



Association internationale des bibliothèques, archives et centres de documentation musicaux (AIBM)

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

Internationale Vereinigung der Musikbibliotheken, Musikarchive und Musikdokumentationszentren (IVMB)

## **Working Group on Access to Performance Ephemera Meeting, 2003**

*Session 1: Wednesday 9 July, 9.15-10.45*

*Session 2: Friday 11 July, 11.15-12.45*

The Working Group held its first two formal sessions at the Tallinn conference.

The sessions were devoted to discussion of two complementary projects that each seek to realise the project's objectives, albeit in different ways. The first session was focussed on the Brigham Young University Performance Index Database, a project led by David Day. The session was divided into three parts. First, David Day gave a brief introduction to the project and a live demonstration of the database showing the file structure and search facilities. The database is available online and includes data for BYU performances and relating to special research projects, relating to collections held by the Harold B. Lee Music Library at BYU. He also introduced two new thesauri of genre and instrumentation terms, being compiled by John Spilker and Rebecca Arnott (Graduate students at BYU). These are intended to form a controlled vocabulary integrated into the IRMA and Performance Index databases (both databases sharing the same thesaurus file), and would be made available as an independent and freely accessible online thesaurus. Finally, two presentations outlined the research potential of performance ephemera material: Rebecca Arnott discussed the problems of interpretation inherent in using various types of material; and Debra Sowell introduced the related area of dance ephemera.

In the second session, there were two presentations concerned with documenting holdings of programme collections in various countries. In the first part of the session, Rebecca Arnott presented the preliminary results of a census of selected institutions in the US, Europe, and Australiasia. Fifty-five institutions responded to a questionnaire and the results have been posted on the BYU Music Library website (see links). The census demonstrate that concert ephemera collections are held by a wide range of different types of holding institution, but in most cases the material is catalogued at a relatively low level of detail. Several respondents commented on resourcing issues and problems raised by ephemera collections. Rupert Ridgewell then introduced the project being developed within the UK & Ireland Branch to create an online database of concert programme collections held by libraries, archives and museums in the British Isles. The project had been initiated with a scoping study funded by the Music Libraries Trust and published at the beginning of July 2003. The study offered the first overview of concert programme collections in the UK and Ireland. The author consulted widely in the scholarly, library, and performance communities to produce a preliminary list of ca. 800 collections in 150 institutions. The sheer number of individual programmes held by UK and Ireland institutions (certainly millions) means that creating a union catalogue at item level is not a viable option in the short or medium term. Instead, the report recommends creating an online database of concert programme holdings in the UK and Ireland at collection level to enable scholars to locate material relevant to their research and library professionals to identify priorities for collection development and preservation. The session concluded with questions and general discussion.