

## **Terms of Reference for IAML Sections, Groups, Committees and Subcommittees**

### **Sections**

Each Institutional and Subject Section shall organise at least one open session in every congress, which any member of the Association has the right to attend. Planning such a session is an important remit of each Section. The Sections may also hold discussion/working meetings at the congresses and engage in other activities, both operational and strategic. The Chair of each Section is a member of the Forum of Sections, which assembles at IAML's annual congresses. The Sections may propose the formation of Study Groups and Project Groups. Each Section shall publish an annual report describing its activities and plans including the work of any subordinate Groups. Each Section is required to keep the information on its own webpage on the IAML website up-to-date, giving the Terms of Reference, listing current officers, and describing its current activities and initiatives. Each Section should also use its designated area of the website to facilitate open online communication and to conduct business between congresses. The officers of each Section are: Chair, Vice-Chair and Secretary.

### **Institutional Sections**

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

The Archives and Music Documentation Centres Section addresses topics related to the diverse music-related materials held by the archives of all types of institution as well as music documentation centres and private collections. It seeks to explore new ways to effectively preserve their holdings and increase awareness of them. To this end it aims to document and draw attention to little-known collections, and to improve access to all such holding institutions.

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

The Libraries in Music Teaching Institutions Section focuses on topics of special interest to librarians working in educational establishments that teach music, providing an international platform to communicate, exchange knowledge and discuss all aspects of music libraries embedded in music teaching institutions. Working in collaboration with other IAML Sections, Groups and Committees where areas of interest intersect, principal areas of discussion include, but are not limited to, improving information literacy in students and staff, supporting and facilitating research, and promoting awareness of library collections.

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

The Broadcasting and Orchestra Libraries Section exists to support the work of members who work in the libraries of broadcasting institutions and performing ensembles, and all librarians who deal with performance materials. Subjects within the Section's remit relate to the day-to-day work of managing collections of performance materials, such as copyright, rental/hire of music, music publishing and new technologies. Whilst attending a congress the Section may take the opportunity to arrange a visit to a local broadcasting, orchestral or opera library.

#### **Public Libraries**

The Public Libraries Section focuses on the interests of people working with music materials in public libraries; examines the trends, developments and concerns facing public music libraries and librarians; and fosters communication between public music librarians around the world. It meets these goals

through such activities as presentations, discussion and information exchange at congresses and other conferences, library visits, electronic communication, and projects shared through the section web page.

### **Research Libraries**

The Research Libraries Section addresses topics related to the diverse kinds of research undertaken in music libraries by librarians, academics, and independent researchers. It promotes the research of librarians into the history and holdings of their own institutions, serves as a forum of discussion about how libraries can best facilitate the research of their users, and seeks to enquire into new ways in which music libraries can cooperate with universities and other research institutions in the exploration of their collections.

## **Subject Sections**

### **Bibliography**

The Bibliography Section is concerned with the description and interpretation of musical sources of all periods, including printed music, music manuscripts and performance ephemera. Its main purpose is to promote the dissemination of bibliographical research in music and to debate methodological issues relating to the description of musical sources. It also provides a forum in which scholars and librarians can formulate proposals for bibliographical projects and initiatives both within IAML and more widely. Bibliographical research in music helps to support the work of libraries in cataloguing and documenting their holdings, but it is also a much broader field of enquiry that ranges beyond the organisation of data into the realms of social, economic, and political histories. The Bibliography Section is therefore concerned with analytical bibliography in its widest sense – encompassing descriptive, textual, and historical bibliography – in which the study of musical sources may be regarded as a distinctive subset.

### **Audio-Visual Materials**

The purpose of the Audio-Visual Materials Section is to promote activities in the fields of collection and preservation of audio-visual formats. With ongoing developments in digital technologies influencing both the creation and conservation of media content, it seeks to make information professionals aware of current projects and issues across the world, so that they can better assess their own work in relation to wider trends and improve their services.

### **Service and Training**

The purpose of the Training and Service Section is essentially twofold. It provides a forum for the discussion and development of training programmes, not only for those working in music libraries but also their users, as well as for showcasing and promoting those tools and resources through which such training can be delivered.

### **Cataloguing and Metadata**

The Cataloguing and Metadata Section addresses current issues of interest and importance for bibliographic cataloguing and metadata related to music resources of all types and in any medium. The Section develops IAML's official positions on bibliographic control of music materials; participates in maintaining and revising international standards for descriptive and subject cataloguing and for electronic transmission of bibliographic data; shares information from the various IAML communities about recent news, information, best practices, etc.; considers other such issues as may be requested by the IAML Board. The Section may establish communication with similar units in other library organizations, at the national or international level, either directly or through IAML bodies. It will also work with other IAML groups considering issues concerning cataloguing and metadata.

## **Groups**

Each Study and Project Group shall be integrally involved in the work of the parent Section, reporting regularly during congress sessions and online at other times. They shall meet during the annual congresses in open session. Each Group is required to keep the information on its own webpage on the IAML website up-to-date, giving the Terms of Reference, providing instructions on how to participate in a particular Group, describing its current activities and initiatives, and listing current officers and committee members, as well as a timeline in the case of Project Groups. Each **Group** should also use its designated area of the website to facilitate open online communication and to conduct business between congresses.

## **Project Groups**

### **Access to Music Archives (2014–17)**

The Access to Music Archives Project Group aims to advise colleagues responsible for archives, whether personal or institutional, on the best ways of disseminating information about their holdings in order to promote their collections and to facilitate access. This involves the creation of tools to describe those materials at collection level using archival standards, and the development of an electronic form that archive owners can easily fill with core information in a standardized, multilingual, downloadable and reusable format. The work of this Project Group is overseen by the Archives and Music Documentation Centres Section.

## **Study Groups**

### **Access to Performance Ephemera**

The various types of document produced to accompany musical performances, such as concert programmes, posters and tickets, are primary sources of information for historical and musicological research. Their importance has been highlighted by the increasing prominence of reception studies and histories of performance in musical scholarship. They also have a wider significance for understanding the social and cultural significance of concert activity, the activities of amateur and professional musicians, and the history of choirs and orchestras. The improvement of access to performance ephemera is an important strand in the provision of the necessary resources, and IAML is in a position to offer a forum in which scholars and library professionals can exchange views and explore new strategies. The Study Group will: review developments and new (mainly online) resources; exchange information about new IT and bibliographic strategies; promote ways to maximise the impact of relevant datasets and digital resources; and explore innovative methods to curate and interpret data employing a range of Digital Humanities techniques, such as crowdsourcing and text mining, in order to release the full wealth of information embedded in collections of performance ephemera. The work of this Study Group is overseen by the Bibliography Section.

## **Committees and Subcommittees**

Each Committee publishes an annual report describing its activities and plans including the work of any Subcommittees. Subcommittees shall report annually to their parent Committee. Each Committee and Subcommittee is required to keep the information on its own webpage on the IAML website up-to-date, giving the Terms of Reference, listing current officers and committee members, and describing its current activities and initiatives.

## **Committees**

### **Advocacy**

The remit of the Advocacy Committee is to be proactive in promoting and speaking for the importance of music libraries, archives and documentation centres. Its purpose is to ensure that IAML is a responsive and effective advocate, not only for its members and their institutions, but also for other national and international organisations that share its values. The Committee works to ensure examples of good practice are widely promoted and helps to raise awareness of the value of music libraries for society. It represents a wide range of geographical areas and types of institution, and actively engages with the wider IAML membership. Advocacy has different needs in different countries. Working with national branches and national representatives is essential, as is aiming to provide internationally relevant documentation and support. The Committee comprises between 8 and 12 members and is supported by a wide network of national advocacy liaison contacts. It also works closely with the Membership and Outreach Committees.

### **Constitution**

The purpose of the Constitution Committee is to advise the Board on matters of governance concerning the Association. The Committee should include, in addition to the Chair, the President, the President-Elect or immediate Past-President, and the Secretary General. Other members shall be appointed with a view to the proper representation and stipulations as to language as specified in Article XIV of the Constitution.

## **Copyright**

The purpose of the Copyright Committee is to keep a watching brief on issues relating to copyright and related areas as they affect the bodies represented by IAML, to advise the IAML Board, to contribute to IAML policy development within the Committee's area of expertise, and to represent the voice of the international music library community in copyright and intellectual property concerns. The Committee will also maintain useful copyright-related resources on the IAML website, collaborate with other IAML committees, groups and subgroups where specific expertise may be provided, and cooperate with other international and regional intellectual property organizations to ensure that the concerns of the music library community are voiced. Members are appointed to the Committee with a view to achieving broad representation across the various copyright territories. The Committee will comprise no fewer than 10 and no more than 16 members.

## **Outreach**

The purpose of the Outreach Committee is to offer and provide assistance to music libraries, archives and documentation centres and, in particular circumstances, to individuals, in economically disadvantaged countries. The Committee is keen to identify institutions and colleagues not only in countries already represented in IAML but also in others which do not yet have a IAML representative. The Outreach perspective aims also to encourage institutions and colleagues to participate in an international professional network for mutual benefit, looking for new ways to help and support. The Committee should have between five and eight members, representing the diversity of the Association. It also works closely with the Advocacy and Membership Committees.

## **Publications**

The Publications Committee is responsible for overseeing all IAML publications and channels of communication, both in print and online. These include *Fontes artis musicae*, Recent Publications in Music, the IAML website, and social media. The Committee is made up of a IAML Vice President as Chair, the Editor of *Fontes artis musicae*, the Webmaster, the Web Editor, the Ad Manager and the Editor of Recent Publications in Music. The President, Treasurer and Secretary General are ex-officio members.

## **Membership**

The purpose of the Membership Committee is to increase and diversify IAML's membership by reaching out to individuals and institutions associated with music in libraries, archives or documentation centres, particularly in regions currently under-represented in the Association. The Committee seeks to identify and promote the value of membership in the Association and encourage the active engagement of members. It also works closely with the Advocacy and Outreach Committees. The Committee should have between 10 and 15 members, with a balanced national branch distribution a priority. The Treasurer and Secretary General are ex-officio members.

## **Subcommittees**

### **Publications Awards**

The Publications Awards Subcommittee, a subcommittee of the Publications Committee, solicits nominations for the best article and best review published in *Fontes Artis Musicae* in the previous year. The awards, given annually, are approved by the Board upon the recommendation of the Subcommittee. Each award citation includes a description of the strengths of the publication and is sent, in the form of a letter from the President, to each recipient. Awards are announced at the General Assembly and reported in the journal. In addition, notice of the awards may be sent out to other organizations (e.g., AMS, IMS, ICTM, IFLA, IMC, etc.).