

# TRINITY LABAN CONSERVATOIRE OF MUSIC & DANCE

## Jerwood Library of the Performing Arts Collection Management Policy



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## 1 INTRODUCTION

- 1.1 The purpose of this policy is to establish guiding principles and priorities for planning the growth and maintenance of the Jerwood Library's collections in a strategic manner. It should facilitate the identification of strengths and weaknesses within the collection and provide a mechanism for planning budget allocations. It should serve as a tool in communicating both the current nature and scope of the library's holdings, and also its collecting intentions to staff and students within Trinity Laban, as well as to potential donors and other stakeholders. As a departmental tool it should assist those Librarians with responsibility for acquisitions with their decision making processes.
- 1.2 Responsibility for formulating the policy lies with the Head Librarian, with input invited from all Jerwood Library staff, the Head of Library & Archive, Laban, Heads of Department, members of the Music Academic department, members of the Performance department and the Student Union. It is formally ratified by the Trinity Laban Learning Resources Committee.
- 1.3 The Head Librarian has consulted with the Head of Library & Archive, Laban and Archivist in order to agree a broad structure which can be applied across this policy, the Laban Library Policy and Laban Archive Policy in order to aid ease of comparison.

## 2 RELATIONSHIP WITH PREVIOUS VERSION

The current document supersedes the Jerwood Library's Collection Development Policy dating from 2003. That incarnation had a narrower scope than the current version. Being a collection **development** policy it was largely concerned with procedures relating to growing a collection, rather than a more holistic view of resource management. Combined with this narrower scope, it was also written in more general terms and as such was found to be of limited use to library staff both in terms of decision making, and also with regards establishing parameters for stakeholders. These factors were primary drivers in the decision to revise the policy.

## 3 MISSION AND OBJECTIVES OF THE LIBRARY

- 3.1 The Jerwood Library of the Performing Arts is one of the foremost music collections in the UK.
- 3.2 The library supports Trinity Laban's mission statement of bringing together artists to train, perform, collaborate and research in an inspiring creative, intellectual and physical space, seeking out and embracing new means of artistic education and expression, supporting and developing talented and innovative performers and creators and enriching the cultural life of our local, national and international communities.
- 3.3 The library's mission is:
  - To provide high quality delivery in the provision of resources, staff, education and services in support of the institution's present and future learning, teaching and research needs.
- 3.4 We aim to deliver this mission through achieving the following objectives:

- Recruiting, developing and maintaining specialist staff with knowledge and skills at the cutting edge of the profession
- Managing and developing collections to enhance teaching, learning and research within the HEI
- Evaluating developments in library and information service delivery and adopting these to the benefit of the HEI
- Delivering materials expediently to our users and anticipating future demands
- Equipping users with the essential information skills to exploit a wide range of resources, enabling them to become independent learners
- Actively promoting library resources and services so as to maximise exploitation to the benefit of the HEI
- Liaising effectively with all areas of the HEI to ensure the library supports institutional plans and strategies
- Providing a physical environment suitable to a range of learning styles and requirements
- Actively monitoring service provision, seeking feedback and continually reviewing and developing our offer
- Participating in local, national and international schemes in order to meet the information needs of our own and the wider community

3.5 The primary users of the Jerwood Library are the staff and students of Trinity Laban's faculty of music. The institution offers the following programmes:

- BA (Hons) Musical Theatre Performance
- BMus (Hons) Performance/Composition/Jazz
- MMus Performance/Composition/Jazz/Creative Practice
- Postgraduate Diploma (Performance/Composition/Jazz)
- Postgraduate Artist Diploma (Performance/Composition/Jazz)
- Flexible Programmes of Study<sup>1</sup>

3.6 Within these programmes the library provides resources for the following areas of study:

- Professional Studies (incorporating performance/composition and engaging audiences)<sup>2</sup>
- Applied Musicianship (including aural and improvisation skills)
- Musical studies (including history and analysis)
- Technology for Learning
- Arranging (across jazz, classical commercial and popular genres)
- Conducting
- Digital musicianship
- Harmony & counterpoint
- Instrumental & vocal teaching
- Jazz improvisation
- Musical form & analysis
- Performing practice (over a range of periods/genres)
- Spontaneous musical studies (improvisational skills within a range of harmonic languages and styles)

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<sup>1</sup> Incorporating modules from the other programmes

<sup>2</sup> See appendix 1 for instruments taught and student numbers.

- The visiting artist (practical leadership)
- Cultural studies
- Opera studies
- Orchestration
- Research methods
- Applied psychology for performers
- Making art happen
- Personal project
- Professional portfolio
- Mentor scheme
- Musical theatre skills and techniques
- Writing musicals
- Devising musicals
- Collaboration lab

3.7 In terms of collection development, the principal objectives are, in order of priority:

- To make available material to support the curricular needs of Library users (including the professional development of staff in order that they are suitably equipped to deliver the curriculum), being sufficiently extensive to offer a good choice of material to the last student of a group to seek information on any curriculum-related project.
- To collect research material to support teaching and advanced study, both now and/or in the foreseeable future, building on the existing strengths of the library's special collections.
- To make available material which will stimulate the users' intellectual interests in music and the performing arts, which may not necessarily be directly related to the curriculum.

3.8 The library collects as comprehensively as possible within the parameters stated above, but should limited resources (be they financial, human or physical) preclude the acquisition of items falling within the scope of the policy, selection will be governed by the order of priority listed above.

3.9 Whilst the library will endeavour to acquire all material required to serve the HEI's core curricula, no library can satisfy every need of every user. The Jerwood Library will direct users to other libraries and resources as appropriate. All teaching staff and students within the faculty of music may use the provisions of the SCONUL Access scheme (allowing borrowing access to other libraries to staff and postgraduate students, and reference access to undergraduates), and are encouraged to take up membership of the Westminster, Barbican and British Libraries.

3.10 An integral part of the service is also to develop independent learners and researchers through training staff and students in the effective identification and retrieval of relevant resources and advising them in the legal use of said material.

## **4 EXECUTIVE SUMMARY OF PROVISION**

- 4.1 The main part of the Jerwood Library (the “core collection”) consists of the open access loan and reference collections of printed music, books, audiovisual materials, periodicals and electronic resources which support the core learning and teaching activities of the College. Items in the core collection exist in the following formats:
- Books
  - EBooks
  - Online and print reference material (including dictionaries, encyclopaedias, bibliographies and thematic catalogues etc.)
  - Journals
  - E-Journals
  - Electronic databases
  - Printed music (including scores and sets of up to 10 parts
  - LPs
  - CDs
  - Streamed audio services
  - Videos
  - DVDs
  - Streamed video services
- 4.2 This collection is used heavily by students and staff, and most of the Library’s purchase budget is spent on it. Whilst historically the collection has not been as comprehensive as others in the sector, increased investment in the last 15 years has enabled the core collection to be built up from a relatively low base in close consultation with teaching staff. As a result, it now meets most of the needs of the undergraduate and taught postgraduate programmes and has some depth for postgraduate-level research in selected areas.
- 4.3 A small initial selection of eBooks was purchased in March 2011 with a view to expanding this format across core reading for the new programmes commencing in September 2011.
- 4.4 The collection is particularly strong with respect to its range of online subscriptions, which compare favourably to other libraries in the conservatoire sector.
- 4.5 Historically, the audio collection has been small in terms of the size of the institution, though several significant donations in the last five years have helped to develop it, particularly in terms of jazz, opera and chamber music holdings. Subscriptions to a comprehensive range of streamed audio services have redressed this, resulting in online access to thousands of CDs-worth of streamed music.
- 4.6 It remains the case that printed music holdings are only half the size of those at our competitor institutions. This, combined with the fact that surveys invariably indicate that the range of printed music available comes in the top two most important aspects of the library service to students, means that funds are concentrated in this area. There is little evidence to suggest that packages of printed music will become available online to the same extent that audio-material has for the foreseeable future. A detailed audit of the printed music collection is underway, which seeks to benchmark the collection against comparable libraries and will form the basis of a 5 year strategic acquisition plan.
- 4.7 In addition to the core collection, the library holds a number of research and special collections, notable amongst which are the Sir Frederick Bridge Library of early printed music, The Antonio de Almeida Collection of orchestral scores and the Music

Preserved collection of historic live sound recordings. Unsurprisingly, there are a number of collections which relate to former teachers at Trinity College of Music, and there are also strong holdings in film scores. These collections are open to researchers at all levels, free of charge, by appointment.

## 5 EXISTING PROVISION BY RESOURCE TYPE

### 5.1

<b>STAFF WORKING FOR THE LIBRARY</b>	
<b>Intended purpose within available funds:</b>	
	<ul style="list-style-type: none"> <li>• Select, purchase, catalogue and process relevant resources to support the learning, teaching and research needs of Trinity Laban's music faculty.</li> <li>• Provide a lending service in order to maximise access to resources</li> <li>• Provide guidance and training in the effective and legal use of resources</li> <li>• Contribute to programme management</li> </ul>

### Size and scope

<b>Role:</b>	<b>Responsible for</b>	<b>FTE</b>
Head Librarian	<ul style="list-style-type: none"> <li>• Managing department:</li> <li>• Staff</li> <li>• Income and expenditure</li> <li>• Policies</li> <li>• Book acquisitions</li> <li>• Journal subscriptions</li> <li>• Copyright compliance</li> <li>• Representing the Library on faculty-based and institutional committees</li> </ul>	1
Librarian (Systems & User Education)	<ul style="list-style-type: none"> <li>• Development and maintenance of the library management system</li> <li>• Design and coordination of all user education activity, including staff development</li> <li>• Representing the library on Academic Department Committee</li> </ul>	1
Librarian (Cataloguing & AV acquisitions)	<ul style="list-style-type: none"> <li>• Cataloguing of library stock</li> <li>• Selection and acquisition of audio-visual material</li> </ul>	1
Librarian (Printed music acquisitions & Enquiries)	<ul style="list-style-type: none"> <li>• Selection and acquisition of printed music</li> <li>• Provision of an in-person enquiry service</li> </ul>	0.6
Librarian (Cataloguing & Enquiries)	<ul style="list-style-type: none"> <li>• Cataloguing of library stock</li> <li>• Provision of a remote enquiry service</li> </ul>	0.4
Senior Library Assistant	<ul style="list-style-type: none"> <li>• Operation of loans system</li> <li>• Interlibrary loans service</li> <li>• Binding programme</li> <li>• Cash handling</li> </ul>	0.69

	<ul style="list-style-type: none"> <li>Assisting library users</li> <li>Supporting Librarians</li> </ul>	
3 x Library Assistants	<ul style="list-style-type: none"> <li>Operation of loans system</li> <li>Processing of library stock</li> <li>Assisting library users</li> <li>Supporting Librarians</li> </ul>	1.9
<b>Total:</b>		<b>6.59</b>

<p><b>Strengths:</b></p> <ul style="list-style-type: none"> <li>High level of subject and professional knowledge across a wide range of areas</li> <li>Committed and enthusiastic team</li> </ul>	<p><b>Weaknesses:</b></p> <ul style="list-style-type: none"> <li>Small staff numbers mean there is not always the opportunity for strength in depth in certain areas e.g. current staffing only permits one member of staff with systems expertise. If that person is absent nobody else is available to provide support.</li> </ul>
<p><b>Opportunities:</b></p> <ul style="list-style-type: none"> <li>Professional development and training empowering staff to further develop the library service</li> </ul>	<p><b>Threats:</b></p> <ul style="list-style-type: none"> <li>Loss of personnel with unique skills which require significant time and expense to replace.</li> </ul>

5.2

<b>BOOKS AND EBOOKS</b>	
<b>Intended purpose within available funds to support:</b>	
	<ul style="list-style-type: none"> <li>Student learning identified by programme tutors and appearing on module reading lists</li> <li>Provision of material to assist teachers in delivering classes</li> <li>Potential and actual research topics of undergraduate and postgraduate taught-degree students, research degree students and faculty staff</li> <li>Student progression into employment – writing CVs, interview techniques etc.</li> <li>Staff participating in institutional staff development activities e.g. HEA accreditation</li> </ul>

<b>Format</b>	<b>Advantages</b>	<b>Disadvantages</b>	<b>Future plans</b>
<b>Paper-based books</b>	<ul style="list-style-type: none"> <li>Entire current stock in this format, which can be used in every environment except on-line.</li> <li>Easier to supply</li> <li>No licensing issues</li> </ul>	<ul style="list-style-type: none"> <li>Wear out, requiring replacement</li> <li>More labour required in terms of circulation, shelving and shelf-checking</li> <li>Require third party security tags, which come at a cost</li> <li>Take up space on shelves</li> </ul>	<ul style="list-style-type: none"> <li>Continue to provide circulating paper copies as primary format for next 3 years at least.</li> </ul>
<b>EBooks</b>	<ul style="list-style-type: none"> <li>Can be accessed anywhere with an</li> </ul>	<ul style="list-style-type: none"> <li>Staff time required for the</li> </ul>	<ul style="list-style-type: none"> <li>From 2011/12</li> </ul>



	internet connection, or downloaded onto portable devices <ul style="list-style-type: none"> <li>Do not require maintenance within department</li> <li>Available from current book supplier</li> <li>Less third party expense for security.</li> </ul>	comprehension of licences <ul style="list-style-type: none"> <li>Only a very small proportion of music-related books are currently available in this format</li> <li>Unsophisticated copyright restrictions</li> </ul>	replace reference copies of reading list texts with eBooks where available
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### Size and scope

Dewey Decimal Classification 10 main sections	DDC main section headings	Number of titles	Number of titles as percent age of whole stock	No of copies	Number of copies as percent age of whole stock
000 – 099	General Works	185	2.65%	265	2.69%
100 – 199	Philosophy & Psychology	55	0.79%	91	0.92%
200 – 299	Religion	7	0.1%	9	0.09%
300 – 399	Social Sciences	466	6.69%	813	8.26%
400 – 499	Language	63	0.9%	77	0.78%
500 – 599	Natural Sciences/Mathematics	1	0.01%	1	0.01%
600 – 699	Technology/Applied Sciences	226	3.25%	363	3.69%
700 – 779	Fine & Decorative Arts	64	0.92%	85	0.86%
790-799	Performing Arts	81	1.16%	135	1.37%
800 – 899	Literature	61	0.88%	63	0.64%
900 – 999	History	33	0.47%	40	0.41%
<b>General Books Total</b>		<b>1242</b>	<b>17.82%</b>	<b>1942</b>	<b>19.74%</b>
<b>Music Books</b>					
McColvin and Reeves Music Classification : 9 main sections	LDC main section headings	Number of titles	Number of titles as percent age of whole stock	No of copies	Number of copies as percent age of whole stock
783-783.09	Encyclopedias, dictionaries and general comprehensive works	163	2.34%	221	2.25%

783.1 – 783.99	Theory of music and general practice	546	7.84%	986	10.02%
784-784.99	Practice of music. General.	619	8.89%	809	8.22%
785-785.99	Instruments	658	9.45%	789	8.02%
786-786.99	Chamber/orchestral/ jazz	782	11.23%	1116	11.34%
787-787.99	Aesthetics/appreciation / study	330	4.74%	592	6.02%
788-788.99	History and criticism	735	10.56%	1074	10.92%
789-789.89	Biographies	1885	27.07%	2307	23.45%
789.9-789.99	Miscellaneous	3	0.04%	3	0.03%
<b>Music Books Total</b>		<b>5721</b>	<b>82.18%</b>	<b>7897</b>	<b>80.26%</b>
<b>Total books</b>		6963		9839	

<p><b>Strengths:</b></p> <ul style="list-style-type: none"> <li>• Injection of funds over the last 15 years has resulted in all books prescribed for programme support being held in stock</li> <li>• The use of alerting services has resulted in an increased current awareness of newly published material which ensures the stock reflects the most up-to-date research</li> </ul>	<p><b>Weaknesses:</b></p> <ul style="list-style-type: none"> <li>• Occasional temporary shortfalls in provision resulting from lack of notice provided by tutors</li> <li>• Some gaps in core reference material, much of which is no longer in print and can only be acquired opportunistically</li> </ul>
<p><b>Opportunities:</b></p> <ul style="list-style-type: none"> <li>• As more texts are produced in eBook format the need for purchasing multiple hard copies will be reduced</li> </ul>	<p><b>Threats:</b></p> <ul style="list-style-type: none"> <li>• Cuts in funding and rise of book prices will impact on the purchase of multiple copies and/or range of titles provided.</li> </ul>

5.3

<b>ONLINE REFERENCE WORKS</b>	
<b>Intended purpose within available funds to support:</b>	
	<ul style="list-style-type: none"> <li>• Study through efficient searching of music reference works</li> <li>• Provision of contextual material beyond the field of music</li> </ul>

### Size and scope

<b>Title</b>	<b>Coverage</b>
Oxford Music Online	Full text of <i>The New Grove Dictionary of Music and Musicians</i> (2 <sup>nd</sup> ed.), <i>The New Grove Dictionary of Opera</i> and <i>The New Grove Dictionary of Jazz</i> (2 <sup>nd</sup> ed.)
Oxford Reference Online	Full entries of over 200 reference books published by OUP. Subject areas include art, modern languages, history, religion, philosophy and literature.

IPA Source	International Phonetic Alphabet (IPA) transcriptions and literal translations of over 4600 opera arias and art song texts
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<p><b>Strengths:</b></p> <ul style="list-style-type: none"> <li>• Updated more frequently than print versions</li> <li>• Enable retrieval of full text articles from the desktop, expanding the Library's paper-based provision.</li> <li>• Single interface searches across a variety of sources</li> </ul>	<p><b>Weaknesses:</b></p> <ul style="list-style-type: none"> <li>• Packages (and costs) can expand to include titles which may not be of interest, but there is no option to opt out of the additional content</li> </ul>
<p><b>Opportunities:</b></p> <ul style="list-style-type: none"> <li>• The possibility of purchasing multi-disciplinary packages at a much cheaper rate than purchasing them separately</li> <li>• Potential for remote access to IPA Source via proxy server</li> </ul>	<p><b>Threats:</b></p> <ul style="list-style-type: none"> <li>• Subscription rates are generally externally negotiated on a three year model, and can be subject to significant increase at the end of each agreement.</li> </ul>

5.4

<b>JOURNALS AND EJOURNALS</b>	
<b>Intended purpose within available funds to support:</b>	
	<ul style="list-style-type: none"> <li>• Students and staff in keeping up-to-date with subject developments, using journals recommended by Programme Tutors</li> <li>• Student and staff research</li> <li>• Students and staff keeping up-to-date with developments in the profession</li> <li>• Student progression into employment</li> </ul>

<b>Format</b>	<b>Advantages</b>	<b>Disadvantages</b>	<b>Future plans</b>
<b>Paper-based journals</b>	<ul style="list-style-type: none"> <li>• Generally cheaper than eJournals, if purchased in isolation.</li> <li>• No licences to comprehend or negotiate</li> <li>• Easier to supply.</li> <li>• Provides rich resource in one place for Trinity Laban and external users.</li> <li>• If subscription is stopped, still have access to the years purchased.</li> </ul>	<ul style="list-style-type: none"> <li>• More labour required in terms of receipting, shelving, chasing unreceived issues etc.</li> <li>• Reference only nature means sought after issues can be subject to theft</li> <li>• Require third party security tags and maintenance contract to ensure</li> </ul>	<ul style="list-style-type: none"> <li>• Continue to subscribe only where e-versions are not available</li> </ul>

		<p>maximum security</p> <ul style="list-style-type: none"> <li>• Take up space on shelves</li> <li>• Many paper-based music journals, particularly at the more “popular” end are not indexed.</li> </ul>	
<b>EJournals</b>	<ul style="list-style-type: none"> <li>• Available globally, so don’t have to come to the library</li> <li>• Usage statistics can be gathered and used for future planning</li> <li>• Do not require receipting on the library system or physical processing</li> <li>• Subscriptions can be activated by our current subscription agents</li> <li>• No third party expense for security.</li> <li>• Increasingly available as part of full text bibliographic databases, e.g. International Bibliography of Theatre and Dance.</li> <li>• Easier subject searching than with paper-based journals, so more potential for back issues to be used, even if the journal is not indexed in external databases.</li> <li>• Can provide direct links from</li> </ul>	<ul style="list-style-type: none"> <li>• Human resource needed to comprehend licences</li> <li>• Copyright issues can vary between providers. Also, terms are still evolving and may change for the worse in the future</li> <li>• Issue of eJournal articles to students can result in an obligation for copyright notices and recording on Trinity Laban. Will certainly be the case if incorporated within a VLE.</li> <li>• Range of subscription conditions, so cancelling a subscription may result in total loss of journal access.</li> </ul>	<ul style="list-style-type: none"> <li>• Subscribe to eJournals wherever available in either internet only or print and internet packages depending on which incurs the least VAT</li> </ul>

	the library catalogue. <ul style="list-style-type: none"> <li>• Potential for integration into a virtual learning environment</li> </ul>		
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### Size and scope

Category	Print	Electronic	Total
Academic <sup>3</sup>	8	15	23
Library/archive/collections	5	0	5
Education	2	3	5
General current awareness	7	0	7
Performance focussed (strings)	4	0	4
Performance focussed (wbp)	8	0	8
Performance focussed (keyboard)	2	0	2
Performance focussed (vocal)	2	0	2
Performance focussed (jazz)	2	0	2
Performance focussed (early music)	5	0	5
<b>Total</b>	<b>45</b>	<b>18</b>	<b>63</b>

<b>Strengths:</b> <ul style="list-style-type: none"> <li>• In addition to the standard scholarly journals there is good coverage across instrument/department-specific publications</li> <li>• Number of eJournals compares favourably to competitors in the sector</li> </ul>	<b>Weaknesses:</b> <ul style="list-style-type: none"> <li>• Budgetary constraints preclude taking relevant or expensive journals in related non-music subject areas like physiology</li> <li>• Not all eJournals currently accessible remotely</li> </ul>
<b>Opportunities:</b> <ul style="list-style-type: none"> <li>• Potential for remote access to currently onsite eJournals via proxy server</li> </ul>	<b>Threats:</b> <ul style="list-style-type: none"> <li>• If TL gains taught degree awarding powers it will lose access to City University eJournals, which we may not be able to afford to subscribe to ourselves.</li> </ul>

### 5.5

ONLINE BIBLIOGRAPHIC DATABASES	
Intended purpose within available funds to support:	
	<ul style="list-style-type: none"> <li>• Retrieval of relevant literature (books, theses, journal articles, conference proceedings etc.) to support learning, teaching and research at Trinity Laban</li> <li>• Exploitation of the Jerwood library's holdings</li> </ul>

<sup>3</sup> Includes titles of particular relevance to the composition department e.g. Computer Music Journal, Perspectives of New Music, Twentieth century music etc.

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## Size and scope

### Trinity Laban subscriptions:

Title	Coverage
RILM	Provides over 500,000 references and abstracts for books, journals, articles, theses, conference proceedings, book chapters etc. in the field of music dating from 1967 to the present day.
RIPM	Provides over 450,000 annotated citations to articles from over sixty international nineteenth-century periodicals, as well as a number from the early twentieth century.
RISM	Provides bibliographic records for music manuscripts written after c1600, which also includes music incipits. Over 380,000 pieces by over 18,000 composers are represented, with manuscripts from 595 libraries in 31 countries documented.
International Index to Music Periodicals	Indexes over 350 international music journals, including ephemeral material such as record reviews. Abstracts are included with each reference. Particularly strong for musical theatre and jazz sources.
JSTOR Music Collection	Full text database of around 50 scholarly music journals. Not a database of current issues, and there is a time-lag of 1-5 years before articles become available.
International Bibliography of Theatre and Dance	Indexes 765 resources and references to over 60,000 articles, books etc. including books and full-text journals on opera and musical theatre.
19 <sup>th</sup> century British Library Newspapers	Full text searchable database containing 48 national and regional newspapers selected by the British Library to represent nineteenth century Britain. Today's major national newspapers (e.g. <i>The Times</i> , <i>The Guardian</i> ) are not available in this database as they have their own digital archives which may be accessible at the British Library, to members of many UK public libraries, or via Nexis (see below).

### Principal databases supporting music programmes accessible via City University:

Title	Coverage
Web of Knowledge	Fully indexes over 7m articles from 11,700 journals. Can search all databases at once: <i>Science Citation Index Expanded</i> from 1970, <i>Social Sciences Citation Index</i> from 1970, <i>Arts &amp; Humanities Citation Index</i> from 1975,

	<i>Conference Proceedings Citation Index: Science</i> from 1990 and <i>Conference Proceedings Citation Index: Social Science and Humanities</i> from 1990 and 14 external databases including access to some full text journals, to which City University subscribes.
Nexis	Full text coverage from more than 12,000 international news sources, including all major national and regional UK newspapers, in many cases stretching back over 20 years.
Index to Theses	Over 540,000 research degree theses from 1716 onwards. Abstracts for more than 300,000 theses from 1970 onwards.
Networked Digital Library of Theses and Dissertations	Contains more than one million records of electronic Masters and research degree theses and dissertations, with the full text of many available online.

<p><b>Strengths:</b></p> <ul style="list-style-type: none"> <li>• A wider range of online resources than most of our competitors.</li> <li>• Full text databases enable retrieval of full text articles from the desktop, expanding the Library's paper-based provision.</li> <li>• Direct links to full-text journals within these databases from the library catalogue</li> </ul>	<p><b>Weaknesses:</b></p> <ul style="list-style-type: none"> <li>• Current funds preclude access to the full-text versions of RIPM and IIMP, meaning that access to some material will require users to visit other libraries</li> </ul>
<p><b>Opportunities:</b></p> <ul style="list-style-type: none"> <li>• There is a trend toward an increasing number of bibliographic indexes becoming full-text. However, funds are needed in order to exploit this increased opportunity.</li> </ul>	<p><b>Threats:</b></p> <ul style="list-style-type: none"> <li>• Subscription rates are generally externally negotiated on a three year model, and can be subject to significant increase at the end of each agreement.</li> <li>• Reduction in funding makes these databases particularly vulnerable, with cancellation reducing library users ability to locate sources and undermining the usefulness of paper-based holdings indexed therein.</li> <li>• City University may review and change availability of its web-based resources for validated students.</li> <li>• Certainly, when Trinity Laban achieves taught-degree awarding powers, it will relinquish this access which could only be continued with a substantial increase in library funding.</li> </ul>

<b>PRINTED MUSIC</b>	
<b>Intended purpose within available funds to support:</b>	
	<ul style="list-style-type: none"> <li>• Staff and students in selecting repertoire</li> <li>• Solo and small ensemble rehearsal and performance</li> <li>• Set works within the curriculum</li> <li>• The study of scores for private research and in the classroom</li> <li>• Material to support students as teachers</li> </ul>

### Size and scope

<b>McColvin &amp; Reeves classification</b>	<b>Summary of holdings</b>	<b>Number of titles</b>	<b>Number of titles as percent age of whole stock</b>	<b>No of copies</b>	<b>Number of copies as percent age of whole stock</b>
780.1-780.28	Folk songs; music hall; spirituals; popular songs	222	<b>0.8%</b>	327	<b>0.53%</b>
780.3-780.309	Solo songs and collections	1875	<b>6.78%</b>	2963	<b>4.81%</b>
780.31-780.3162	Solo voice with instrumental ensemble	157	<b>0.57%</b>	181	<b>0.29%</b>
780.32-780.465	Vocal ensemble	545	<b>1.97%</b>	9186	<b>14.9%</b>
780.5-780.59	Sacred music (liturgical)	967	<b>3.5%</b>	13033	<b>21.15%</b>
780.6	Oratorios/cantatas	810	<b>2.93%</b>	4795	<b>7.78%</b>
780.7-780.79	Operas and choruses	636	<b>2.3%</b>	1639	<b>2.66%</b>
780.8; 780.289	Musicals and musical theatre anthologies	314	<b>1.14%</b>	438	<b>0.71%</b>
781.1-781.109	Flute	1143	<b>4.13%</b>	1347	<b>2.19%</b>
781.112-781.113	Recorder	256	<b>0.93%</b>	296	<b>0.48%</b>
781.12-781.125	Oboe and Cor Anglais	674	<b>2.44%</b>	819	<b>1.33%</b>
781.13-781.139	Clarinet and bass clarinet	795	<b>2.87%</b>	958	<b>1.55%</b>
781.14-781.149	Bassoon and contra-bassoon	376	<b>1.36%</b>	434	<b>0.7%</b>
781.15-781.159	Trumpet and cornet	337	<b>1.22%</b>	398	<b>0.65%</b>
781.16-781.169	Horn	363	<b>1.31%</b>	423	<b>0.69%</b>
781.17-781.179	Trombone	320	<b>1.16%</b>	359	<b>0.58%</b>
781.18-781.189	Saxophone	509	<b>1.84%</b>	608	<b>0.99%</b>
781.19-781.197	Tuba and euphonium	142	<b>0.51%</b>	179	<b>0.29%</b>
781.198	Harmonica	4	<b>0.01%</b>	5	<b>0.01%</b>
781.2-781.234	Harp	641	<b>2.32%</b>	791	<b>1.28%</b>
781.24-781.259	Plucked strings	912	<b>3.3%</b>	1038	<b>1.68%</b>



	(guitar, lute and mandolin)				
781.3-781.339	Violin	1595	<b>5.77%</b>	2001	<b>3.25%</b>
781.34-781.349	Viola	384	<b>1.39%</b>	440	<b>0.71%</b>
781.35-781.359	Cello	956	<b>3.46%</b>	1220	<b>1.98%</b>
781.37-781.379	Double bass	317	<b>1.15%</b>	406	<b>0.66%</b>
781.38-781.388	Viol	76	<b>0.27%</b>	78	<b>0.13%</b>
781.4-781.64	Piano	4336	<b>15.68%</b>	5836	<b>9.47%</b>
781.69-781.699	Harpsichord	218	<b>0.79%</b>	274	<b>0.44%</b>
781.7-781.8	Organ	885	<b>3.2%</b>	984	<b>1.6%</b>
781.9-781.99	Percussion	307	<b>1.11%</b>	364	<b>0.59%</b>
781.39; 782.02	Mixed duets	259	<b>0.94%</b>	286	<b>0.46%</b>
782.022-782.09	Music for groups of unspecified (including Renaissance) instruments	76	<b>0.27%</b>	90	<b>0.15%</b>
782.1-782.59	String/keyboard chamber music	784	<b>2.83%</b>	937	<b>1.52%</b>
782.608-782.666	Brass chamber music	256	<b>0.93%</b>	270	<b>0.44%</b>
782.701-782.772	Wind/mixed chamber music	856	<b>3.09%</b>	932	<b>1.51%</b>
782.99	Study scores	3799	<b>13.74%</b>	6479	<b>10.52%</b>
782.991; J782.81; J782.82; J780.28; J780.4; J781; J781.01; J781.02; J781.1; J781.13; J781.15; J781.17; J781.18; J781.25; J781.3; J781.37; J781.4; J781.9; J781.91; J781.914	Jazz solo instrumental, ensemble and scores	557	<b>2.01%</b>	800	<b>1.3%</b>
<b>Total</b>		<b>27659</b>		<b>61614</b>	

<p><b>Strengths:</b></p> <ul style="list-style-type: none"> <li>The collection's relative strengths are in piano, violin, flute, song and study scores</li> <li>The fact that we bind most music significantly increases its longevity, thereby meaning more funds can be concentrated on purchasing new repertoire rather than replacements</li> <li>Standing order with Barenreiter has resulted in a good collection of modern authoritative editions</li> </ul>	<p><b>Weaknesses:</b></p> <ul style="list-style-type: none"> <li>Occasional temporary shortfalls in provision resulting from lack of notice provided by tutors</li> <li>Overall size and range of stock is less comprehensive than at competitor libraries</li> <li>Range of collected editions is particularly small</li> </ul>
<p><b>Opportunities:</b></p> <ul style="list-style-type: none"> <li>Certain types of material being made available in alternative formats that will aid access (e.g. Orchestral Musicians' CD ROM library)</li> </ul>	<p><b>Threats:</b></p> <ul style="list-style-type: none"> <li>Space limitations are likely to preclude expansion within a period of 5 years.</li> </ul>

<ul style="list-style-type: none"> <li>Increasing amount of music being made freely available via the web (though not, as yet, in editions commensurate to conservatoire use)</li> </ul>	
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5.7

<b>LPs</b>	
<b>Intended purpose within available funds to support:</b>	
	<ul style="list-style-type: none"> <li>Staff and students in selecting repertoire</li> <li>The facilitation of performance comparison</li> <li>Complementation of the scores collection</li> </ul>

### Size and scope

Classification	Number of titles	Number of titles as percentage of whole stock	No of copies	Number of copies as percentage of whole stock
Classical	1900	63.5%	1900	63%
Jazz	1046	35%	1067	35.5%
Blues	95	1.5%	95	1.5%
<b>Total</b>	<b>2991</b>		<b>3012</b>	

<p><b>Strengths:</b></p> <ul style="list-style-type: none"> <li>Jazz holdings include many performances not subsequently made available in any other format</li> </ul>	<p><b>Weaknesses:</b></p> <ul style="list-style-type: none"> <li>Classical LPs are only handlisted and not available via the online catalogue</li> <li>Arrangement of classical LPs is by running number and there is no classification, making it impossible to browse by genre</li> <li>Overall size and range of stock is less comprehensive than at competitor libraries</li> </ul>
<p><b>Opportunities:</b></p> <ul style="list-style-type: none"> <li>Potential for digital transfer in the long-term (after expiration of 50 year copyright period) which could then be integrated into VLE</li> </ul>	<p><b>Threats:</b></p> <ul style="list-style-type: none"> <li>Space limitations may result in the collection being relegated and eventually disposed of</li> <li>Playback equipment becoming obsolete</li> </ul>

5.8

<b>CDs AND STREAMED AUDIO</b>	
<b>Intended purpose within available funds to support:</b>	
	<ul style="list-style-type: none"> <li>Staff and students in selecting repertoire</li> <li>Learning and teaching in the classroom</li> <li>The facilitation of performance comparison</li> <li>Complementation of the scores collection</li> </ul>

Format	Advantages	Disadvantages	Future plans
CDs	<ul style="list-style-type: none"> <li>No licensing</li> </ul>	<ul style="list-style-type: none"> <li>Wear out,</li> </ul>	<ul style="list-style-type: none"> <li>Continue as</li> </ul>

	<p>issues</p> <ul style="list-style-type: none"> <li>Owned by the library</li> <li>Equipment required to play CDs is available in the library as well as being owned by most students</li> <li>Vast range for librarians to select from</li> </ul>	<p>requiring replacement</p> <ul style="list-style-type: none"> <li>More labour required in terms of cataloguing, processing and circulation</li> <li>Require third party security tags, which come at a cost</li> <li>Take up space on shelves</li> </ul>	<p>main format for next 3 years at least.</p>
<b>Streamed audio services</b>	<ul style="list-style-type: none"> <li>Can be accessed anywhere with an internet connection</li> <li>More than one person can access the material at any one time</li> <li>Incorporate a very large number of tracks</li> <li>No third party expense for security</li> </ul>	<ul style="list-style-type: none"> <li>Staff time required for the comprehension of licenses</li> <li>Collections are pre-made, so there is no element of local selection of individual recordings</li> <li>Paying for access rather than ownership, so cancellation results in loss of access</li> </ul>	<ul style="list-style-type: none"> <li>Monitor usage and availability of new services.</li> </ul>

### Size and scope (CDs)

Classification	Number of titles	Number of titles as percentage of whole stock	No of copies	Number of copies as percentage of whole stock
Brass	109	1.25%	111	1.23%
Chamber	855	9.82%	878	9.72%
Choral	516	5.93%	531	5.88%
Early music	273	3.14%	278	3.08%
Electronic	127	1.46%	130	1.44%
Film	66	0.76%	68	0.75%
Guitar	99	1.14%	99	1.10%
Harp	13	0.15%	13	0.14%
Harpsichord	73	0.84%	74	0.82%
Lute	25	0.29%	25	0.28%
Musicals	268	3.08%	272	3.01%
Opera	631	7.25%	665	7.36%
Orchestral	1449	16.65%	1492	16.51%
Organ	176	2.02%	178	1.97%
Percussion	28	0.32%	31	0.34%
Piano	774	8.89%	811	8.97%
Pop	159	1.83%	160	1.77%

Songs	571	6.56%	580	6.42%
Strings	116	1.33%	119	1.32%
Woodwind	178	2.04%	183	2.03%
World	225	2.58%	225	2.49%
Blues	53	0.61%	53	0.59%
Jazz	1921	22.07%	2061	22.81%
<b>Total</b>	<b>8705</b>		<b>9037</b>	

### Size and scope (streamed)

Title	Coverage
Naxos Music Library	One of the most comprehensive collections of classical music available online – providing access to over 48,000 CDs with liner notes over the internet
Naxos Music Library Jazz	provides access to all the jazz recordings from the Naxos Jazz label plus over 20 other labels (more than 3000 CDs) over the internet.
Classical Music Library	Over 65,000 classical music tracks from 30 labels, with a broad range of recordings including some by internationally-renowned artists and recorded throughout the 20th and 21st centuries.
Jazz Music Library	Over 40,000 jazz tracks with liner notes to all the albums. The list of artists ranges from past greats to musicians performing and recording today.
American Song	An eclectic collection of over 60,000 music tracks from America's past and present. The range of genres includes country, folk, bluegrass, blues and gospel.
Contemporary World Music	Delivers the sounds of all regions from every continent. Contains over 50,000 tracks and includes genres such as reggae, world fusion, Balkanic jazz, Arab swing, fado, flamenco, klezmer and more.
Smithsonian Global Sound	Recordings of the world's musical and aural traditions. Includes over 40,000 tracks including those of the Smithsonian Folkways, Cook, Dyer-Bennet, Fast Folk, Monitor and Paredon labels.
British Library Archival Sound Recordings	Provides access to over 12,000 recordings online including a range of classical music by Brahms, Chopin, Bach, Mozart etc. (e.g. nearly 100 performances of Beethoven String Quartets); an oral history of jazz in Britain and a variety of world and traditional music. Most recordings are pre-1957.

<p><b>Strengths:</b></p> <ul style="list-style-type: none"> <li>• Comprehensive coverage across CD and streamed collections, in many cases providing access to a number of recordings of individual works</li> <li>• Wide range of jazz recordings</li> </ul>	<p><b>Weaknesses:</b></p> <ul style="list-style-type: none"> <li>• CDs become subject to damage by handling and need replacing</li> <li>• Percussion holdings relatively small</li> </ul>
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<p><b>Opportunities:</b></p> <ul style="list-style-type: none"> <li>• Likely increase in streamed (possibly extending to downloadable) collections in future years</li> <li>• To integrate access to streamed audio with learning via a VLE (within parameters of copyright)</li> </ul>	<p><b>Threats:</b></p> <ul style="list-style-type: none"> <li>• Space limitations may restrict expansion of CD holdings</li> <li>• CDs become obsolete, and not all holdings become available in alternative formats</li> </ul>
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5.9

<b>DVDs AND STREAMED VIDEO</b>	
<b>Intended purpose within available funds to support:</b>	
	<ul style="list-style-type: none"> <li>• Staff and students in selecting repertoire</li> <li>• Learning and teaching in the classroom</li> <li>• The facilitation of performance comparison</li> <li>• Complementation of the scores collection</li> </ul>

<b>Format</b>	<b>Advantages</b>	<b>Disadvantages</b>	<b>Future plans</b>
<b>DVDs</b>	<ul style="list-style-type: none"> <li>• No licensing issues</li> <li>• Owned by the library</li> <li>• Equipment required to play DVDs is available in the library as well as being owned by most students</li> </ul>	<ul style="list-style-type: none"> <li>• Wear out, requiring replacement</li> <li>• More labour required in terms of cataloguing, processing and circulation</li> <li>• Require third party security tags, which come at a cost</li> <li>• Take up space on shelves</li> </ul>	<ul style="list-style-type: none"> <li>• Continue as main format for next 3 years at least.</li> </ul>
<b>Streamed video services</b>	<ul style="list-style-type: none"> <li>• Can be accessed anywhere with an internet connection</li> <li>• More than one person can access the material at any one time</li> <li>• No third party expense for security</li> <li>• Additional facility for producing clips, turning subtitles on/off etc.</li> </ul>	<ul style="list-style-type: none"> <li>• Staff time required for the comprehension of licences</li> <li>• Collections are pre-made, so there is no element of selection of individual recordings</li> <li>• Paying for access rather than ownership, so cancellation results in no access.</li> </ul>	<ul style="list-style-type: none"> <li>• Monitor usage and availability of new services.</li> </ul>

## Size and scope (DVDs)

Classification	Number of titles	Number of titles as percentage of whole stock	No of copies	Number of copies as percentage of whole stock
Art	18	2.08%	18	2.01%
Chamber	21	2.42%	22	2.46%
Choral	14	1.62%	15	1.68%
Dance	34	3.93%	35	3.91%
Electronic/electro-acoustic	4	0.46%	4	0.45%
Film	84	9.70%	88	9.84%
Jazz	157	18.13%	158	17.67%
Keyboard	4	0.46%	4	0.45%
Masterclass	52	6.00%	52	5.82%
Musicals	105	12.12%	109	12.19%
Opera	248	28.64%	256	28.64%
Orchestral	28	3.23%	28	3.13%
Performance	89	10.28%	94	10.51%
Pop	3	0.35%	3	0.34%
World	3	0.35%	3	0.34%
Yoga	2	0.23%	5	0.56%
<b>Total</b>	<b>866</b>		<b>894</b>	

## Size and scope (streamed)

Title	Coverage
Opera in Video	Over 150 opera videos. Performances cover the full range of operatic composition, from the Baroque to the 20th century. Composers covered include Monteverdi, Purcell, Handel, Mozart, Verdi, Puccini, Britten and Philip Glass.

<p><b>Strengths:</b></p> <ul style="list-style-type: none"> <li>Particularly strong collection of masterclasses</li> <li>Combination of strong DVD holdings and a dedicated streamed service result in fairly comprehensive opera coverage</li> </ul>	<p><b>Weaknesses:</b></p> <ul style="list-style-type: none"> <li>Some areas of music e.g. early music (with the exception of opera) have relatively little produced on DVD</li> </ul>
<p><b>Opportunities:</b></p> <ul style="list-style-type: none"> <li>Some DVDs come with a licence to be streamed internally. This further increases the potential to integrate access with learning via a VLE</li> </ul>	<p><b>Threats:</b></p> <ul style="list-style-type: none"> <li>Space limitations may restrict expansion of DVD holdings</li> <li>DVDs become obsolete, and not all holdings become available in alternative formats</li> </ul>

5.10

SPECIAL COLLECTIONS	
<b>Intended purpose within available funds to support:</b>	
	<ul style="list-style-type: none"> <li>Potential and actual research topics of undergraduate, masters and research degree students and staff</li> </ul>

- Learning and teaching in the classroom

### Size and scope

Collection	Size	Contents
Music Preserved	c1500 recordings	Live recordings made <i>in situ</i> or taken off air, ranging from the 1930s to the present day
Antonia de Almeida	5456 volumes	The personal printed music library of the conductor Antonio de Almeida, incorporating some scores acquired by him from the collections of Charles Munch and Pierre Monteux.
Sir Frederick Bridge	1000+ volumes	The historical library of Trinity College of Music containing many important 18 <sup>th</sup> century editions, as well as the 19 <sup>th</sup> century library of Jullien's "Royal Conservatory of Music", publications of the Musical Antiquarian Society and the library of the National Federation of Musical Societies
Blackheath Halls Archive	8.7 metres	The historic archive of the Blackheath Halls. Covers material from 1894 to 2003, including minutes, financial records, licences, estate documents, plans, correspondence and events
Brian Ashby	0.42 metres	Holds the papers of Brian Ashby, including the manuscript preparations for his two-stave transcription of Bach's Chorale Preludes and correspondence from the Bach scholars Albert Schweitzer (1875-1965) and William Gillies Whittaker (1876-1944).
Sir John Barbirolli	182 scores	Bequeathed by Sir John Barbirolli (1899-1970), this collection consists mainly of conducting scores, some with his markings (including the score of Elgar's Symphony no.1)
Stanley Black	c120 scores	Autograph scores of Stanley Black's (1913-2003) arrangements of film music. Includes cue sheets?
Carey Blyton	75 scores	Autograph scores of Carey Blyton's (1932-2002) compositions, the majority unpublished.
British Music Society	17.4 metres	On deposit with the Jerwood Library, Includes the Society's administrative records, minutes of meetings, all its publications and recordings, documents associated with promotional concerts and events and ephemera relating to a wide selection of composers, including copies of John Ireland's correspondence with Marjorie

		Walde.
Valerie Cardnell	0.87 metres	Papers of Valerie Cardnell, including concert programmes (some Charles Kennedy Scott and Oriana Madrigal Society), music, correspondence, recordings, Vincian Trio repertoire, photographs, certificates, and manuscript music by Carey Blyton and James Butt
Shura Cherkassky	c300 volumes	The personal piano music library of the renowned Russian-born American pianist Shura Cherkassky (1911-1995), who was resident in London after World War II.
Cinema & Light Music Archive	0.82 metres	A small collection of printed music, mostly dating from 1910 to 1960. It includes the collection of Alexander Russell of the Hillhead Salon, Glasgow, instrumental sets from the Crieff Cinema and the Victoria Cinema, Inverurie, sets from the music library of the Regal Cinema, Saltcoats, and a collection of sets of light orchestral music originating with a number of bands, including the Aberdeen Light Classical Orchestra.
Frank Cordell	36 scores	Autograph manuscripts of this British composer (1918-1986), including film scores and jazz arrangements
Filmharmonic Archive	c95 scores	Film scores by leading film composers as presented at the Filmharmonic concerts, held at the Royal Albert Hall between 1972 and 1985 in aid of the Cinema and Television Benevolent Fund. Some of the scores are original manuscripts, others are photocopies and in some cases performing parts are present.
Thomas Igloi	0.76 metres	Recordings (some unreleased), programmes and press cuttings relating to the cellist Thomas Igloi (1947-1976).
William Lovelock	c150 scores	Manuscripts and printed scores of music composed by the examiner and pedagogue William Lovelock, best known for his widely used series of textbooks on harmony.
Music Manuscripts	c70 manuscripts	This collection consists of a miscellany of manuscripts, most of which have been donated to the College over a wide period of time. Significant items include the autograph manuscripts of Sorabji's piano pieces <i>Un nido di scatole</i> and the first two versions of



		<i>Fragment Written for Harold Rutland, and Malcolm Arnold's film score Inn of the Sixth Happiness.</i>
Joseph Ortiz	0.95 metres	A small archive connected with the New York Metropolitan Opera and, in particular, with the revival of the zarzuela, as championed by Placido Domingo. Ortiz worked for the library of the Metropolitan Opera and collaborated with Domingo on the location and transcription of zarzuelas and some items have a personal connection with the singer.
Charles Procter	1.54 metres	Procter was founder and conductor of the Alexandra Choir and directed choral classes at Trinity in the 1960s. This bequest consists mainly of manuscripts of his compositions (largely choral works), along with a small amount of printed music and ephemera.
Margaret Purcell	2.61 metres	Music by the American composer Margaret Purcell (1914-1991) consisting of autograph manuscripts and related papers. The music is unpublished and is of special interest for the sociological study of women composers in the first half of the twentieth century.
Charles Kennedy Scott	0.87 metres	Scott (1876-1965) was on the staff of Trinity from 1929 to 1965. The collection includes manuscripts of some of his choral works, personal notebooks, programmes, press cuttings and letters.
Len Smith & Felicity Young	2.17 metres	This collection consists of music once belonging to Len Smith (violinist) and Felicity Young (pianist, d.2000) who both taught at Trinity. The collection also includes the scores of the German-born conductor and musicologist Hans-Hubert Schönzeler (1925-1997).
Lionel Tertis	0.39 metres	A small collection, including autograph manuscripts of arrangements for viola by this renowned viola player (1876-1975) who studied at Trinity. There are also items from his personal library, including dedication copies from several composers.
Trinity College of Music archive	17.4 metres	Papers and publications relating to Trinity College of Music, including calendars and prospectuses, presentation day and concert programmes, and administrative records. Virtually no student records survive in this archive and we have

		very few records that can help to trace individuals who may have taught or studied at the college.
Westbrook	11.31 metres	This is a growing collection of original scores by composer/pianist/band leader Mike Westbrook O.B.E. and singer/librettist Kate Westbrook, with related ephemera including a fine collection of posters. It contains works from 1971 to date in a wide variety of genres: jazz, contemporary music, opera, music hall and popular song. The scores include solo piano works, songs, jazz-cabaret and music-theatre pieces, opera vocal scores, compositions for jazz ensemble and large-scale settings for jazz orchestra.
Rita Williams	c3000 songs	A wide-ranging collection of popular songs, dating from the 1920s to the 1970s and including songs from films and shows. Originally the personal collection of the singer Rita Williams, with later additions, it includes songs in various European languages and some in Afrikaans.
Christopher Wood	2.13 metres	Includes autograph manuscripts of over 100 compositions, plus letters (many from well-known musicians), photographs and an autobiography.

<p><b>Strengths:</b></p> <ul style="list-style-type: none"> <li>• Holdings relating to film music are particularly strong.</li> <li>• Several collections include a number of unpublished manuscripts, for which the Jerwood Library is the only source</li> <li>• Of the printed holdings there is a good collection of glees and catches not held in many other places</li> </ul>	<p><b>Weaknesses:</b></p> <ul style="list-style-type: none"> <li>• The majority of items are uncatalogued</li> <li>• Relatively few collections relating to “big name” musicians</li> <li>• Some items in urgent need of conservation</li> <li>• No budget for management of the collections by a qualified archivist</li> <li>• Lack of integrated records management arrangements with other departments reduces potential of TCM archive</li> </ul>
<p><b>Opportunities:</b></p> <ul style="list-style-type: none"> <li>• Potential for increased usage as a result of collection and item level description in the library’s online catalogue</li> <li>• Potential for digitisation of rare/unique items no longer in copyright</li> </ul>	<p><b>Threats:</b></p> <ul style="list-style-type: none"> <li>• Space limitations preclude expansion</li> <li>• Material decays owing to its storage in unsuitable conditions and no budget for conservation</li> </ul>

## 6 FUNDING

- 6.1 The Jerwood Library has its own cost centre and is provided with a budget on an annual basis which indicates the “bottom line” i.e. its permitted cost to the institution. This is comprised of income and expenditure as follows:

#### Income

- Fines
- Printing/photocopying credit
- Interlibrary loans (from students or other libraries)
- Sales of withdrawn stock / unwanted donations
- Sale of stationery
- Sale of IT/AV consumables
- Provision of binding and laminating services

#### Expenditure

- Books
- Journals
- Music
- CDs
- DVDs
- Interlibrary loans
- Online resources
- Library system maintenance
- Security system maintenance
- Library-specific stationery
- IT/AV consumables for resale
- General stationery for resale

- 6.2 On an annual basis the Head Librarian forecasts the likely level of income to be achieved in the year ahead (in recent years approximately 23% of the non-staff cost of the department), and offsets this in order to calculate an expenditure budget, which is agreed with the Finance department. These funds are then allocated between separate product codes, taking account of factors such as fixed costs, licences and subscription models.

- 6.3 Responsibility for the purchase of printed music, audio-visual material, stationery and binding is delegated to other library colleagues, with the Head Librarian being responsible for ensuring that the bottom-line spend is in accordance with the budget.

- 6.4 The annual library budget covers “business as usual” operations. In common with other departments, funds for projects or items of one-off expenditure (e.g purchase of new software or shelving) can be bid for from the institution’s HEFCE learning and teaching capital allocation. The library will also work with the development department where appropriate in exploring fund-raising opportunities.

## **7 DEVELOPING PROVISION**

### **7.1 Purchasing policy**

The Library regularly reviews its sources of supply so as to maintain continued high quality of service and value for money. Preference is given to those who can offer processing services together with a substantial discount, and opportunities offered by

membership of the London Universities Purchasing Consortium (LUPC) will be taken up wherever this is advantageous. Outstanding orders are inspected periodically and reminders sent to suppliers as required. In leasing electronic resources, advantage is taken of negotiations undertaken by JISC.

## **7.2 Selection responsibility**

Final responsibility for the selection of materials rests with the Head Librarian – who authorises all orders - but currently another 2 librarians have acquisitions as part of their remit, and they play the primary role in the day-to-day evaluation and selection of material. Each selector is responsible for monitoring the expenditure in his or her assigned area.

## **7.3 Selection and recommendation mechanisms**

The tools used for selection of resources include:

- Programme documentation including repertoire and reading lists
- Recommendations by teaching staff
- Requests from students in relation to their programme of study, countersigned by a member of teaching staff
- Reviews in journals, newspapers and books
- Publishers' catalogues
- Electronic alerting services
- Library suppliers' promotional material
- Standing orders - established for general stock enhancement and to ensure that materials of known value to the library's collection management policy are acquired expeditiously and in their entirety. Current standing orders include various collected editions and all new Barenreiter publications. Standing orders will not generally exceed 50 percent of any one budget line in order to preserve adequate funding to support specific curricular needs.
- Bibliographies
- Library catalogues
- Current awareness listings

## **7.4 Reading/repertoire list policy**

7.4.1 It is the responsibility of each module teacher to provide the library with reading/repertoire lists at least 10 weeks before a new module begins. This should be divided into essential, useful and background reading.

7.4.2 Budgetary and spatial constraints mean the library cannot be expected to hold material to the ratio of one copy per student. Module teachers should be explicit in their recommendations to students concerning the purchase of personal copies of core texts/repertoire, particularly where these are likely to be required over a period of many weeks and/or the nature of the study is such that would necessitate annotating the copies.

7.4.3 The library will purchase copies in the following quantities:

### Reading lists

- Essential – eBook (or 1 short loan copy if eBook not available), 2 circulating copies
- Useful – eBook (or 1 reference copy if eBook not available), 1 circulating copy
- Background – 1 circulating copy

#### Repertoire lists

- Set works listed within the Professional Studies performance components – minimum 2 circulating copies
- Set works within the conducting elective – 1 short loan copy and 1 circulating copy
- A minimum of 2 recorded (including streamed) versions of each work specified within any repertoire list

7.4.4 Circulation and reservation statistics are monitored and if funds remain at the end of the financial year, further copies may be added if within the previous twelve months existing copies have:

- been loaned 8 or more times, and
- received 4 or more reservations

## **7.5 General selection criteria**

Selections are made within the parameters of the objectives of the collection set out in section 6. At a more specific level, criteria for selecting individual items for purchase may include:

- Suitability of format for library use and users
- Suitability of the format to the content of the item
- Suitability of subject and style for intended audience
- Accuracy and reliability of information
- Currency of information
- Reputation of author
- Reputation of the publisher
- Relationship to existing collection, alternative formats and other material on the subject
- Relevance of material to special collections
- Local interest
- Physical quality of material
- Budgetary constraints
- Space constraints
- Known or anticipated demand from users
- Number, status and condition of any existing copies in the collection
- Existence of alternatives or substitutes
- Availability elsewhere within Trinity Laban or nearby libraries
- Lasting value of the content
- Comprehensiveness and objectivity
- Cost relative to usefulness and demand
- Frequency of requests for interlibrary loan
- Comparisons with the holdings of competitor institutions
- Overlap with other modules

## 7.6 Selection criteria : books

### 7.6.1. Acquired :

- Monographs
- Collections of essays
- Conference proceedings
- Libretti and scripts
- Dissertations/theses
- Thematic catalogues
- Bibliographies
- Dictionaries
- Encyclopaedias
- Directories and yearbooks

Not acquired:

- Dissertations freely available online via Ethos

7.6.2 The majority of acquisitions are of newly-published works, though there may be some acquisition of retrospective materials if lacunae in the collection become evident.

7.6.3 Where new editions are published, these will generally replace the older edition, unless keeping both is deemed to be of historiographical merit.

7.6.4 Reputable publishers with a history of producing academic publishers are preferred. Biographies will be of a scholarly rather than popular nature. Materials from new publishers are appraised upon receipt

7.6.5 English is the preferred language for books. However material will be purchased in other European languages in the case of core reference works not available in English translation (e.g. MGG and certain thematic catalogues) or when, for instance, the work is by an acknowledged expert in the field and coverage in English is generally perceived to be inadequate.

7.6.6 Paperback books (subsequently strengthened by the library's suppliers) are bought in preference to hardbacks.

### 7.6.7 Libretti and scripts

Where requested, single copies of opera libretti and musical theatre scripts may be purchased to complement scores of musico-dramatic works.

### 7.6.8 Dissertations and theses

7.6.8.1 Where a dissertation is requested by a library user for that individual person's research, it will generally be acquired on interlibrary loan. If, however, it forms part of a core reading list, is judged to be of a general enough nature to be a useful addition to the collection, or is unavailable via interlibrary loan, efforts will be made to purchase it.

7.6.8.2 The library holds a selection of MMus personal projects awarded a mark in excess of 60%, selected on the recommendation of the Programme Leader. These are

generally retained for a period of one year, with the exception of any that are deemed to be of longer lasting curricular value.

7.6.8.3 The library will keep in perpetuity a copy of all Trinity Laban PhD theses with a focus on music.

#### 7.6.9 Research and reference materials

Where funds allow, all new major reference works will be purchased. Despite investment in this area in recent years, a number of gaps of core material still remain. Whilst many are no longer in print, a desiderata list has been compiled and items are added as they become available on the second-hand market or as donations from other libraries. Hardback is usually preferred in the case of heavy use or long-term reference materials.

#### 7.6.10 Directories and yearbooks

Standing orders are maintained for a number of directories and yearbooks. The library holds the most current edition, and in addition to standard music titles covers subjects such as sponsorship, employment, grants and trusts.

#### 7.6.11 E books

There are still relatively few titles in the field of music published as eBooks, but – where available – eBooks will be purchased for all titles designated essential or useful reading. eBooks will be the preferred format for general stock enhancement in the areas of research/study skills etc.

### 7.7 Selection criteria : printed music

#### 7.7.1 Acquired:

- Full scores
- Miniature scores
- Vocal scores
- Sheet music for forces consisting of 1-10 players

Not acquired:

- Orchestral sets, big band music and music for instrumental ensembles of more than 10 parts (all of which fall within the remit of the Performance Department)
- Performing sets of vocal scores<sup>4</sup>
- Hire materials of any kind<sup>5</sup>
- Photocopies (with the exception of authorized photocopies of out of print works provided by publishers)

#### 7.7.2 Miniature v full scores

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<sup>4</sup> See exception under 7.7.16

<sup>5</sup> The library does not deal with hire materials. Those required for official college performances are hired by the Performance Department and paid for from their budget. Hire-only materials that are required for teaching purposes are hired by the Performance Department and paid for from a centralized budget held by the Director of Music, who authorises the expenditure.

Miniature scores will be acquired for study purposes in preference to a full score, unless the score has been requested specifically for performance purposes or only exists in full score format.

### 7.7.3 Choice of edition

The Library will, whenever possible, select modern editions that represent careful scholarly editing techniques, produced by reputable publishers, who routinely include statements of sources and editorial commentary. Material from new publishers is appraised upon receipt. For core repertoire, where possible, at least two different editions are acquired. Performance editions prepared by a major performer will be selected if the edition serves to document the performance practice of the period in which the piece was composed or is historically significant in some other respect. Low cost editions will not be selected simply to fill in gaps in the repertoire.

### 7.7.4 Notation

Engraved or computer produced scores are preferred over manuscript copies (unless the manuscript is a facsimile edition of historical importance)

### 7.7.5 Facsimile editions

The library currently holds a small collection of reference facsimile editions, which is added to by newly released facsimile editions of significant repertoire. The Library will normally already hold, or subsequently purchase, at least one modern printed edition of any work acquired in facsimile where this is available.

### 7.7.6 Collected editions

Where the budget allows, a new standing order to the scholarly edition of the collected works of a composer will be added on an annual basis. The collection is still relatively small, and opportunities of acquiring complete collected editions being deaccessioned from other libraries will be explored.

### 7.7.7 Vocal works

- 7.7.7.1 Where vocal works are scored for voice(s) and instruments, priority is given to acquiring the work in the form of a vocal score with piano reduction, though it is desirable for this to be complemented by a full score if funds permit.
- 7.7.7.2 In the case of individual songs or collections available in different keys, copies are acquired to suit the needs of all vocal ranges.
- 7.7.7.3 Preference is given to selecting editions of the complete work over editions of selected arias or songs from a work.
- 7.7.7.4 Vocal music is collected in the original language, although parallel English translations are desirable.

### 7.7.8 Reductions

Concertos and solos for an instrument and accompanying ensemble will be acquired in arrangements for solo instrument and keyboard.



In the case of piano concerti, two copies are acquired as a matter of course, which are issued as a single tem in order that it can be performed from.

#### 7.7.9 Arrangements

Preference will be given to works in their original instrumentation over arrangements. Unless fulfilling a staff/student request, arrangements will normally only be acquired if they fall into one of the following categories:

- arrangements, transcriptions etc. by major composers, whether of their own works or others
- transcriptions that are commonly performed
- four-hand piano arrangements of frequently studied orchestral works.

#### 7.7.10 Chamber music

Preference will be given to editions including scores and parts over editions of parts only.

#### 7.7.11 Pedagogical materials

A selection of music intended for instructional purposes including scales and technical studies will be acquired for each voice/instrument as applicable.

#### 7.7.12 Orchestral excerpts

All new issues from the Orchestral Musician's CD-ROM library are acquired, along with instrument specific extract books, within the confines of those that can be permissibly purchased by UK libraries for reasons of copyright.

#### 7.7.13 Contemporary music

To support composition students and the curricular requirement to perform a contemporary work in performance assessments, as many newly published contemporary works as possible are acquired.

#### 7.7.14 Jazz

Real and fakebooks are collected in a variety of keys, along with play-along albums. Sets of parts for small jazz ensembles and standard combos, and sets of up to 20 copies of vocal scores are acquired for the jazz choir. Big band music falls under the remit of the performance department.

#### 7.7.15 Musical theatre

Scores are acquired where available of all shows currently running in the West End and on Broadway. Complete vocal scores are preferred, but where these are unavailable vocal selections will be purchased.

#### 7.7.16 Chamber choir

The Library will acquire up to 30 copies of pieces for performance by the Chamber Choir, within a total budget to be agreed annually with its Director. In some instances interlibrary loan will be more appropriate.

#### 7.7.17 Competitions

Where set works are specified for internal competitions, the library will acquire two copies of each. 10 weeks notice should be provided.

#### 7.7.18 Major college performances

Where available for purchase, the library will hold two scores (vocal or miniature as appropriate) of all ensemble works featuring in the annual performance programme, for which 10 weeks notice should be provided.

#### 7.7.19 Assessments

There is an expectation that students will have purchased their own copy of works they perform in assessments. The library will, however, for the purposes of providing an examiner's copy, endeavour to hold one copy of all works to be performed in assessments, for which 10 weeks notice should be provided.

#### 7.7.20 Trinity staff compositions

Current staff are strongly encouraged to deposit a single copy of their compositions /arrangements with the library.

#### 7.7.21 Standing orders

Standing orders ensure that materials of known value to the library's collection management policy are acquired expeditiously and in their entirety. This is particularly important where gaps in a set would diminish the value of the set as a whole. New standing orders will not be established unless it is anticipated that the library would otherwise have acquired at least 90% of the titles to be ordered.

### 7.8 Selection criteria : microform publications

Whilst the library does not currently hold any microform publications, these will be considered for research materials that are unavailable in paper format, which might include dissertations and primary sources (e.g. musical manuscripts and early printed editions). A microfilm reader/printer is accessible at the Laban Library & Archive.

### 7.9 Selection criteria : audio-visual material

#### 7.9.1 Acquired:

Musical sound recordings in the following formats:

- CD
- LP (jazz only, by donation)
- DVD
- Streamed media
- VHS (where not available in DVD/streamed versions)

Not acquired:

- 78 rpms

- Cylinders
- Acetates
- Reel-to-reel tapes
- Cassettes
- LPs (with the exception of jazz)
- Spoken word
- Sound effects, sounds of nature etc.
- Multiple copies of CDs/DVDs, or those which duplicate recordings available within the various streamed services subscribed to
- Incomplete works (opera excerpts etc.) where a complete version exists

7.9.2 Owing to the relatively small size of the collection, priority is given to acquiring works that support the curriculum and are not yet represented in the collection or available via one of the online streaming services (and particularly to significant repertoire in all genres issued for the first time), though different recordings of the same work will be acquired where the importance of the work within the repertoire warrants it, or if specifically requested for comparative purposes.

7.9.3 For reasons of budget and availability it is not possible to obtain a recording of every work represented within the printed music collection, but where appropriate, AV material may be purchased in order to support new acquisitions of scores.

7.9.4 The classical LP collection is being retained whilst space allows, but is no longer being added to. Jazz LPs are not purchased, but may still be accepted within donations, on account of the large number of recordings that have never been released on CD.

7.9.5 The Library will try to stock at least one version on CD or DVD of works being performed in major college concerts. 10 weeks notice should be given.

7.9.6 In the case of pre-19<sup>th</sup> century music, where available, performances on both modern and period instruments are represented.

7.9.7 In the case of jazz, artists rather than works are the primary consideration, with recordings collected of the major artists, and with contemporary jazz identified as a priority for development.

7.9.8 AV materials are principally selected on the quality of performance, but where there is a choice between two or more desirable recordings, that which includes informative programme notes and related information will take precedence.

7.9.9 Current staff are strongly encouraged to deposit with the library a single copy of any commercial recordings on which they feature.

7.9.10 Recordings are made from television and radio broadcasts under the terms of Trinity Laban's Educational Recording Agency Licence. Suitable material is identified using current awareness services such as TRILT and through recommendation by academic staff.

7.9.11 The DVD/video collection will emphasize musical dramatic productions where the visual content is important for a full appreciation of the artistic work.

7.9.12 DVD is the preferred format for audio-visual material, though VHS will be considered if the work is not available on DVD.

- 7.9.13 Video recordings of vocal works not in English are acquired with English subtitles wherever possible.
- 7.9.14 Where it is financially viable, streamed services are subscribed to as an efficient way of providing maximal access to a wide range of audiovisual material.
- 7.9.15 A decision to change format preference or add another recording format to the collection will be based upon the general commercial availability of titles required by the library, the cost of the playback equipment, the obsolescence of a currently acquired format, the ability to interface with computer technology for enhanced instructional possibilities or other technical advances, the durability of the format and its sustainability as a long-term storage medium, physical size.

## **7.10 Selection criteria : journals & eJournals**

- 7.10.1 EJournals are purchased in preference to print versions, and “print and internet” packages may be selected where the VAT implications result in a lower overall cost than an electronic-only subscription.
- 7.10.2 Subscribing to a new journal is a long term commitment and, with journal prices generally rising faster than inflation, the recurring costs can make a significant impact on a limited budget. Taking out a new subscription will normally entail the cancellation of an existing one (or more) to a similar value. Requests from academic staff for new subscriptions should include why the subscription is necessary, and the Head Librarian will consult them regarding which title(s) in the same subject area it should replace. It is not desirable to have a proliferation of short runs of titles, and therefore careful consideration should be given to the long-term need of any proposed new titles, as in some instances copyright-fee paid articles via document supply will be a preferable option.
- 7.10.3 The journals collection is reviewed annually to consider cancellations. The library monitors eJournal usage on a monthly basis, and conducts empirical surveys of printed journal usage three times per year. The findings of these contribute to the decision-making process should it become necessary to cancel any subscriptions.
- 7.10.4 Owing to space constraints it is not possible to keep all journals in perpetuity. The retention period of each title – which is clearly stated on the catalogue - depends on the subject content and type of publication. Consideration is also given to availability in other London libraries.

## **7.11 Selection criteria : online databases / full-text resources**

- 7.11.1 Preference is given to full-text indexes rather than citations only, where the option exists
- 7.11.2 Preference is given to networked resources with a subscription model allowing simultaneous access and providing both internal and off-site access.
- 7.11.3 In many cases a subscription enables access to an electronic resource for only as long as the subscription lasts. The library will ensure that clarity about any archiving arrangements is arrived at, and a risk assessment undertaken, before electronic resources are acquired.

7.11.4 Wherever possible trial access is taken out, and uptake and feedback from staff and students is reviewed prior to a decision to fund new resources.

7.11.5 Usage data from the provider is used to ensure continuing value for money. This information contributes to the decision-making process should it become necessary to cancel any subscriptions.

## **7.12 Selection criteria : special collections**

7.12.1 Acquired:

- Books
- Scores
- Manuscripts
- Printed papers
- Recordings<sup>6</sup>

Not acquired:

- Collections of ephemera e.g. concert programmes, letters, scrap books, photographs etc. except where these form part of a larger collection, the primary focus of which is one or more of the above categories.
- Miscellaneous concert programmes, except where these have institutional significance e.g. can be added to the TCM or Blackheath Halls archive.
- Physical artefacts e.g. clothing
- Collections with conservation requirements not able to be met by the library

7.12.2 A special collection will usually be defined as such by virtue of being a research collection with a unifying factor, e.g. material relating to a specific person, or based round a particular subject. It will generally include rare or unique material.

7.12.3 The Jerwood Library has no budget allocated for the acquisition of special collections, which are developed through donation.

7.12.4 Priority is given to the acquisition of music manuscripts, particularly where these build on or enhance the research value of existing collections.

7.12.6 Collections of significance are more likely to be accepted if they relate to Trinity Laban alumni or professors.

7.12.7 Only collections that support the existing and / or future teaching and research needs of the institution will be considered.

## **7.13 Document supply / interlibrary loans**

7.13.1 In instances when it is not possible, desirable or economical to purchase an item for addition to stock, the library may choose to acquire it via the national interlibrary loan system. The majority of items are borrowed from the British Library's Document Supply Centre, but other higher education libraries are also used. The interlibrary loan option would normally be chosen in the following circumstances:

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<sup>6</sup> Subject to the same criteria set out in paragraph 7.9.1

- Photocopies of journal articles not held by the Jerwood Library, Laban Library or British Library
- Copies of dissertations/theses for personal study
- Items required for staff or student research of too specialised a nature to be of general benefit
- Items required for specific research which are out of print and no longer available for purchase
- Items required for a limited period of time, when it would not be cost efficient to purchase them
- Where a number of copies of a score are required for short-term classroom use (e.g. a period of less than 6 weeks) and will not be annotated

7.13.2 Publications will **not** normally be obtained if the item is already held in stock or is not of relevance to the user's academic work.

7.13.3 In accordance with Copyright Law, a charge must be passed on to the end user for document supply. This currently stands at £2.50.

#### 7.14 **Donations**

7.14.1 The Library welcomes donations of suitable materials - either in the form of single items or collections – that support Trinity's teaching and research needs and fall within the library's collection development strategy.

7.14.2 The Head Librarian is responsible for deciding whether or not to accept a potential donation and handles the negotiations with the donor.

7.14.3 Potential donors should contact the Head Librarian in the first instance, describing the gift they wish to make and to seek further guidance on the basis on which the Library accepts gifts. The potential donor will be sent a donation of materials form (see appendix A) for completion. On receipt of the completed form, the Head Librarian will assess it against selection criteria and inform the potential donor of whether the Library wishes to accept the gift, in whole or in part.

7.14.4 The library will generally use the same criteria for accepting donations as when making purchasing decisions, but additionally:

- Items that duplicate existing holdings will normally only be added to the collection where there is a perceived demand for extra copies, or the donated copy is in better condition to that already in stock.
- Single issues of journals are not accepted unless they fill gaps in the library's holdings.
- Runs of journals are only accepted where they extend the library's holdings of that title, or they are complete runs not held by the library or available digitally.

- Donations consisting of material in poor condition will generally not be accepted unless it is of exceptional rarity and value.
- In some instances limitations in human resource for assessing the donations and /or limited interim storage space may result in a moratorium on accepting donations

- 7.14.5 The Head Librarian reserves the right to accept or refuse prospective donations.
- 7.14.6 Gifts are accepted without obligation to the donor and on the understanding that once the Library receives the material it becomes the property of and under the management of the Jerwood Library.
- 7.14.7 Donated material will normally be subject to the same de-selection criteria as any other Library materials, and the library reserves the right to dispose of material, either at the time of receipt or subsequently.
- 7.14.8 Gifts can only be accepted where they come without restrictions on subsequent location, timescale for cataloguing, processing or disposal. The cataloguing and processing of donated material is usually given a lower priority than that accorded to purchased stock.
- 7.14.9 Prior to the acceptance of any gift of unusual size or character, the Head Librarian will conduct a thorough analysis of the financial, processing and space obligations implied in an acceptance. The Library has to consider the life-cycle costing implication of accepting donations. It currently costs in the region of £12 to catalogue and process a single piece of music or sound recording. Where the Library anticipates that it would wish to add a significant proportion of a large donation to stock, acceptance of the donation may be contingent on its being accompanied by financial support.
- 7.14.10 Collections will normally be accepted on the basis that the individual items will be integrated into the library stock, and dispersed according to the Library's classification. Donations can be marked with a bookplate, and annotated with the donor's name on the catalogue, enabling the collection to be searched virtually. Only in exceptional circumstances, where the integrity of the items as a collection is paramount, will a donation be designated "special collection" status, and housed separately.
- 7.14.11 In the case of large collections, or those deemed to be potentially of "special collection" status, where appropriate, Library staff may wish to inspect the donation before deciding whether to accept it.
- 7.14.12 The donor is responsible for preparing a basic listing of the documents to be donated.
- 7.14.13 The Library is generally not able to accept special collections (housed in the closed-access rolling stacks) requiring more than 1 linear metre of shelf space
- 7.14.14 The donor will be responsible for arranging transportation of the donation.
- 7.14.15 Enquiries relating to the bequeathing of collections will be considered on the same terms as donations. If the bequest is provisionally accepted, a clause should be inserted into the donor's will stating that – should the collection no longer fall within

the remit of the library's collection management policy at the point of handover– the library will not be obliged to take it on.

## **7.15 Deposits**

7.15.1 Requests to deposit a collection with the library on a short- or long-term arrangement will generally be refused.

7.15.2 An exception will only be made if the collection is of exceptional research value and supports current research/teaching strategies. In this case a deposit agreement will be drawn up laying out the obligations of both parties. This will include details of:

- the legal ownership of the collection,
- responsibility for its day-to-day management
- the time period of the deposit
- the terms under which it will be available for consultation
- that the depositor will pay an annual fee based pro-rata on institutional space to defray the costs of storage and security
- a clause for termination of the agreement

## **8 PROTECTING SERVICE PROVISION**

### **8.1 Overdue policy**

Service provision is reliant on the timely return of stock in order to maximise the availability of resources to all library users. To that end, a Trinity Laban wide overdue policy exists to deter overdue loans.

### **8.2 Weeding**

8.2.1 Weeding of stock is part of the natural life-cycle of a library collection, ensuring holdings are relevant and fit for purpose.

8.2.2 However, the nature of a music collection makes it less of a candidate for weeding than other disciplines. In many cases older titles retain historical value, and rarely become obsolete. Particular composers and musical genres come in and out of fashion and, as such, metrics such as number of loans within a 5 year period are not appropriate in this subject area.

8.2.3 The short loan collection is by its very nature fluid, with some items only deposited there for a few weeks during the course of a particular assignment. Items designated as essential reading on reading lists are retained in the short loan collection, but this is weeded annually with items that have not been heavily used being transferred to the main collection, though still remaining as reference copies.

8.2.4 Materials may be withdrawn from the main collection for a variety of reasons:

- they are damaged beyond repair
- part of the item is missing and cannot be replaced
- the contents are outdated and superseded by another edition or title (unless the original is deemed of useful historiographical value e.g. old editions of Grove, or where the accumulation of volumes represents an aggregation of information of continuing usefulness)



- where the library has secure ongoing access to an electronic version managed by a trusted repository
- they are duplicates of works that are no longer, and are unlikely to become, recommended course reading
- they are low demand items that are available elsewhere in London

8.2.5 There is currently space for several more years of expansion in the main collection, however as shelf occupancy increases and available residual space is reduced correspondingly, there will come a point where, unless additional space can be allocated to the library, it will become necessary to adopt a “one-in-one-out” policy.

8.2.6 Deaccessioned materials are stamped “withdrawn”, removed from the catalogue and disposed of through library book sales, sale to or exchange with another library, or donation to a suitable institution. Any remaining once these options have been exhausted are recycled.

### **8.3 Stocktaking**

A stocktake is undertaken over a period of six weeks each summer. There is insufficient time or staffing resource to address the whole collection, so half the holdings are covered each year in order that over a two-year cycle the whole collection has been checked. The objective is to identify items that are missing, correct any cataloguing errors, locate items which may have been mis-shelved, identify items requiring repair or replacement and ensure a good match between catalogue and location.

### **8.4 Replacement of lost / missing items**

8.4.1 Candidates for replacement fall into a number of categories:

- Items that have been lost and paid for by a borrower
- Items missing from the shelves that have been sought and not found over a period of time
- Items that have been identified missing as a result of stocktaking
- Items still on loan to a user who has left and who cannot be traced
- Items damaged as a result of general wear and tear

8.4.2 The library will replace such items if they still meet the selection criteria, the frequency of use justifies replacement, or if the item is on a reading list.

8.4.3 Items not normally replaced include periodical issues (unless containing articles included on reading lists), titles already available in an alternative format, and books of which a new edition is imminent.

8.4.4 Funding for the replacement of unattributable losses (bullets 2 and 3) is recouped from the annual Resource charge paid by students.

### **8.5 Preservation**

8.5.1 Core collection

8.5.1.1 Approximately 70% of new acquisitions of printed music are hard or cloth-bound soon after being accessioned, which significantly extends their shelf-life.

8.5.1.2 Factors considered in deciding whether or not to bind an item include:

- the existence of one or more separate parts
- the likely level of use of the material
- the cost of the item in relation to the cost of binding

8.5.1.3 Music which isn't bound is stored upright in strengthened magazine boxes on the shelves. Oversize scores are stored flat on the shelves, with those items whose dimensions exceed 50x20cm housed in a map cabinet.

8.5.2.4 Library stock subject to general wear and tear (loose pages, damaged bindings etc.) will be assessed, and either treated to in-house remedial processes or replaced if it is either beyond repair, or where the repair process would not be cost effective. Priority is given to the re-binding or repair of titles that are rare or out-of-print and where there is an expectation of continued use.

8.5.2 Special collections

8.5.2.1 The library has no budget specifically for preservation of special collections.

8.5.2.2 In the first instance the priority is prevention of further deterioration, rather than intrusive conservation. Measures include:

- surface cleaning of all items with conservation brushes
- cleaning of the shelves and storage area
- wrapping in acid free tissue paper and/or boxing of items with "red rot" to protect neighbouring volumes
- use of acid-free storage boxes and cotton tape for other vulnerable items, e.g. those with loose boards.

8.5.2.3 A programme of systematic boxing of the special collections was commenced in 2010. The collections are being boxed in acid-free archival boxes, starting with those most at risk. Custom-made boxes are used for particularly rare/vulnerable items.

## **8.6 Shelving and access**

8.6.1 The library's collections are arranged primarily on the principle of self access by library users. AV material (with the exception of the classical LPs) is arranged by genre, printed music and books about music follow the McColvin and Reeve classification scheme, whilst books on other subjects are classified according to the Dewey Decimal scheme.

8.6.2 For reasons of security or spatial constraints, some materials are held in closed access areas, with special arrangements made to safeguard materials which are judged to be especially vulnerable to loss or damage.

8.6.3 Short loan items are kept behind the issue desk, from where they are issued for 3 hours use within the library.

8.6.4 All special collections are held in the closed access store. Items are retrieved by library staff, and may only be consulted at a designated reader space adjacent to the enquiry desk. A record of use is kept for all special collection items.

## **8.7 Staff development**

All staff are appointed with the requisite music and library qualifications essential to roles within a specialist library. Further to this, it is essential that staff keep their skills up to date, and have the opportunity to network with other music librarians in order to stay at the cutting edge of music library provision. To this end they must be supported to attend relevant courses, training events and conferences.

## **9 EXPLOITING PROVISION**

9.1 No matter what strengths a library has in terms of collections and resources, this potential can only be described as latent if the library doesn't provide mechanisms for accessing these resources, and its users are not suitably equipped to exploit them.

9.2 The library's online catalogue provides a one-stop-shop for access to library resources. With the exception of the classical LPs (which are handlisted) the whole working collection is represented on the catalogue. Collection level descriptions are being added for the special collections, which link to handlists where available. Links are also provided to all electronic resources subscribed to.

9.3 The library catalogue incorporates customised "help" pages, and animated screencasts.

9.4 The catalogue also incorporates online reading lists for all modules which makes it immediately apparent how many copies of each item the library holds, and which are currently available, without having to undertake searches on each individual title.

9.5 Library staff assist users with research enquiries on a day-to-day basis, which is backed up in parallel with more structured methods.

9.6 The library produces "How to..." guides which are available in the library and also on both staff and student intranets and provide step-by-step guidance and search tips in the following areas:

- How to find articles in journals
- How to prepare and present programme notes
- How to search the library catalogue
- How to use eBooks
- How to use Music Online
- How to use Oxford Music Online
- How to use Oxford Reference Online
- How to use RILM and RIPM
- How to use RISM
- How to use IIMP
- How to use JSTOR
- How to use the Naxos Music Library

9.7 A document entitled "Searching for Research Resources" is also produced specifically for MMus and PhD students.

### **9.8 Student training**

All new students receive an initial 30 minute introduction to the library during induction week. This is subsequently followed up by bibliographic training within the curriculum of all programmes as outlined below:

#### 9.8.1 BMus Year 1

- 2 x 1.25 hour sessions delivered in the Musical Studies module during the first term: online and offline resources.
- Online: how and when to use various resources: Naxos Music Library; Music Online; Oxford Music Online; JSTOR; Oxford Reference Online; Music Preserved. Hands-on.
- Offline: discussion of 'acceptable sources'; look at collected edition (including discussion of urtext) and thematic catalogue; discussion of copyright; hands-on use of library online catalogue; 'treasure hunt' using skills learned to answer questions.

#### 9.8.2 FPS

- 1 x 1.25 hour session during induction week
- Focuses on online resources – uses adapted version of BMus Online session with addition of using online catalogue. Hands-on.

#### 9.8.3 BA Year 1

- 1 x 1 hour session in the Learning to Learn module during the first term
- Focuses on online resources – catalogue; OMO; JSTOR; Naxos; Spotify. Hands-on.

#### 9.8.4 BA Year 3

- 1 hour session at the end of the first term or beginning of second term as part of the Independent Project module
- Refresher/update to year 1 session (catalogue; Naxos) plus new/more advanced resources (IIMP; IBTD; Music Online).

#### 9.8.5 MMus

- 1.5 hour session usually in first term sitting within specialist options, focussing on a particular assignment question.
- Covers OMO; Copac; RILM/RIPM etc; eJournals; IIMP; JSTOR; Music Online; Naxos plus mentions of IPA Source; Music Preserved; BL Sound Archive online. Hands-on.

#### 9.8.6 Research students (RDP)

- 1.5 hour session in induction week.
- Adapted MMus session with City resources and finding theses – Index to Theses; Networked Digital Library of Theses and Dissertations; BL EThOS; Web of Knowledge; Zetoc/TicTocs. Hands-on.

- Each RDP student is assigned his/her own liaison librarian to whom enquiries and resourcing needs are directed.

## 9.9 Staff training

9.9.1 For staff, the library runs five sessions within the institutional staff development programme:

- Using Trinity's Jerwood Library
- Using online resources to support music learning and teaching
- Research for preparing programme notes and music performances
- Searching sources for performance-based research and reading lists
- Keeping up-to-date with your field

9.9.2 Documentation is also available on the intranet relating to copyright, and the allowances afforded by the various institutional licenses. This is backed up by periodic presentations at Academic Department meetings.

9.9.3 Library updates are a standing agenda item within Academic Department meetings, and are also incorporated periodically at other departmental meetings.

## 10 RELATIONSHIPS WITH OTHER ORGANIZATIONS

10.1 All Trinity based staff and students may make use of the Laban library and archive on the same basis as those registered at Laban and vice-versa (i.e. a Trinity BMus student using the Laban library will have the same loan allowance as a Laban BA student). For this reason the Jerwood library will only purchase books already held in the Laban library if they appear on module reading lists.

10.2 Members of Trinity Laban may make free use of the Community and Youth Music Library, which holds choral, orchestral and band sets.

10.3 The Jerwood Library is a member of the SCONUL access scheme. This allows reciprocal access to libraries of other HEIs who have signed up to the scheme (currently numbering around 170 across the UK and Ireland). Trinity staff and students can register allowing undergraduates to gain reference access to these libraries, whilst postgraduates and members of staff also have borrowing privileges. Conversely, staff and students of other member institutions benefit from use of the Jerwood Library under the same terms.

10.4 All London-based music conservatoires are happy to grant reference access by appointment to their library collections free of charge (whether or not they are SCONUL Access members) by prior appointment.

10.5 The Jerwood Library collaborates with other music libraries through the network of the International Association of Music Libraries, through whom a great deal of interlending is facilitated. There is an in principle agreement that, should disaster befall any of our sites, that the other conservatoire libraries will help wherever possible.

10.6 The Jerwood Library is, along with York University, one of the listening centres in the UK for the unique Music Preserved collection of archival sound recordings. Via a central Council, on which the Head Librarian sits, there is collaboration between the

Jerwood, and York University Libraries in terms of providing access to the recordings.

## **11 REVIEW OF THE POLICY**

To ensure that it continues to support the current teaching and research needs of the HEI the policy will be formally reviewed every five years, but may also be subject to alteration on an annual basis to reflect changes in circumstances.

## APPENDIX 1

### Distribution of enrolled students by instrument 2010-11

<b>Instrument</b>	<b>Number of students</b>
Bassoon	5
Cello	24
Clarinet	14
Clarinet (Jazz)	1
Composition	38
Cornett	1
Double Bass	8
Double Bass (Jazz)	8
Drumkit (Jazz)	12
Flute	21
Flute (Jazz)	1
Guitar	11
Guitar (Jazz Electric Bass)	2
Guitar (Jazz Electric Lead)	9
Harp	8
Harpsichord	1
Horn	11
Oboe	10
Organ	3
Percussion (Orchestral) & Drumkit	4
Percussion (Orchestral) & Drumkit (Jazz)	1
Percussion (Orchestral) & Timpani	6
Piano	87
Piano (Jazz)	13
Recorder	6
Saxophone	3
Saxophone (Alto)	10
Saxophone (Alto) Jazz	9
Saxophone (Soprano)	1
Saxophone (Tenor)	3
Saxophone (Tenor) Jazz	12
Trombone (Bass)	5
Trombone (Jazz)	1
Trombone (Tenor)	14
Trumpet	13
Trumpet (Jazz)	10
Tuba	5
Viola	26
Viola da Gamba	3
Violin	51
Violin (Baroque)	3
Voice	98
Voice (Indian Music)	5
Voice (Jazz)	11
Voice (Musical Theatre)	50

Appendix 2

**TRINITY LABAN CONSERVATOIRE  
OF MUSIC & DANCE**

**Jerwood Library of the Performing Arts  
Books and Materials Donation form**

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Telephone: \_\_\_\_\_

Email: \_\_\_\_\_

Please refer to the library's collection management policy, and in particular section 7.14 which relates to donations and list overleaf the items you wish to gift to the library (attach further sheets as necessary)

There are many costs associated with book and material donations, through the process of evaluating, cataloguing, processing and storing materials. A cash gift from you will help defray these costs and further the benefit of your donation for staff and students.

Yes, I would like to make an additional gift to help defray the costs associated with this donation. Please send me more information.

No, I'd rather not make a cash gift at this time.

I understand that the Jerwood Library may not wish to accept the donation, in whole or in part, and anything it does accept will be subject to the same deselection procedures as all other library stock.

If any part of the donation is accepted, I understand it is my responsibility to arrange for its delivery to the library.

Signed: \_\_\_\_\_ Date \_\_\_\_\_

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For Jerwood Library use:

The library:

Is pleased to accept the donation in its entirety

Would be pleased to accept the items on the attached sheet

Is regretfully unable to accept the donation, which doesn't fall within the terms of its collection management policy / exceeds current staffing or physical resource



