



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

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

Internationale Vereinigung der Musikbibliotheken, Musikarchive und Musikdokumentationszentren (IVMB)

## IAML CONFERENCE 2008

### GENERAL ASSEMBLY

Friday, July 25

Naples, Italy

Sala Dione, Expo Centro Congressi Terminali Napoli

#### Minutes

### 1. Minutes of the 2007 General Assembly (Sydney)

The minutes had been circulated to members and were available on the IAML website.

### 2. Matters arising

There were no matters arising.

### 3. President's report

The President, Martie Severt announced that we would be hearing some reports of activities that had taken place during the week.

He thanked the Organising Committee for hosting a splendid conference in Naples and maintaining such a high standard. He also thanked all those who had contributed to the success of the conference including the Editor of our *Newsletter* and the IAML webmaster.

He noted, with sadness, the absence this year of two Vice-presidents, and reminded members who were able to attend conference that they are the privileged ones. It is important to go home and brief those who are unable to be here.

The results of the election of Branch and Commission officers would be announced later in the meeting, but he thanked those who would be stepping down from office this year.

### 4. Treasurer's report

The Treasurer, Kathy Adamson, thanked Martie for coaching her so well in this new job. She also thanked the Secretaries of National Branches for their support.

Council had approved an increase in membership fees for 2010 from €59 to € 60 (Institutional) and from €35.50 to €36 (Individual). This was now approved unanimously by the General Assembly.

### 5. Summary of Council Meetings

The Secretary General presented a summary of the two Council meetings held during the week. The full minutes of these meetings would be distributed to Council members, and will also be available on the IAML website.

### 6. In Memoriam

Tributes were paid to two IAML members who had passed away since the last General Assembly:



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**Agnieszka Mietelska-Ciepierska**  
(20 October 1939 – 14 January 2008)

She was associated with music since her childhood, a consequence of her education as well as family tradition: she graduated from the State School of Music, both Primary and Secondary, and from Musicology at the Jagiellonian University. Music library studies were her other field of interest. In 1973, she passed a state librarian studies exam and received the title of Certified Librarian.

The Jagiellonian Library was her first and only employer for a total of 42 years – for many of these (1972-2005), she worked as Head of the Musical Collection. Her research and exhibition work on the holdings of the Jagiellonian Library brought her Poland's Gold Cross of Merit (1987) and the Knight's Cross of the Order of Poland Reborn (1998).

From the very beginning of the Ludwig van Beethoven Easter Festival, initiated by Elżbieta Penderecka in Kraków in 1997, Agnieszka Mietelska-Ciepierska, who served as curator of the exhibitions that accompanied the Festival every year, became one of the people closely associated with this event. The exhibition of manuscripts that she prepared yearly brought crowds of admirers of the art of great composers to the Jagiellonian Library.

It is a difficult task to write in the past tense about a person as energetic and full of life and passion as she. An active participant in Kraków's cultural life, she stood out with her great knowledge, remarkable conscientiousness and extraordinary memory. Her colourful personality has become forever a part of the history of the Library.

She was a wonderful person, sensitive to problems and pain of all, both humans and animals.

Her humour and her laughter will remain forever in our memory.

*Sylwia Heinrich*  
*Jagiellonian Library, Music Collection Department*

**Suki Sommer**  
(7 January 1935 – 4 March 2008)

Suki Sommer brought to life everything that she touched. Everyone who knew here benefited from her knowledge, expertise, and, above all, her enthusiasm for music, libraries, and people.

Suki worked for New York Public Library for 40 years, beginning as a part time searcher in 1961 and retiring in 2000 as acting director of the entire Performing Arts Division. She was very active in both the Music Library Association of the United States and in IAML. She was Editor-in-Chief of the IAML journal, *Fontes Artis Musicae*, from 1992 to 2000 and began the transformation of the journal into the wide-ranging document we have now.

But for most of us, it wasn't Suki's professional activities that made her memorable – it was her keen interest in PEOPLE. I received notes from many people after her death and many had similar stories "It was my first music library meeting and Suki came up to me as said 'You're new – tell me about yourself.' and sat down with me to talk. I immediately I knew I was in the right field." And so it was that we were made to feel part of a larger community in which we had a part to play.

In the last months of her life, Suki spent her energies focusing on her last public appearance – at the MLA meeting in Newport, Rhode Island, in February 2008. When I spoke to her after the meeting, she recounted, somewhat in awe, that at her first appearance in the general business meeting, she received a standing ovation from all of MLA. This pleased her so much, not in the least because it was so unexpected.



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Suki died a week later and we are all poorer through her absence - now we all have to work hard to fill the space (double-spaced, I mean) that she left. So go out and welcome the newcomers, Use humor as a weapon against our foes and, above all, build the lines that keep our community going.

Maureen Buja  
Editor-in-Chief  
*Fontes Artis Musicae*

## 7. “R Project” reports

### RIdIM

The President of the RIdIM Commission Mixte, Antonio Baldassarre, presented the following report:

“It is a great pleasure to be with you today and to have again experienced an inspiring IAML conference. As a musicologist it is always very important for me to be exposed to the world of librarians on which I depend so much concerning my research and teaching. I would therefore like to express my deep gratitude to the board of IAML and the Naples organization team for having organized such a marvelous and exciting conference and for having provided an ideal framework for RIdIM. My heartfelt gratitude also goes to the members of the Commission Mixte of RIdIM and its Advisory Members who have accomplished an incredible amount of work during the last year. I would like to extend this thankfulness also to the persons with whom both the Commission Mixte and myself have closely collaborated during the last year because of specific RIdIM business, namely Martie Severt and Roger Flury of IAML, Dorothea Baumann, the Secretary General of IMS, Kenneth Moore, the President of CIMCIM, and Barbara Dobbs Mackenzie, Editor in Chief of RILM. They and many others have been extremely supportive to the work of the Commission Mixte of RIdIM this past year. This overview will focus on several highlights in anticipation of a more comprehensive report to be published in the next issue of *Fontes Artis Musicae*.

The International RIdIM Center at the Institut national d’histoire de l’art (INHA) in Paris has significantly increased its activities, mainly because of its new Administrator, Chloé Dalesme, and Jean-Michel Nectoux, the representative of INHA on the Commission Mixte of RIdIM. I am very grateful to both for their commitment to RIdIM. Among the most significant duties of the International RIdIM Center are the processing of the daily correspondence, the content management of the RIdIM website, the organization of the meetings of the Commission Mixte, the maintenance and expansion of the contacts with the national RIdIM centers and the RIdIM working groups, and the publication of the *RIdIM Newsletter*, the official publication of RIdIM in addition to the international yearbook *Imago Musicae*. Concerning the latter publication, it was possible to re-organize the editorship last year to guarantee the yearbook’s continued success.

The *RIdIM Newsletter* especially benefited by the appointment of Diane Glazer as adjutant editor. She not only helps us to keep high linguistic English standards but also always provides valuable comments on content and layout matters. The *RIdIM Newsletter* has already appeared in three issues since late 2006 and we are currently working on the next issue. Subscriptions are available through the International RIdIM Center whose mailing and e-mail address are published on the RIdIM website, [www.ridim.org](http://www.ridim.org). Valuable information about current projects, national RIdIM centers and working groups and the link for accessing the RIdIM database are also at this site.

I am extremely excited to announce that version 1.0 of the RIdIM database is ready. It was officially launched during a workshop on music iconography cataloguing projects that RIdIM organized on 10 and 11 March 2008 in New York. I am very thankful to Florence Gétreau, Zdravko Blazekovic and Sean Ferguson who played essential roles in organizing this workshop attended by over twenty scholars and librarians from around the world.

These persons and the members of the Commission Mixte of RIdIM are now putting the database to the acid test, so to speak. This beta-test-phase will be concluded at the end of September 2008 allowing plenty



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of time to correct any remaining test-phase glitches before the end of the year. During this period the search interface and tools will be included in the database and significant amounts of data will be added prior to the opening of public access at the beginning of 2009. As of now, the database contains over 2.000 entries.

The positive responses to the presentation of the RiDIM database at both the New York workshop and this annual meeting of IAML in Naples completely assures us that we are going in the right direction. A third presentation will take place during this year's annual conference of the Associação Nacional de Pesquisa e Pós-Graduação em Música in Salvador de Bahia (Brazil) in September 2008. The presentations of the RiDIM database in New York, Naples and Salvador are meant to promote the database among scholars and librarians so that it will become the reference catalogue tool for music iconography sources worldwide.

Two other major events were conducted by the Commission Mixte of RiDIM last year – the celebration of its 35th anniversary during the IMS congress in Zurich and the presentation of the 12th International RiDIM Conference. The International RiDIM Conference was organized in collaboration with the Research Center for Music Iconography at the City University of New York and took place on 11 to 14 March 2008 in New York. Driven by the vision to connect music iconography researchers and cataloguers around the world, RiDIM has already successfully organized eleven conferences since its official establishment as an international venture in 1971. The New York conference's topic *Music, Body, and Stage: The Iconography of Music Theater and Opera* – surprisingly enough – never systematically explored prior to this conference, attracted numerous scholars and encouraged discussions and broad reflections on both new directions in music iconography and the place of music iconography research and cataloguing projects in the academia of the 21st century. A very special thanks goes to Claire Brook, Zdravko Blazekovic, and Michele Smith for their tremendous organizational support. We are also very grateful to the conference's financial supporters.

The newly increased significance of RiDIM is mirrored in the re-coordination of its relationships with existing national RiDIM centers and working groups. Equally significant is the establishment of new centers and working groups. The enormous endeavors of scholars in Spain have successfully resulted in the establishment of a music iconography working group, sponsored by the Asociación Española de Documentación Musical, the Spanish branch of IAML. In addition, RiDIM was able to help coordinate the efforts of Brazilian scholars who established the first national RiDIM center in South America, a continent rich in music iconography sources. RiDIM intends to continue supporting similar activities throughout South America. During the last year efforts have been on-going to re-establish or establish RiDIM working groups in Switzerland, Poland, Serbia, Slovenia, the Czech Republic, and the U.K.

One of the crucial topics affecting the work of RiDIM is the lack of financial resources. All members of the Commission Mixte and the advisory members work as volunteers, receiving only limited funds from their institutions to cover expenses. Several grant proposals submitted to national and international organizations failed mainly because of RiDIM's legal status as a simple partnership organization with no incorporation. It is therefore urgent to incorporate RiDIM as a non-profit organization to be eligible for financial support by national and international foundations and organizations. RiDIM plans to achieve non-profit status by 2009. Simultaneously, the Commission Mixte will need to fortify its attempts to acquire financial funds and to establish a safe financial situation. For the near future, the migration of data of existing databases or the negotiations to link existing databases with the RiDIM database, the promotion and establishment of new RiDIM centers and the strengthening of the contact with the centers and among the R-projects, as well as the negotiation of the contract renewal between RiDIM and INHA beginning in November 2008 will require crucial attention.

The sad news was received that Mary Helen Rasmussen, the first secretary of RiDIM and former professor of the University of New Hampshire, in Durham (NH), passed away peacefully on 26 January 2008. She will always be remembered as an especially gifted scholar, particularly in the field of music iconography.



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In closing I would like to again applaud all of the individuals who have helped to re-establish RIdIM as a leading voice within the scholarly community and to create and implement version 1.0 of the RIdIM database-- two crucial achievements of the Commission Mixte among many others within the last year."

## RILM

The Editor in Chief of RILM, Barbara Dobbs Mackenzie, presented the following report:

"RILM is alive and well. The contributions of national committees reached their highest number yet this year, totaling 15,480 new records in the database and 13,303 new abstracts. In the past year, RILM continued its committee expansion in East and Southeast Asia, with particularly notable contributions from China and, for the first time, Thailand.

RILM's website ([www.rilm.org](http://www.rilm.org)) has been entirely redesigned with an eye to making RILM more transparent to users. There are sections of the new website devoted to searching RILM and to the history of RILM. News items are listed on the front page. Summaries of the information on the website are given in ten languages besides English. And RILM is now offering free, live, web-based, interactive tutorials for librarians, faculty, and undergraduate and graduate classes. Most notable of all, perhaps, are the new submission forms on the website which work directly with RILM's editorial database. The forms are very easy to use. Anyone can search by author name and discover what is already in RILM for that author, add new abstracts to existing records, or add entirely new records.

The RILM database continues to grow at an unprecedented rate. We have surpassed the half-million mark by more than 40,000 records. During the past 12 months 33,091 new accession records and 3619 new reviews have been added to the database (inclusive of the committee contributions).

RILM continues to be available through five online vendors: EBSCO, NISC, OCLC, Ovid/SilverPlatter, and ProQuest/CSA. RILM's data has been significantly enhanced with the completion of the output in XML. EBSCO and ProQuest/CSA have published the new data, and the other three vendors plan to do so before the end of 2008. Enhancements include abstracts in multiple languages, non-roman characters, reliable links between related records and to full-text sources throughout the database as well as links from Grove to RILM, and the inclusion of RILM's retrospective file of conference proceedings from 1835 to the present.

Volume 33 was published in the spring and is in the hands of subscribers. The publication of this volume signals a landmark in RILM history, as this will be the last annual printed cumulation to be published. Featuring 19,619 records in 91 languages, from 81 countries, volume 33 is the largest yet in our series of annual volumes stretching back to 1967. Future updates will appear online only.

*Liber Amicorum: Music Festschriften, 1785–1966* is due to be published before the end of 2008. Starting with a commemoration of Händel published in 1785, the project comprehensively documents music culture through Festschriften dedicated to individuals, performing organizations, performance venues, publishers, religious institutions, academic institutions, instrument manufacturers, festivals, and cities.

*Music's Intellectual History: Founders, Followers & Fads* will also appear before the end of the year. This volume will contain the proceedings—some 66 articles—of our 2005 historiography conference, and it will launch the new RILM Perspectives series.

*How to write about music: The RILM manual of style*, 2nd edition, continues to sell at a brisk rate, and have had a number of bulk orders from colleges and universities. We are amassing new material for a possible third edition to be published in a couple of years and invite comments and suggestions for additions."



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## RIPM

The Founder and Director of RIPM, H. Robert Cohen, presented the following report:

### **RIPM in Print, Online and on CD-ROM: New Titles**

Over the past twelve months twelve volumes dealing with the following music periodicals have been published: *The Musical Gazette* (New York, 1854-1855); *La Renaissance musicale* (Paris, 1881-1883); *The New Music Review and Church Music Review* (New York, 1901-1935); *L'Année musicale* (1911-1913); *La Critica musicale* (Florence, 1918-1923); and *Il Pensiero musicale* (Bologna, 1921-1929). In addition the following titles were published in electronic formats only (online and on CD-ROM): *Le Novateur: Écho des arts* (Antwerp, 1838-1839); *Iberia Musical* (Madrid, 1842); *Semanario Musical* (Santiago, 1852); *The Arion* (Toronto, 1880-1881); *Revista musical de México* (Mexico City, 1919-1920); *Gaceta Musical* (Paris, 1928-1929); and *Cultura Musical* (Mexico City, 1936-1937). In all thirteen titles were added to RIPM during the past year and over 20,000 new annotated records to RIPM Online and RIPM on CD-ROM.

### **RIPM Online Archive of Music Periodicals (full-text)**

The forthcoming RIPM Online Archive was presented at two sessions of the Congress. The first installment of the Archive — which will contain thirty-five journals — searchable and browsable through RIPM Online — will be released in 2009. Beta testing will begin well before the end of 2008. Shortly thereafter, promotion will follow, a sample of the Archive will be available at the RIPM website ([www.ripm.org](http://www.ripm.org) ([link is external](#))), and subscriptions will be accepted.

### **RIPM Full-Text Supplement**

The RIPM Full-Text Supplement was presented for the first time at two Congress sessions. Approximately 4500 specialized music journals, according to the New Grove, were published between 1800 and 1950 in the countries wherein RIPM functions. If some 500 are judged to be essential for musicological research and for preserving our musical patrimony, RIPM has, in the past twenty-one years, treated just over twenty percent of them. Thus, it would require another eighty years for RIPM to create annotated indexes for the remaining “essential core” music periodicals. And certainly, as this corpus of literature becomes more familiar, additional titles will be added to the “essential core” category. Thus, in order to treat in a reasonable amount of time a number of journals (i) that have been selected for priority treatment by RIPM’s national groups, and (ii) that contain many pages of miscellaneous news and information reports, and are thus quite time-consuming to index, a new system, using OCR technology and containing several innovative features has been developed. Titles are currently being scanned for inclusion in the RIPM Full-Text Supplement which will be available in 2010, approximately one year after the appearance of the RIPM Online Archive of Music Periodicals. The creation of the RIPM Full-Text Supplement, will, in no way, inhibit the ongoing annotated indexing for RIPM’s principal publications.

### **RIPM’s Americas Initiative**

RIPM’s Americas Initiative has two goals: (i) to extend RIPM activities to Latin America, and (ii) to expand RIPM’s treatment of U.S. music journals (including those focusing on jazz). Within this context Mary Wallace Davison coordinates North American RIPM activities and Esperanza Berrocal those of Latin America. To date a number of new American (North and Latin) titles have recently been added to RIPM, and many others are in preparation.

## **OTHER NEWS**

### **(i) New RIPM Groups**

Four new RIPM groups have been created, three in Latin America—in Argentina (Instituto de Investigación Musicológica "Carlos Vega," Pontificia Universidad Católica Argentina de Buenos Aires, under the direction of Diana Fernández Calvo); Brazil (Programa de Pós-Graduação "Música em Contexto," Universidade de Brasília, under the direction of Dr. Maria Alice Volpe); Chile (Pontificia Universidad Católica de Valparaíso, under the direction of Nelson Niño)—and in Greece (National and Kapodistrian University of Athens, under the direction of Dr. Katy Romanou).



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**(ii) Grants**

RIPM has received a second grant from the National Endowment for the Humanities for the continuing development of the RIPM Online Archive, and a grant from the Andrew W. Mellon Foundation for work on twentieth-century British journals.

**(iii) Scanning Laboratory**

A professional scanning laboratory for print and microform has been set up at the RIPM International Center. All scanning is done to preservation standards. To date over 700,000 pages have been scanned. RIPM's preservation print capture system is based on (i) two recently-released 21 megapixel Canon EOS-1Ds Mark III digital SLR cameras, with a Canon EF 24-70mm f/2.8L zoom lens—which captures images at a true 400 dpi, (ii) a specially designed book cradle with an operator-controlled electric glass platen; and (iii) cool fluorescent lighting. A Widetek High Speed A3 is used for flatbed scanning; and microfilms are scanned on Wicks and Wilson RS 200. A microfiche scanner will be purchased in the near future.

**(iv) Partner and Participating Libraries**

While the RIPM Archive contains a large number of the journals, a limited number of RIPM's microforms cannot, for various reasons, be reproduced on the Internet, and, in addition, there are of course many important journals not in the Archive. Thus, creating a relationship with major libraries whose collections are rich in specialized music journals is quite important for the success of the RIPM Online Archive.

Participating Libraries are those that on occasion arrange to ship an important journal to RIPM for scanning. Partner Libraries are those that collaborate by permitting RIPM to scan either at the RIPM International Center or on location, a large number of pertinent journals. In return for the privilege to do so RIPM: (i) provides the Partner or Participating Library with an archival copy (400 dpi grayscale) and a derivative copy of all documents scanned by RIPM; the derivative copy for use by patrons, the archival copy for storage in an appropriate environment; (ii) identifies in appropriate publications and on RIPM's website the Participating or Partner Library that collaborates in the creation of the RIPM Online Archive; (iii) offers the Libraries a reduction in subscription fee to the RIPM Online Archive of Music Periodicals; and (iv) contractually restricts reproduction of documents in the RIPM Online Archive, to the principles of Fair Use (as defined by United States law) and Fair Dealing (as defined by United Kingdom law). Those wishing to reproduce materials that extend beyond these principles will be obliged to contact the copyright holder and RIPM for permission to do so or to contact RIPM for materials no longer in copyright.

**(v) RIPM Website**

Visits to the RIPM website ([www.ripm.org](http://www.ripm.org)) have increased substantially since April 2008. In addition to containing all IAML and IMS Reports and all issues of *Periodica Musica* in a searchable PDF format, a downloadable file entitled "Features" offers an overview of the User Interface and functionality of the forthcoming RIPM Online Archive of Music Periodicals. The website will offer a model of the RIPM Online Archive of Music Periodicals (full-text) before the end of 2008."

## **RISM**

The President of RISM, Christoph Wolff, presented the following report:

Since I was unable to attend last year's meeting in Sydney, this report needs to cover two years' worth of developments. However, I limit myself to three principal issues:

**1. "Housekeeping" matters**

As I indicated in 2006 at the Göteborg meeting, RISM had to clarify some governance structures especially regarding the roles of the two sponsoring societies, IAML and IMS, in regard to appointing members to the Commission Mixte and also in regard to specific terms of office. RISM also needed to clarify the interrelationship and interactions of the Vorstand of the Verein "Internationales Quellenlexikon der Musik" (i.e., the Board of the Association incorporated in Germany), the RISM Commission mixte, and the membership of the Association.



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To this end, the board created a set of by-laws and the Commission mixte established rules of procedure in line with those of the other “R projects.” The by-laws and rules of procedure were adopted last October at the joint meeting of the Board and the Commission mixte in Munich and also approved by the sponsoring societies. (The texts are accessible on the RISM homepage).

Also, elections took place at last years meeting in Munich; the previous board was re-elected and the board and Commission mixte jointly co-opted some new members into the Verein. Let me give you a quick run-down of the list of names:

Vorstand (Board) of the Verein:

CW, President; Catherine Massip, Vice-president

Wolf-Dieter Seiffert, Secretary; Martin Bente, Treasurer

John Roberts and Ulrich Konrad, Members at-large

The new by-laws specify that president, secretary, and treasurer function as an executive board for routine operations and whenever quick decisions must be made.

The Commission mixte consists of ten members, five each appointed by the two sponsoring societies. The IAML appointees are, in alphabetical order, Chris Banks, Massimo Gentili-Tedeschi, John Howard, Catherine Massip, and John Roberts. The IMS representatives are Ulrich Konrad, Christian Meyer, Pierluigi Petrobelli, Jürg Stenzl, and Christoph Wolff. The personnel overlap with the Board is deliberate in order to streamline the governance.

The membership of the Verein consists of the current members of the Board and Commission Mixte, as well as of all former members of the Board and CM. We then co-opted three additional members last fall: Wolfgang Frühauf, Dresden; Hans-Joachim Hinrichsen, Zürich; and Thomas Leibniz, Vienna.

## **2. Funding of the RISM Zentralredaktion (Central Office) in Frankfurt**

The ZR which coordinates 32 working groups in as many countries and organizes the central data collection and presentation is supported by the Verein incorporated in Germany and overseen by the Board. It has been generously funded since 1980 by public funds made available through the Union of the German Academies of Sciences. This funding has been threatened since 2005 and finally, last year, terminated with a cut-off date at the end of 2009. The reason for this was pretty straight forward: The Academies of Sciences no longer support permanent programs, only those that can be completed within a reasonable time frame. (cf. complete works editions, 14 composers) Like all projects of the Academies RISM had been periodically evaluated and eventually classified as a permanent project.

The board has been fighting this verdict for some time because, with its original cut-off date c. 1800, the material is finite – based on the logical assumption that no more prints and manuscripts prior to 1800 are being created. Our arguments have finally and quite recently created a break-through in that the Scientific Committee has indicated its willingness to reconsider the case. We are now in the process of preparing a document that the RISM project can be largely completed in about 15 more years. This is based on the assumption that in 15 years the database will have grown to 1.6 million entries of manuscripts, which constitutes approx. 90% of the estimated total of the extant pre-1800 cataloguing objects. How to deal with the remaining 10% should not now be our concern.

I am at this point quite confident that we will find a way to continue the necessary funding for the ZR. It means, however, that we will have to be much more conscious in preparing statistics. First, we must bring our estimates of pre-1800 materials up-to-date; i.e., all 32 participating countries have to do this for their holdings. Second, we must in the future relate the data submitted by the country groups to their outstanding total. There is light at the end of the tunnel. For example, the US RISM cataloguing will be completed within the next two years. Germany will have its materials completed by 2015.





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Some country groups have, for good reasons, gone beyond the traditional cut-off date c. 1800. But doing so all across RISM would indeed result in a potentially permanent project. Therefore, what to do with the post-1800 materials will have to be decided by the next generation.

### **3. Access to RISM data**

It has been the goal of the current RISM leadership and certainly my personal goal to find a way for cost-free online access. This goal now seems reachable. In March 2008 I signed a contract with the Staatsbibliothek zu Berlin and Bayerische Staatsbibliothek in Munich about RISM joining the “Virtuelle Fachbibliothek (VIFA) Musik” (virtual subject library in music) through a portal run by the Munich library. The project is funded by public money through DFG (German Natl. Research Council) and our reasonable hope is to have the RISM database up and running sometime in 2009.

This is a major achievement for RISM and I would like to take this opportunity here to express my gratitude especially to the VIFA Team in Munich for helping to realize our goal. I also expect that this will be a major boost and source of encouragement for the various country groups which will then see their good work accessible worldwide, free of charge. Moreover, I hope it will increase the general appeal of RISM and bring RISM much closer to a wider circle of scholars and performers, and especially to students—that is, to the primary clientele we want to serve.

## **8. Election of Branch and Commission officers.**

The Secretary General thanked all those who had stood for office this year, and announced the results of the elections for Branch and Commission officers.

### **Archives and Music Documentation Centres Branch**

Chair: Marguerite Sablonnière (Paris)

Vice-Chair: Paul Banks (London)

Secretary: Manuel Erviti (Berkeley, CA)

### **Broadcasting and Orchestra Libraries Branch**

Chair: Angela Escott (London)

Vice-Chair: Jutta Lambrecht (Köln)

Secretary: Sabina Benelli (Milano)

### **Libraries in Music Teaching Institutions Branch**

Chair: Pia Shekhter (Göteborg)

Vice-Chair: Carlos José Gosálvez Lára (Madrid)

Secretary: Johan Eeckeloo (Brussel/Bruxelles)

### **Public Libraries Branch**

Chair: Hanneke Kuiper (Amsterdam)

Vice-Chair: Julia Mitford (Gateshead, UK)

Secretary: Anne Le Lay (Paris)

### **Research Libraries Branch**

Chair: Stanislaw Hrabia (Kraków)

Vice-Chair: Thomas Leibnitz (Wien)

Secretary: Almut Boehme (Edinburgh)

### **Bibliography Commission**

Chair: David Day (Provo, UT)



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Vice-Chair: Mark Germer (Philadelphia, PA)

Secretary: Ole Bisbjerg (Århus)

#### **Cataloguing Commission**

Chair: Antony Gordon (London)

Vice-Chair: David Sommerfield (Washington, DC)

Secretary: Joseph Hafner (Montreal)

#### **Commission on Audio-Visual Materials**

Chair: Inger Johanne Christiansen (Oslo)

Vice-Chair: Andrew Justice (Denton, TX)

Secretary: Mary Wedgewood (Washington, DC)

#### **Commission on Service and Training**

Chair: Geoffrey Thomason (Manchester)

Vice-Chair: John Wagstaff (Urbana, IL)

Secretary: Jürgen Diet (München)

## **9. Reports from Chairs of Committees and Working Groups**

### **Working Group on Access to Music Archives**

Inger Enquist, Co-chair, reported that the Working Group had been established in 2005 and Council had agreed this year to extend the life of the Working Group for a further three years. Co-chairs will be Jon Bagüés and Inger Enquist.

They will look into new possibilities to fund the project since they did not get the grant they were hoping for from the Mellon Foundation in the USA. They will find out if they will join forces with others. MLA, ICA, IMS and IFLA will be approached. They will also add an advisory function. This includes improving the information about archives more in general but also about the AMA project. It can be done on the IAML website where the Working Group has its own space. People will be guided and pointed to best practices. They will provide a text about how to process archival materials. A short bibliography will also be useful. They also need to make an informative brochure that they can refer to or print out. They will also inform about existing databases and put up links to them. The Working Group already has a listserv to communicate and work together on documents.

To secure a more solid base for the project AMA will try to get databases of music archives up and running in different countries; besides the splendid reality of the Cecilia project of UK. In Spain this work has started already. The layout is already there: The fields, the style guides and the subject headings. And they are working on how to make it multilingual. They hope to then be able to mount a registration form with the possibility to register music archives on the IAML website. The Working Group is still aiming at an archives portal with a possibility to search different databases simultaneously, but in order to get there, funding is needed.

### **Working Group on Access to Performance Ephemera**

Rupert Ridgewell, Chair of the Working Group reported that the Concert Programmes Project and its future direction was the main topic of discussion at the Working Group's meeting in Naples on 22 July 2008. Phase 1 of the project was completed in October 2007, the result of three years' work at the Royal College of Music in London and Cardiff University to produce a detailed overview of programme collections held in the UK and Ireland, thereby improving access to a largely untapped body of research material. Funded by the Arts and Humanities Research Council, the project has produced an online database, which is available free of charge at [www.concertprogrammes.org.uk](http://www.concertprogrammes.org.uk)



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The database contains 5,525 descriptions of programme collections held by 52 libraries, archives and museums in the UK and Ireland, revealing the wide range and depth of institutional holdings, with material relating to concerts given in 80 countries worldwide and dating from 1690 to the present day. The index of personal and corporate names has over 27,000 entries and users can also browse a spatial tree to help locate concert venues. The data is fully open to web harvesting, with the result that many users are finding the site via keyword searches on Google and other web browsers.

The second phase of the project is now being planned and will involve the creation of an international network of scholars, librarians and others working in the field of performance history to consider a variety of issues around the question of describing programmes at item level. Funding is being sought for this phase of the project, which is being planned as a series of workshops over an eighteen-month period from summer 2009, led by Prof. Paul Banks (Royal College of Music). If the funding bid is successful, it is envisaged that the Working Group will play a leading role in these discussions, starting with meetings planned for the IAML conference in Amsterdam. To help facilitate this collaboration, Paul Banks has kindly agreed to be nominated as co-Chair of the Working Group (for consideration at the Council meeting in 2009). In preparation, the group is compiling a list of projects in the field of performance history research, to be made available via the IAML website.

### **Working Group on Hofmeister XIX**

Chris Banks, Chair of the Working Group reported that the major new online resource relating to music published in the nineteenth century is now available to librarians, musicologists and antiquarian music dealers. The beta version of the Hofmeister xix data is available at <http://www.hofmeister.rhul.ac.uk/cocoon/hofmeister/index.html>. The project had been conceived by IAML in the 1980s. Chris Banks took over as chair of the Working Group in 1991.

At its meeting during conference, the Working Group discussed the beta version of the data, and it discussed the next steps for the group. Priorities include:

- 1) Scrutiny of the functionality of beta version of the data and feedback to the project team.
- 2) Following the launch of the optimised version of the data, publicity for the project, including undertaking a user survey to understand research that is being undertaken using the resource, especially new lines of research which were not previously possible using the printed catalogues.

Two additional areas of work were proposed, both of which would require substantial additional funding:

- 3) Additional enhancements to the existing data (e.g. expansion of abbreviations; work on resolving some composer names).
- 4) Extending the coverage to include the Whistling catalogues, and to include the data up to 1947 (the extent of the ONB digitisation project).

Council had approved the closure of the original Working Group on Hofmeister XIX, and the initiation of a successor, the Working Group on Hofmeister, initially for one year to consider steps 1 and 2 above.

The presentation at the IAML Naples General Assembly constituted the first element of publication of the resource.

## **10. Other reports**

There were no other reports.

## **11. Any other business**

The General Assembly agreed unanimously to re-convene in Amsterdam in July 2009.



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## **12. 2009 Conference**

The General Assembly and Closing session concluded with a brilliant 'trailer' for the 2009 Conference in Amsterdam conceived by, and starring, members of the Netherlands Branch Organising Committee.