welcome funding support from the Music Board of the Australia Council to improve the email bulletin service and release the Executive Director to other activities, and also for research into trends in music education in schools. The latter was co-funded by the Australian Music Association and the Australian Arts Trust.

4. As a consequence, the email bulletin service was improved, with employment bulletins going out weekly, and an even richer array of other opportunities and news going out fortnightly.

5. Also as a consequence, MCA secured the services of Assoc Prof Robin Stevens as Principal Investigator in a project jointly mounted with the Australian Society for Music Education, to discover trends in the provision of music education in all school systems nationally. The first report from this project will be presented at the 2002 Annual Assembly.

6. Assoc Prof Michael Hannan completed research in the MCA project to publish a guide to careers in music. A contract has been signed with the UNSW Press to publish the book, *A Comprehensive Guide to Careers in Music*, in February 2003.

7. An old priority of the MCA, the organisation of a campaign for music participation, at last is set to be realised through a new alliance with the Australian Music Association and the Australian Society for Music Education. AMA has given the campaign legs with a proposed annual grant of around \$75,000. It is planned to seek funding from other sources and to begin a campaign, with the widest possible participation from the music sector, early in 2003.

8. Thanks to the work of Council member Graham Strahle, work is underway to establish a music and media circle, a national association under MCA of media commentators on music. Strahle's Music and Media Committee is also working to publish an internationally authored and distributed review of the state of music criticism.

9. The MCA / Freedman Foundation Fellowships completed their second round of awards. The standard of awardees has been extremely high. The publicity for the awards has benefited the winners, but also the profile of the MCA and the Freedman Foundation - one of the reasons for the MCA undertaking the management of the awards. They also have provided MCA with an expanded administration and budget, which will be of assistance when seeking funding for other projects.

10. MCA's international activity has remained strong, mainly through the involvement of the Executive Director. He is on the Steering Committee of the International Network for Cultural Diversity, and chairs an International Music Council committee on cultural diversity. On a somewhat different path, he also chaired a review of important aspects of the organisation of the International Society for Music Education.

11. The main reactive advocacy in the past year has been in the response to the Report on the Small to Medium Performing Arts. The Council's response was circulated widely by other arts organisations and attracted the interest of arts ministries.

12. Some progress was made in support of Performers' Copyright, with special involvement of Lindy Morrison.

13. Michael Hannan prepared a paper on the impact of digital technologies on music. This will provide a basis for discussion and possible action on some of the related issues.

14. The MCA has participated in meetings of a national arts advocacy coalition, ArtsPeak, and the Australia Council learning circle, Trading the Arts.

15. The MCA Executive Director has assisted various music organisations, including the Australian National Choral Association, The Orchestras of Australia Network and others.

16. The Executive Director has participated in important national and international conferences. He opened the conference in Sydney of the International Congress for Perception and Cognition in Music.

17. Six issues of Music Forum magazine were published on schedule. The magazine has maintained and expanded its reputation as a high quality and very interesting publication, but like many specialised periodicals, it still has a small readership.

18. Information is supplied on a daily basis in response to phone calls from the public.

19. The website, which reached usage of some half million hits a year, has been totally redesigned. Secure payments for MCA memberships, goods and services can be made online. The facility will exist to organise effective online discussion groups. The website is regularly used as a point of reference by industry and tertiary training courses.

20. An annual MCA address will be inaugurated this year in conjunction with the Assembly. A number of functions at the Annual Assembly will be jointly presented by MCA and the Australian Association for Research in Music Education.

21. Once again in 2002, MCA organises its own national conference – its ninth. This year there was an enormous contribution by the Adelaide members, Sylvan Elhay, Leonie Pech, Graham Strahle and Jula Szuster, for which I am more than grateful.

Much of what transpires through MCA is a consequence of the contribution of members and other interested persons, inevitably mainly on a volunteer basis. These include the many many people who contribute to Music Forum and the email bulletins. They should never be taken for granted. I express my appreciation to the Board members, to all other members who participated in the Council's endeavours, and to non-members who have added their efforts to help us achieve our objectives. I hope that you enjoy your association with the Council as much as do I. I look forward to working with you in the coming years when the campaign finally gets underway.

Dick Letts
Executive Director
September 26 2002

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