



*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, 2007**

*Tuesday 3 July, 14.00*

*Friday 6 July, 9.00*

The Working Group met twice during the course of the IAML conference in Sydney, Australia in July 2007. The first meeting featured a presentation by Jennifer Hill of the University of Melbourne on a project examining the formation of musical taste in 19th-Century Melbourne. Supported by a grant from the Australian Research Council, the project examines the concert programs of a number of nineteenth-century amateur music-making societies in Melbourne, including the Royal Metropolitan Liedertafel, the Melbourne Liedertafel and the Philharmonic Society. The presentation included a demonstration of the Liedertafel database, which collates concert data from each of these societies, thereby facilitating studies of repertoire and concert life.

Draft guidelines for describing collections of concert programmes had been circulated to members of the group in advance of the meeting, for comment and discussion. Jon Bagüés reported that he had translated the document into Spanish. Further work is now required to provide translations into other languages, notably French and German, to add further examples and to compile a bibliography. In the second meeting, Rupert Ridgewell gave an update on progress with Phase 1 of the AHRC Concert Programmes Project, including a demonstration of a test version of the database, which is populated with sample data. Researchers are being employed in locations around the UK and Ireland to catalogue and sort collections in major libraries, archives and museums, including the British Library, the national libraries of Scotland and Ireland, the Bodleian Library, the Royal College of Music, the Royal Academy of Music, and other repositories in London, Dublin, Oxford, Edinburgh, Leeds, Manchester, and Cardiff. The project is on course to deliver detailed descriptions of at least 4000 collections of concert programmes and related ephemera.