

## **IAML General Assembly Meeting 2025, Salzburg**

### **Minutes**

Time: Tuesday 8 July, 16.00-17.30 CEST  
Friday 11 July, 15.40-17.00 CEST

Location: E.001 Thomas Bernhard  
*Also on Zoom*

### **Tuesday 8 July 2025**

1. Welcome to the General Assembly, part I  
*Rupert Ridgewell*

Rupert Ridgewell, President of IAML, welcomed everyone to the first part of the General Assembly meeting in Salzburg this year, including those members attending via Zoom, and he gave a special welcome to those attending their first General Assembly. Rupert reminded everyone that, in accordance with the Constitution, the General Assembly gives members the right to make fundamental decisions that relate to the operational issues and aspirations of the Association, and that it falls into two parts, with the second part taking place on Friday afternoon. Voting will be made by raising the voting slips, which members had received in their delegate pack. Those attending online raise their hands on Zoom. Anders Cato and Jennifer Ward would be acting as tellers.

2. Approval of the [minutes of the 2024 General Assembly](#)  
*Rupert Ridgewell*

The minutes of the 2024 General Assembly Meeting in Stellenbosch had been distributed on IAML-L and published on the website. There were no special matters to bring up. The minutes were unanimously approved.

3. President's report  
*Rupert Ridgewell*

Rupert Ridgewell, President of IAML, presented his report.  
[See appendix 1.](#)

4. Secretary General's report  
*Anders Cato*

Anders Cato, Secretary General of IAML, presented his report.

[See appendix 2.](#)

- a. Vote on a new two-year term for the Secretary General  
*Rupert Ridgewell*

The two-year term of the Secretary General came an end in 2025. According to the Constitution the Secretary General may be reappointed for subsequent terms of two years after the initial term of four years, if approved by the General Assembly. Anders had shown his intention of wanting to continue for another two-year term. Rupert expressed how much he had benefitted from Anders's experience over the past year and thanked Anders for his work throughout the year, and especially in the months leading up to the Congress. IAML is lucky to have such a committed and well-organised Secretary General. There was a vote and Anders was unanimously appointed for a new two-year term 2025-2027.

5. Treasurer's report *Kimmy Szeto*

Kimmy Szeto, Treasurer of IAML, gave his report.

See [separately published appendix on the IAML Website](#)

- a. Certified Public Accountant's report – including proposed budget  
The report, and the budget, would be voted upon at the General Assembly on Friday 11 July.
- b. Membership fees  
Last year the fees for 2025 were set to 50.50 € for personal members and 90.00 € for institutional members.  
For 2027 the Treasurer proposed to change the fees to 51.50 € for individuals and 95 € for institutional members.  
The proposed change of membership fees would be voted upon at the General Assembly on Friday 11 July.
- c. Investment of IAML funds, including a Proposal to set up a IAML Investment Committee.  
The Treasurer reported that in 2024, IAML continued to be in sound financial footing. The detailed report produced by the certified public accountant was included in the Treasurer's Report. We maintained a sufficient cash flow in our bank accounts. The Treasurer had already in 2023 asked the Board to consider an investment policy and to establish an Investment Committee, so that IAML members can participate in steering the financial health of the organisation. This proposal was now ready and was presented.

**Proposed Terms of Reference:**

*The purpose of the Investment Committee is to monitor IAML's investments and supervise the IAML Board's adherence to IAML's Investment Policy.*

*Guided by IAML's Investment Policy, the Committee shall report the status of IAML's investments to the Board, and make recommendations based on investment objectives, past performance, and current market conditions.*

*Members of the Investment Committee consist of the Treasurer, who chairs the committee, Chair of the Development Committee, one current Board member, and two IAML individual members in good standing, who are not current Board members.*

The proposal to set up an Investment Committee would be voted upon at the General Assembly on Friday 11 July.

- d. Discounted membership fees by country *Janneka Guise*  
Motion from the Board.

Janneka Guise, Vice-President of IAML, presented the motion from the Board on discounted membership fees by country.

[See appendix 3](#)

The presentation of the motion was followed by questions and a discussion among the members present. The motion would be voted upon at the General Assembly on Friday 11 July.

- e. Discounted membership fees for students *Janneka Guise*  
Motion from the Board.

Janneka Guise, Vice-President of IAML, presented the motion from the Board on discounted membership fees for students.

[See appendix 4](#)

The presentation of the motion was followed by questions and a discussion among the members present. The motion would be voted upon at the General Assembly on Friday 11 July.

There was a proposal from the audience to add one more category to the proposed discount, and that was a category of people in their first five years of the profession. The Membership Committee would look further into that.

#### 6. The Publications Committee *Stefan Engl*

The report of the Publications Committee was postponed until the Friday meeting and instead the meeting went straight to item 6 a)

- a. Proposal to set up a Fontes Publisher Subcommittee  
A-R Editions have decided to discontinue their involvement with IAML and the publication of Fontes from 2027. Stefan Engl presented a proposal from the Board to set up a Fontes Publisher Subcommittee to appoint a new publishing partner for Fontes for the coming years.

[See appendix 5.](#)

There was a comment from Jim Cassaro that the subcommittee must work faster than implied by the proposal. If the subcommittee works for the whole of 2026, then there would be no new publisher in the beginning of 2027. Rupert Ridgewell assured that the intention was to have a publisher on board in good time before the end of the contract with A-R Editions, but the text of the Terms of Reference could be amended to make that clear.

The proposal would be voted upon at the General Assembly on Friday 11 July.

#### 7. *Fontes Artis Musicae* *Jim Cassaro*

Jim Cassaro, editor-in-chief of *Fontes artis musicae* gave his report.

[See appendix 6.](#)

Rupert congratulated Jim and the editorial team for producing some great issues over the past year, covering a wide range of topics representing the breadth of our field. Fontes remains not only an important membership benefit but also an important shop window for IAML on the wider academic landscape.

#### 8. The Publication Awards *Stefan Engl*

Stefan Engl presented the Publications Awards:

- a. THE VLADIMIR FÉDOROV AWARD for best article  
Darius Kučinskas. "*The Life and Artistic Activity of Pianist Victoria Boshko (1887–1977)*." *Fontes Artis Musicae* 71, no. 1 (2024): 1-27. [Link in Project MUSE](#).

The winner of the Vladimir Fédorov Award for 2024 is for Darius Kučinskas's article, "The Life and Artistic Activity of Pianist Victoria Boshko (1887–1977)", which is a masterful piece of historical musicology that exemplifies rigorous scholarship, original research, and cultural restoration. Through meticulous archival work and a wide array of primary sources—including concert programs, immigration records, and rare piano roll discographies—Kučinskas reconstructs the nearly forgotten life of Victoria Boshko, a Ukrainian-American pianist who rose to prominence in the early 20th century.

- b. THE FRANÇOIS LESURE AWARD for best review  
Keith E. Clifton. Review of *Magician of Sound: Ravel and the Aesthetics of Illusion*, by Jessie Fillerup. *Fontes Artis Musicae* 71, no. 4 (2024): 371-373. [Link in Project MUSE](#).

We are delighted to present the François Lesure Award for Outstanding Review in 2024 to Keith E. Clifton for his insightful and eloquent review of *Magician of Sound: Ravel and the Aesthetics of Illusion* by Jessie Fillerup, published in *Fontes Artis Musicae*, Volume 71, Number 4.

Clifton's review stands out for its clarity, enthusiasm, and deep musical understanding. His writing is both accessible and richly informed, offering readers a compelling entry point into Fillerup's innovative study of Ravel's compositional techniques and aesthetic world. With a tone that is both scholarly and engaging, Clifton highlights the book's interdisciplinary breadth—its connections to illusion, fantasy, machinery, and the visual arts—while also offering thoughtful commentary on its musical analyses.

9. Website and Social Media  
*Jennifer Ward*

Jennifer Ward, Web Editor of IAML, gave the Website and Social Media report.  
[See appendix 7.](#)

Rupert extended a special thank you to Jennifer and the entire Web team for their tireless work with our informative website and for all the activities on our different social media channels.

10. The Liesbeth Hoedemaeker-Cohen Fund & The H. Robert Cohen / RIPM Fund for IAML Congress Travel  
*Rupert Ridgewell*

Rupert Ridgewell reported on the results of the work of The Awards Committee of The Liesbeth Hoedemaeker-Cohen Fund & The H. Robert Cohen / RIPM Fund for IAML Congress Travel.

The Liesbeth Hoedemaeker-Cohen Fund for IAML Congress Travel was established in Liesbeth's honour on 24 February 2017. The H. Robert Cohen / RIPM Fund for IAML Congress Travel was established in 2019 on the occasion of RIPM's fortieth birthday, in recognition of RIPM's contribution to international scholarship and of those who created and contribute to it. Both awards have been established by the Cohen Family Charitable Fund. Rupert expressed IAML's huge debt of gratitude to the Fund for making it possible to support the

travel costs of members attending their first or second congress who would otherwise be unable to come. Rupert also thanked the Local Organising Committee for offering discounts on the registration fee to the supported applicants as well.

In accordance with the guidelines the Board had appointed four new members to the Awards Committee: Jürgen Diet, representing Europe, Jane Gottlieb, representing North America, Georgina Binns, representing Australia/Oceania and Wilhelm Delport, representing Africa. Ben Knysak is the permanent member of the Committee

Rupert was delighted to report that, exceptionally this year, the Awards Committee had been able to support eight applicants from five countries:

- **Heli Aalto** (University of Tampere, Finland)
- **Marco Giovanni Barsella** (University of Pisa, Italy)
- **Agathe Courtin** (Orchestre National des Pays de la Loire, France)
- **Kat Hicks** (Trent University Library and Archives, Canada)
- **Elisa Klar** (University of Music and Theatre "Felix Mendelssohn Bartholdy" Leipzig, Germany)
- **Ronan O'Flaherty** (University of Western Ontario, Canada)
- **Marcello Ranieri** (University of Bologna, Italy)
- **Giorgia Scartezzini** (Free University of Bolzano-Bozen, Italy)

11. The IAML Outreach Fund  
*Janneka Guise*

Janneka Guise, Vice President of IAML, and Chair of the Outreach Fund, reported on the Outreach Fund. This fund is financed partly from IAML's budget, and partly from donations by IAML Members when registering for a congress. This year we were able to give partial funding to three applicants. The recipients were:

- **Güneş Çetinkaya Şerik** (Türkiye)
- **Cristina Suteu** (Romania)
- **Lee Watkins** (South Africa)

12. IAML New Website  
*Kimmy Szeto*

Kimmy Szeto, Treasurer of IAML, and chair of the project for a new website, presented the state of the new website as it was at this date, by showing some slides, and explaining the functionality of the new site.

The new site is expected to be up and running by the end of 2025 and will be presented at an online event, which most likely will take place in October 2025. Kimmy also mentioned we will be seeking an Assistant Web Editor.

Rupert thanked Kimmy and the web team for all the hard work they had put into the development of the new website, which will offer improved functionality and new benefits to the Association over time.

13. IAML Historian  
*Anders Cato*

After five years of service as IAML Historian, John Wagstaff, had indicated his intention to step down in September. John has fulfilled this role with distinction, bringing to bear his long experience of IAML and a keen interest in its history.

Anders Cato, IAML Secretary General, presented the results of the call for a new IAML Historian. The Board had sent out a call of interest for the post in May, and had now received

one application, from Past President Pia Shekhter.

There was a vote and Pia Shekhter was unanimously elected as the new IAML Historian, taking up her position in September 2025.

Rupert Ridgewell extended the warmest thanks to John Wagstaff for the invaluable work he had done in the years that he had been IAML Historian, and wished Pia Shekhter the best of success in her new role.

14. Survey on the Structure of IAML's Future Congresses *Jürgen Diet*  
Jürgen Diet, Vice President of IAML, made a short report on the outcome of the survey.

The survey was open in March/April 2025 and received 121 responses. The survey results have been [published on the IAML website](#) on May 6, 2025:

- A majority (61%) was in favour of holding the congress annually. The others preferred every two years (35 %) or every three years (4 %).  
*[Added after the General Assembly meeting: If not annual, 60.26% thought that virtual congresses should take place in the intervening years and 39.74% voted for regional meetings.]*
- Most respondents prefer a congress length of 4 or 5 days.
- A large majority (87%) would like committee and working meetings to take place on a separate day to paper sessions.
- A large majority (76%) would attend a virtual/hybrid congress online for a reduced registration fee.
- 39% of the survey respondents were over 60; nobody under 30 responded.

Rupert thanked everyone who took part in the survey. The Board will continue to reflect on the results as we chart the future direction and format of the Congress.

15. Proposal for a new Project Group on Best Practices for Electronic Score Licensing in Music Libraries  
*Carla Williams*  
[See appendix 8.](#)

Carla Williams presented the proposal for a new Project Group on Best Practices for Electronic Score Licensing in Music Libraries.

The proposal would be voted upon at the General Assembly on Friday 11 July.

16. End of General Assembly, part I  
*Rupert Ridgewell*

Rupert thanked everyone for attending this first part of the General Assembly 2025, and apologised for having run about 15 minutes overtime. He reminded everyone that the second part of the General Assembly would take place on Friday 11 July at 15:40 local time.

## Friday 11 July 2025

17. Welcome to the General Assembly, part II  
*Rupert Ridgewell*

Rupert Ridgewell, President of IAML, welcomed everyone to the second session of the General Assembly 2025. He also extended a very warm welcome to all those who attended on Zoom.

Rupert went through the rules for voting.

18. Vote on IAML financial documents  
*Rupert Ridgewell*

- a. Accept the financial documents and adopt the 2025-2026-2027 budget as presented in the Treasurer's Report  
*See [separately published appendix on the IAML Website](#)*  
The financial documents were accepted and the budget was adopted with 3 No votes and 0 abstentions.
- b. 2027 membership dues to be set to €51.50 individual; €95.00 institution  
The proposed new membership dues from 2025 was approved with 3 No votes and 3 abstentions.
- c. Vote on proposed discounted membership fees by country GDP  
*See [appendix 3](#)*  
After some questions and comments there was a vote and the proposed discounted membership fees by country GDP were approved with 0 No votes and 1 abstention.
- d. Vote on proposed discounted membership fees for students  
Vote on Proposals from General Assembly part I  
*See [appendix 4](#)*  
After some discussion there was a vote and the proposed discounted membership fees for students were approved with 0 No votes and 2 abstentions.

19. Vote on Proposals from General Assembly part I  
*Rupert Ridgewell*

- a. Proposal to set up a IAML Investment Committee  
The proposal was approved with 0 No votes and 3 abstentions.  
*See item 5 c above.*
- b. Proposal to set up a Fontes Publisher Subcommittee  
*See [appendix 5](#)*  
The proposal was approved with 0 No votes and 1 abstention.
- c. Proposal for a new Project Group on Best Practices for Electronic Score Licensing in Music Libraries  
*See [appendix 8](#)*  
The proposal was approved with 0 No votes and 1 abstention.

20. Results of the IAML Public Library Section and the AV Section supplementary elections  
*Anders Cato*

Anders Cato reported from the supplementary elections for the above Sections, where the position of secretary was vacant in both. The following two people had been elected:  
Public Library Section: Kateryna Romanovska, Czech Republic  
Audiovisual Materials Section, Géza Kocsis, Switzerland

21. Report of the Forum of National Representatives  
*Jürgen Diet*

Jürgen Diet gave a report from the meeting of the Forum of National Representatives on 8 July.

Around 25 people gathered for the Forum of National Representatives. There was some discussion about the Congress survey and there was also a discussion on future congresses and how they should be organised. There were requests from the Board to find candidates for future congresses. After Thessaloniki in 2026 and Toronto in 2027 all years are open. Next year will be a special year, the 75<sup>th</sup> anniversary year of IAML and that will definitely be one of the focal points of the Congress in Thessaloniki. There will also be a special issue of *Fontes artis musicae* on the anniversary and an anniversary web page.

## 22. Report of the Forum of Sections *Anna Pensaert*

Anna Pensaert, IAML Vice President, and Programme Officer gave a report from the meeting of the Forum of Sections earlier the same day.  
[See appendix 9.](#)

Anna expressed her great satisfaction with the enormous commitment and engagement that has brought IAML 2025. Together the Forum of Sections, the Local Organising Committee and the R Projects have created a truly diverse and interesting Congress.

All paper presentations were in person. The quality of the papers was generally very high. The programme really had inspired discussions and created general momentum for future work.

Anna would like to express her thanks to all speakers, poster presenters, and session chairs, and above all to the Local Organising Committee for their outstanding work. Thank you for making IAML 2025 such a great success.

## 23. Report from the DAMO Committees *Janneka Guise*

Janneka Guise, IAML Vice President, gave a report from the meeting with the DAMO Committees on 10 July 2025 with several members present from each committee. Janneka Guise gave an overview of the work of each committee in the last year.

**- Development Committee:** The Committee intends to focus on “planned giving” over the coming year, i.e. determining how interested IAML members in different countries may name IAML as a beneficiary in their wills. The Committee will propose a session for the Congress in Thessaloniki to explain best practices for planned giving and the benefits of that, both for themselves and for IAML.

**- Advocacy Committee:** Two working groups were formed over the past 12 months. The first one is to cross-walk the existing examples of good practice documents. So far 24 entries from the old worksheet have been cross-walked into a new more user-friendly worksheet. The second working group was to compile a list of advocacy committees or groups serving IAML's national branches, and, at a later stage, other music and music information organisations. They have designed a survey, that they would share with the IAML Board before sending out. Houman Behzadi, Chair of the Committee, worked with the IAML President to contribute to the document, that IAML submitted to the European Music Council for potential inclusion in EU's emerging Culture Compass which is intended to be a strategic framework for EU policy making on culture. The Committee is now working on an advocacy statement for IAML, which will address some of the broad issues identified in the above mentioned document. The ultimate goal would be an all-embracing statement(s) about music libraries and their contribution to community cohesion promoting cultural diversity



etc.

**- Membership Committee:** JeongYoun Chang has stepped down as co-chair (but stays in the Committee), but Katie Lai stays on as now the only chair of the Committee. The representative from Oman has left the Committee, but a new member from Spain is on his/her way in, the details would be made know to the Board soon for approval. The Committee has created two templates for emails to be used by national branches to attract new members and re-engage lost earlier members. The Committee also worked with Janneka and the Board on one of the motions that were voted upon earlier at this meeting (18 d).

**- Outreach Committee:** One member from the US has stepped down from the Committee, so there is a position open for anyone interested. The Committee also worked with Janneka on the motion that was voted upon earlier on discounted membership rates based on a country's GDP (§ 18 c). The Outreach Committee will update the IAML Members by country reference list by December. The list will be expanded to include all countries of the world, and not only the countries that have IAML members. There have been made some updates to the Outreach Committee Terms of Reference this year and the Committee is also working on a fundraising campaign for IAML's 75<sup>th</sup> anniversary in 2026.

#### 24. Report from the Online Events Committee

*Teresa Delgado Sanchez*

Teresa Delgado Sanchez gave a report from the Online Events Committee. The Committee had met earlier this same day, and had then decided to go from having one chair to two co-chairs: Teresa Delgado Sanchez and Houman Behzadi.

Following the Stellenbosch conference, the Online Events Committee set out to organise a heritage-focused meeting. Although the initial initiative could not be realised, two events focused on knowledge sharing and community engagement in our sector were successfully organised.

**- Event 1: Digital Music Score Platforms for Libraries, 22 November 2024**

This session explored the growing role of digital scores in music education and performance. Speakers Stephanie Bonjack (University of Colorado Boulder) and Katherine Penner (University of Manitoba Libraries) explored various digital score platforms available to libraries and discussed user experiences and different levels of institutional adoption.

**- Event 2: The New Köchel-Verzeichnis: A Talk by Neal Zaslaw, 5 March 2025**

Organized by Houman Behzadi

In this session, Neal Zaslaw, Mozart expert and professor emeritus at Cornell University, shared his insights on his extensive work on his new edition. He provided an overview of the 30-year history of this important cataloguing project, followed by a question-and-answer session.

The Committee is now looking for new members in a friendly and welcoming online environment. This will be a fantastic opportunity to participate in meaningful conversations and initiatives within the musical heritage and documentation sector. Write if you would like to work with the Committee in promoting our libraries, archives, projects, and topics that can be shared at an online meeting and will be useful to all IAML members, especially those who are unable to attend the annual meetings in person.

#### 25. Report from the Publications Committee

*Stefan Engl*

Stefan Engl, IAML Vice President, gave the report of the Publications Committee.

See [appendix 10](#).

#### 26. RldIM

Antonio Baldassarre Antonio Baldassarre gave the report of RldIM.

See the full report in [appendix 11](#).

27. RILM  
*Tina Fröhhauf*

Tina Fröhhauf gave the report of RILM.  
[Full report text](#).

28. RIPM  
*Benjamin Knysak*

Benjamin Knysak gave the report of RIPM  
[Full report text](#).

29. RISM  
*Balázs Mikusi*

Balázs Mikusi gave the report of RISM.  
[Full report text](#).

Rupert Ridgewell concluded by wishing the RISM Editorial Office the best of luck with their restructuring efforts, described in the report, in the coming years.

30. Other reports  
a. Hofmeister XIX  
*Tina Fröhhauf*

Tina Fröhhauf announced that earlier this year RILM acquired the Hofmeister Database. Hofmeister XIX is an on-line, searchable version of the Hofmeister Monatsberichte for the years 1829-1900. Containing some 330,000 records of music publications, it is the most extensive resource for establishing what music was published where and when during that period. The Hofmeister XIX database was funded by the Arts and Humanities Research Council (AHRC), UK, and its ongoing maintenance has, up until now been supported by Royal Holloway's Music Department. The funding however has been uncertain in recent years when institutional support has faded.

RILM had agreed to take over the project in two phases, 1) to move the existing site running on its old hosting system to a new RILM System and then 2) rebuild the site with modern technology with possible links to other RILM databases.

The challenges with moving the system had been higher than expected, but RILM was on the right path to solving the challenges.

All access to the current database will run as it has always been up until the move is completely done. The database will remain an open access database. Stay tuned for further announcements on when the move is done and the new URL and login instructions are sent out.

Rupert thanked Tina for these great news that the future of Hofmeister XIX has been secured. Thank you very much to RILM for safeguarding it and giving it a new permanent home. We look forward to seeing how the resource develops over time.

31. Any matters arising during the week  
*Rupert Ridgewell*

Rupert Ridgewell had not been notified of any other reports or any matters arising during the

week.

32. In Memoriam

[See appendix 12.](#)

- a. Malcolm Jones  
*read by Rupert Ridgewell*
- b. Bernhard Huys  
*read by Anna Pensaert*
- c. Joachim Jaenecke  
*read by Thomas Kalk*
- d. Hanneke Kuiper  
*read by Nienke de Boer*
- e. Margareta "Greta" Odenman  
*read by Anders Cato*
- f. Susan Vita  
*read by Christopher Holden*

33. IAML Elections 2026

*Anders Cato, Kimmy Szeto*

Anders Cato read from the Constitution:

*8. The President and the Vice-Presidents shall be elected by the members of the Association. Every member of the Association shall have the right to nominate candidates for the offices of President and Vice-President. The Board shall encourage nominations reflecting the diversity of the Association's membership.*

*9. Elections for President and Vice-President shall be held every three years. The President shall be elected to serve for six years, one year as President-Elect, three years as President, and two years as Past- President. A President may not be re-elected. Vice-Presidents shall be elected for a three-year term, and may be re-elected, but may not serve more than two consecutive terms.*

and from the Rules of Procedure:

*Rule 5, 1. Each nomination for the offices of President and Vice-President, together with the consent of the nominee and a brief curriculum vitae, shall be sent to the Secretary General at least four months before the beginning of the annual congress in the year when the election is held.*

*Rule 5, 2 2. Voting shall be conducted electronically, and by paper ballot on request. The names of the candidates, together with their biographical information, shall be made available electronically as soon as possible after their nominations are received. The Secretary General shall inform members by email of the election schedule, and the voting process. Voting shall be open for one month, the results being announced as soon as possible thereafter.*

The nominations should have been received by the end of February 2026.

In the last elections we have contracted a British company called Civica, that has helped us with the automated voting. However it has not been without costs, and now our Treasurer Kimmy Szeto has an idea how to make it cheaper.

Kimmy Szeto went on to describe the new voting process. IAML already has a subscription to Survey Monkey, that we use every year for the congress survey. That can also be used for voting. In order to use this system, which is email based, we need to have correct email data for each member, so the most important thing is for each member to update his/her contact information if that has not already been done. About a month before voting takes place the email addresses need to be correct.

We have studied the capabilities of Survey Monkey carefully and it will be completely secure.

All results will be delivered to the Secretary General for final counting anonymously.

34. Any Other Business

*Rupert Ridgewell*

No other business had been reported.

35. Future congresses

*Anders Cato*

Anders Cato reminded everyone of the locations of the coming two congresses, and he also reminded everyone of the fact that there are still possibilities of sending in calls of interest for the years after 2027. So far none of these years has been booked.

- a. Thessaloniki, Greece, 2026
- b. Toronto, Canada, 2027
- c. Call for interested organisers of congresses from 2028 and onwards.

36. Next meeting of the General Assembly

*Anders Cato*

Anders Cato notified the General Assembly that the next meeting of the Assembly will be in Thessaloniki on the 30<sup>th</sup> of June and 3<sup>rd</sup> of July 2026.

37. End of meeting

*Rupert Ridgewell*

Rupert Ridgewell closed the 2025 IAML General Assembly and thanked everyone for their attention and participation.

## Appendix 1, President's Report

As you know this was my first year as IAML president and it seems to have passed very quickly indeed. I should say at the outset that I feel very lucky to be working with such a fantastic group of colleagues on the Board. They make a great team and I think we've accomplished a lot over the past year. The Board has met three times online since last year's Congress and we also gathered for our mid-year meeting in Toronto at the end of January, kindly hosted there by our Vice President Jan Guise.

One of my first tasks as President was to write to the Stellenbosch organisers to congratulate them on a very successful congress last year. It will live long in the memory for bringing forward many new ideas, experiences, and perspectives. We also hope that it marks the beginning of closer engagement with colleagues across the African continent. You may recall that one of our focus areas is to reach out to underrepresented regions, notably Africa and Latin America. We have been taking some concrete steps towards achieving that goal over the past year, but there is certainly more work to do. The next item on the agenda includes a proposal to introduce discounted membership rates according to a country's GDP, which we hope will improve access to IAML across the world.

Another of our focus areas is concerned with advocacy. As many of you will know, we have been working for some time on a proposal to UNESCO to establish an International Day for Music Libraries and Archives. This was an idea originally put forward by Pia and I'm happy to say that she continues to steer it through the complex UNESCO approval process. As part of this endeavour, various national branches have submitted letters of support to their local UNESCO commissions and I would like to thank them for their support. I'm also delighted to say that we've received letters of support from various sister organisations, including the IMC, the IMS, IASA and ICTMD, as well as each of the four R projects, RISM, RILM, RIPM and RiDM. It has been so gratifying to receive such enthusiastic support from colleagues in these organisations. Just last month, Pia also presented our proposal to the Eastern and Southern Africa Regional Branch of the International Council on Archives. We are now hoping that one or more national delegations will put forward the proposal to the UNESCO General Conference, which is held every two years. The next opportunity is November of this year. Please keep your fingers firmly crossed.

Staying on the theme of advocacy, last month I had the pleasure of attending the annual European Forum on Music organised by the European Music Council in Brussels. The meeting consisted of a series of panels and discussions around the general theme of 'Celebrating Musical Diversity'. It was a great opportunity to meet with representatives of many other music organisations from across Europe. The EMC continues to be very active in its advocacy work on behalf of the music sector in general and it has been useful for us to feed into several policy initiatives over the past year. These included an open letter addressed to the newly appointed EU Commissioner on culture, calling for a new expert group on music, and a consultation on the EU's emerging 'Cultural Compass'.

We also continue to engage with other international organisations. In April, for example, we worked with IFLA to present a webinar coinciding with World Intellectual Property Day. Officers from four IAML sections gave very engaging talks on the theme of 'Keeping the music playing: Libraries, music and intellectual property'. A recording of that session is now freely available on IFLA's YouTube channel.

Another important project this year has been the migration to a new website, following the decision last autumn to move to a new content management system. Intensive work to build the new site using Wordpress has been taking place over the last few months with the web developer Dreamhost. Kimmy has been leading on that with the web team and he will give us a demonstration of the new site later in this meeting.

We also have a report on the Congress survey later in the agenda, so I won't go into that here but I just wanted to thank everyone who took part in it. Your views and feedback are very important to us, as we chart the future of the Congress in a changing world. I should also add that we recently sent out a call for applications to host the Congress from 2028 onwards and I very much encourage

everyone to think about that opportunity. Hosting the Congress remains a very rewarding experience and a wonderful chance to showcase libraries and archives in the host town or city.

Looking ahead, next year is an important moment for IAML as we mark our 75th birthday. Plans are now beginning to take shape for what promises to be an exciting year of events and celebrations, both online and in person. We are also planning a special birthday fundraising campaign to support IAML's outreach initiatives. More information about that will be made available towards the end of this year.

To conclude, I should make clear that my report merely covers a few highlights. There has been much more activity that we'll hear about during the course of this General Assembly. I would in particular like to thank all the sections, committees, and study groups, for your work throughout the year. The continued vitality and strength of our association is largely due to your dedication and enthusiasm.

## Appendix 2, Secretary General's Report

This year has been quite a hectic year in many ways. Several important discussions have taken place within the Board requiring a lot of time and consideration. Many of them will come up later during this General Assembly, such as the proposal for an Investment Policy and the establishment of an Investment Committee for IAML, which our Treasurer will elaborate on later and also the question on different new membership structures. Some of the things that I bring up here have already been said by Rupert, and might even be mentioned by others as well, but sometimes it can be good to hear things from different sources!

In the beginning of the year the Board appointed a Programme Officer's Assistant, a person chosen to help the Programme Officer in his/her hard work. The person appointed to the position was Vilena Vrbancic. We wish her a lot of success in her new capacity to help Anna Pensaert in her role as Programme Officer.

As Rupert already said, the Board prepared a big Congress survey after last year's congress, and many of you have most likely replied to it. Many thanks for your participation. You will get a report on that from Jürgen Diet later, so I will not reveal any details of the outcome!

The Board also has, as I just mentioned, thoroughly discussed a proposed new Membership Fee Structure from the Outreach Committee as well as A Student Rate proposal from the Membership Committee. All of this will be further discussed here at the General Assembly, so I just mention it now.

The Past – and present – Presidents have put a lot of effort into our application for an International Day of Music Libraries and Archives and it is slowly making its way through the bureaucratic UNESCO system, but hopefully we will get it approved in the end. Many sister organisations have by now given us their support, that we are beginning to feel somewhat hopeful. Many thanks to Pia and Rupert for all hard work they have put into making this come true!

The IAML Focus Areas, that were presented last year in Stellenbosch, have been up for discussion. The Board now discusses where to put which responsibility within them – and also whether there might be a need for some new focus areas. The times they are a-changing all the time.

A very urgent matter is our website. Our website currently runs on the Drupal 7.0 platform. That platform is not supported anymore, not since 1. January 2025, so there was a decision last year to move to a new WordPress platform. Our Treasurer Kimmy Szeto has been deeply involved in this and he will get into that further later, so I will leave it at that right now. Many thanks to Kimmy and the webteam for all hard work they have put into testing this new platform.

We are also slowly starting to get ready for next year's elections of a new IAML Board (President-elect and four vice presidents). I and the Treasurer will talk a bit more about the practicalities around that later, as we are about to try a new model for voting. Anyway, if you know of someone, or maybe you yourself, that might be interested in Board work, please don't hesitate to get yourself nominated! The Rules of Procedure state Each nomination for the offices of President and Vice-President, together with the consent of the nominee and a brief curriculum vitae, shall be sent to the Secretary General at least four months before the beginning of the annual congress in the year when the election is held.

The Board has continued to have twice as many meetings, at least, as before the Pandemic. Apart from the meetings that are prescribed, during congress, and Midterm, we also have 2-3 extra online meetings now. This has proven to be so successful and has almost eliminated the heavy humps of issues that we needed to deal with during the two annual meetings before. In the year that has passed we had all in all five meetings, two in person (Stellenbosch and Midterm in Toronto) and three online. Regretfully I missed the Toronto meeting myself, due to the still lingering Covid pandemic.

I am very thankful to Antony "Ag" Gordon, who always proofreads all minutes that I produce, and helps me getting rid of all language errors and other spelling mistakes – and also sees to it that the minutes are produced following the IAML templates and look nice in the archives for the afterworld. Because, of course we keep everything in the IAML Digital Archive on the website. As I hope you are all aware of, there is actually quite a big archive on the website, some of it visible for all members, other parts only visible for some people.

Ag is also a perfect help for all other intricate problems, that have to do with emailing problems, or other issues with the website.

I thank you all for this last year and I am looking forward to the coming year, a year that will end in Thessaloniki, Greece in about 12 months from now.



### **Appendix 3, Proposal on Discounted Membership Rates by Country**

This motion was proposed to the Board by the Outreach Committee. To reflect the global reach of IAML and to encourage membership in underrepresented countries, this discount is based on the Gross Domestic Product of your country of residence. We are grateful for the work of the International Musicological Society (IMS) who researched and implemented this type of discount for their members in 2023. The IAML Members by Country reference table is based on this list created and maintained by the IMS.

**Motion:** That IAML provides a discount on individual membership fees for members in various countries based on the IAML members by country reference table to be published annually by 31 December.

### **Appendix 4, Discounted Membership Fees for Students**

This motion was proposed to the Board by the Membership Committee. To revitalize the association, increase membership, and provide support for members in the early stages of their careers, this discount will encourage students to join IAML. It will be the job of the IAML Treasurer and the national branches to confirm student status.

**Motion:** That IAML provides a discount of 50% on individual membership fees for students. To be eligible, students must be currently enrolled in a full- or part-time education program.

## **Appendix 5, Proposal to set up a Fontes Publisher Subcommittee**

*Fontes artis musicae* has been successfully printed and distributed by A-R Editions since 1993. Since A-R Editions have indicated their intention to discontinue this arrangement after the publication of volume 73 (2026), IAML is now seeking to appoint a new publishing partner to secure Fontes for the coming years. The Fontes publisher subcommittee is charged with facilitating the transition to a new publisher/distributor from 2027. Responsibilities include:

- Evaluate the various publishing/distribution models and recommend to the Publications Committee which model to adopt, whilst ensuring that IAML continues to maintain full editorial control.
- Create and publish a Request for Proposals.
- Evaluate applications received, seeking further information from applicants as required.
- Before the end of 2026 negotiate contractual terms with the successful applicant, in liaison with the Board, ensuring best value for money.
- Oversee the transition to the new publisher/distributor, ensuring that the journal continues to be published without interruption both in print and digital format and that the contractual terms are fulfilled.

The subcommittee shall comprise a Chair, the Editor-in-Chief and Assistant Editor of Fontes, the Chair of the Publications Committee (ex officio), the Treasurer (ex officio), and one or two additional members. It will report regularly to the Publications Committee and to the Board and will serve a three-year term, from 2025 to 2028.

## Appendix 6, Fontes Artis Musicae Report

Fontes Artis Musicae  
Report to the General Assembly  
July 2025

One issue of the 2025 volume (Vol. 72) has appeared. The manuscript for Vol. 72, no. 2 (April-June 2024) is currently in the 2nd proofs stage. Electronic files are sent to Project Muse and our other electronic vendors as the issue is published.

In Vol. 72, Issue 1 (January-March 2025) the following articles appeared: 'Music Publishing in Kraków in 1850–1918' (Michał Lewicki); 'Performing Arts and Noblemen Education: New Perspectives From the Library and Archive of the Collegio San Carlo in Modena (18th–19th Centuries)' (Riccardo Castagnetti); 'The Most Galant and Superb Celebrations': Musical Performances at Chantilly for the Coronation of Louis XV' (Mary Cyr); 'Archduke Maximilian Franz and the Chamber Music of Leopold Hofmann' (Allan Badley); and 'Curating a Colonial Archive: The Tamáßy-Pauw Flute Scores Collection' (Esther Marie Pauw).

Issue 2 (April-June 2025) includes the following articles: 'From Leningrad to Bloomington: Fëdor Lavrov's Soviet Punk Legacy and the Ongoing Relevance of Dissent' (Laikin Dantchenko); 'How Tracking RISM's Footprint Across (South) Africa Led to the Discovery of San Rock Paintings, IGöin ! Gōin, and an Elephant in the Music Room' (Wilhelm Delpont); and 'Sources of Ignace Pleyel's Symphonies in Spanish Cathedrals Around 1800' (Héctor Eulogio Santos Conde)

In Issue 3 (July-September 2025), the following articles will appear: 'Adoption of Music Open Educational Resources Among International Association of Music Libraries (IAML) Participants: A Cross-Sectional Survey' (Chuck Peters and Carla Williams); 'Cavalleria Rusticana: Rapid Production and Extensive Media Interest in Stockholm in 1890' (Anders Nettelbladt); and 'Encoding the Users: Towards a Copy-based Assessment of Early Printed Music' (Elisabeth Giselsbrecht).

Recently received articles, currently out to readers, will surely complete Issue 4 (October-December 2025).

Looking ahead, the first three issues of Vol. 73 (2026) are currently assigned. Issue 1, guest edited by Paul Allen Sommerfeld, our Assistant Editor, is focused on manuscripts, primary sources, and provenance. Issue 2 celebrates our 75th Anniversary, and is guest edited by John Wagstaff. Issue 3, guest edited by Stephanie Bonjack, is dedicated to music libraries and performing arts institutions in the face of war and conflict.

Some articles received this year were rejected based on comments from outside readers or were out-of-scope for what the journal publishes. However, the acceptance rate for the journal remains high, about 90% of what is submitted for consideration. The Editor encourages members to send their best work to the journal for potential publication.

Publisher Change

We have been notified by A-R Editions, Inc., the journal's publisher since 1993, that it is moving away from journal production and has requested that we find a new publisher for Vol. 74 (2027) and onward. Rupert Ridgewell, IAML President, is soliciting approval from the General Assembly at this Congress to establish a subcommittee of the Publications Committee to undertake the search process.

I am pleased with how the journal has developed over the years and am proud to serve the Association as its editor.

Jim Cassaro, Editor-in-Chief  
Fontes Artis Musicae

## Appendix 7, Webteam & Social Media Report

Annual report, Web Team, 2024-2025: Richard Ranft (Webmaster) and Jennifer Ward (Web Editor)

Following the 2024 Congress in Stellenbosch, the Web Team received presentation materials (including posters) from 20 people and 9 Congress Diaries. Recordings from the two General Assembly sessions were saved to Vimeo and posted to the members-only section of the website. Photos from the Stellenbosch congress (as collected by the congress organizers and some individual members) were posted to Flickr.

Social media: At the end of 2024, the Web Team compared the usage of X (formerly Twitter) among IAML's peer organizations, mainly those listed as Professional Associations on the IAML website (<https://www.iaml.info/professional-associations>). All four of the organizations where IAML is a member were still active on X (with posts in the last month). Out of the affiliated organizations, five were active on X and four do not seem to have accounts. Out of 10 IAML national branches, 9 were still active on X. Despite public affiliation with X, we do know, however, that many organizations (including IAML member organizations) have publicly withdrawn from X, and many have set up accounts on X alternatives. At the time of checking only Unesco linked to an X alternative on their homepage. We also note that only a few organizations call it "X" on their homepage and some still link through the blue Twitter bird icon.

In anticipation of more people and organizations leaving X and seeking alternatives, the IAML Web Team subsequently created accounts on Threads (<https://www.threads.net/@iaml.aibm>) and Bluesky (<https://bsky.app/profile/iaml-aibm.bsky.social>). In February 2025, the IAML Board made the decision, in liaison with the Publications Committee, to discontinue posting on X. In May 2025 we posted on X for the last time and encouraged our followers to find us on BlueSky.

We left X with 1,816 followers (compared to 1,989 followers this time last year). On BlueSky there are 59 followers and IAML is following 74 people or organizations. On Facebook we have 1,787 likes and 2,032 followers, Instagram has 806 followers (and is following 508 people or organizations), and LinkedIn has 134 followers. We are currently seeking a Web Assistant in the Web Team who can support IAML's social media activities.

IAML-L is hosted by Cornell University and the interim listowner is Lenora Schneller (following the retirement of Bonna Boettcher last year). A new home for IAML-L must be found, because only Cornell employees are allowed to be owners of listservs hosted by Cornell. Currently the Web Team and some Board members are testing a new list that operates using our Dreamhost webhosting subscription and we are also exploring an alternative suggested by Cornell. When we are ready to transfer IAML-L to the new platform, we will notify all IAML-L subscribers and keep the membership informed as to the next steps. We would like to thank Lenora for her service and answering our questions regarding new IAML-L options.

The focus of the Web Team's work this year has been on migrating the IAML website to a new platform. The current site runs on version 7 of the free Drupal content management system, for which support ceased after 5 January 2025. The Web Team is working closely with Kimmy Szeto, Rupert Ridgewell, and Anders Cato on the design and implementation of the website design and migration, which will be powered by WordPress. We are working with DreamHost on the redesign (Dreamhost being our web hosting service) and content migration. The site will be re-launched in the fall of 2025. The new platform will be easier for the web team to support in future, as well as provide better ways to manage memberships and membership payments and renewals.

We would like to thank Antony Gordon for his assistance and support throughout the year, in particular for editing the National Reports, various formatting tasks, and maintaining the IAML email addresses.

## Appendix 8, Proposal to Form a Project Group on Best Practices for Electronic Score Licensing in Music Libraries

### 1. Terms of Reference

Music libraries are at the forefront of providing access to digital scores for performance, research, and education. The rapid shift toward electronic score distribution has brought complex licensing challenges for music libraries, including copyright compliance, access limitations, and fair compensation for creators. This project group aims to establish best practices for electronic score licensing specifically tailored to the needs of music libraries, ensuring that these institutions can effectively manage electronic resources while respecting the rights of creators and publishers. The work of this Project Group is overseen by the Libraries in Music Teaching Institutions Section.

Objectives:

- Develop best practices for electronic score licensing suited to the operational realities of music libraries.
- Address licensing complexities through legal, financial, and technological guidance.
- Promote collaboration between libraries, composers, publishers, and educational institutions.
- Advocate for equitable access, transparency, and clarity in electronic score licensing for music libraries.

### 2. Scope of the Project Group

The project group will focus on the unique needs and challenges of music libraries, including:

- **Licensing Models:** Examining current licensing models used in music libraries including subscription, pay-per-use, perpetual access, and Creative Commons frameworks.
- **Copyright Compliance:** Ensuring music libraries understand copyright requirements and their application across international contexts.
- **Fair Compensation:** Developing models that provide fair compensation for composers and publishers without compromising access for library users.
- **Technology Standards:** Evaluating digital tools used by libraries for score archiving and distribution and recommending standards for access and use.
- **User Education:** Creating user guidelines for library patrons, including faculty, students, and performers, on the ethical and legal use of digital scores.

### 3. Membership and Stakeholders

The project group will include representatives from the IAML sections most involved in electronic score licensing and use in music libraries, such as:

- **Broadcasting and Orchestra Libraries**
- **Libraries in Music Teaching Institutions**
- **Public Libraries**
- **Research Libraries**
- **Cataloging and Metadata**
- **Service and Training**

The project group will consult key stakeholders involved in electronic score licensing and use in music libraries, such as:

- **Music Publishers:** Major and independent music publishers providing digital score formats to libraries.
- **Composers:** Composers whose works are licensed for digital use in library settings.
- **Legal Experts:** Specialists in copyright and intellectual property law relevant to digital media in libraries.
- **Music Educators:** Educators from institutions with significant digital score usage who can provide insights into the educational impact.
- **Technology Providers:** Companies that develop and support digital platforms used by libraries for score distribution and usage tracking.
- **Professional Music Organizations:** Associations that advocate for copyright, rights management, and fair use in the music and library sectors.

### 4. Activities and Deliverables

The project group will carry out its mandate through:

- **Research and Surveys:** Conduct surveys and interviews with stakeholders to assess current practices, licensing issues, and the specific needs of music libraries.
- **Workshops and Roundtables:** Host discussions to identify common challenges and explore solutions.
- **Drafting Guidelines:** Create best practices for electronic score licensing for music libraries, focusing on compliance, compensation, and access.
- **Educational Materials:** Develop resources, such as FAQs, guides, and webinars, to assist library staff and users in navigating electronic score licensing.
- **Licensing Materials:** Provide models and templates for electronic score licensing agreements.
- **Final Report:** Publish a comprehensive report with actionable recommendations for best practices tailored to music libraries.

## **5. Actions**

- Determine a timeline for the project.
- Form the project group and outreach to stakeholders.
- Collect data (surveys, interviews, etc.) and research on licensing practices in libraries.
- Conduct workshops and roundtable discussions.
- Draft best practices and educational materials.
- Final review and publication of the report.

## **6. Conclusion**

With the growing reliance on digital resources, it is crucial for music libraries to adopt best practices in electronic score licensing that support equitable access, legal compliance, and fair compensation. This project group will foster collaboration and provide music libraries with the guidance they need to manage digital score resources responsibly and effectively, benefiting the entire music library community.

### **LIMTI Officers:**

Carla Williams, Chair  
Charles Peters, Vice-chair  
Birgit Lechner, Secretary

20 November 2024

## Appendix 9, Programme Officer's Report with The Forum of Sections report

Local Organizing Committee and R-Projects have together created a fabulous congress with a very rich programme content.

The total programme consists of 103 events:

- 24 committee meetings (with an additional two taking place outside the congress week)
- 52 paper sessions (1 panel discussion, 49/48 3-paper sessions, 2/3 2-paper sessions)
- 4 poster sessions (10 posters on Tuesday, 11 posters on Thursday)
- 2 RISM workshops
- 22 social events

All paper presentations were in person. Due to IT restrictions, it was not possible to accommodate last-minute requests for remote presentations. This has led to some cancelled presentations.

The congress had had presenters from:

Armenia, Austria, Belgium, Canada, China, Czech Republic, Croatia, Finland, France, Germany, Ghana, Greece, (Hong Kong), Hungary, Italy, Japan, Latvia, The Netherlands, New Zealand, Oman, Poland, Portugal, Romania, Slovakia, South Africa, Spain, United Kingdom, USA, Sweden, Switzerland, Turkey. Some previously regular attendees from the USA have been unable to obtain travel funding this year due to the political pressures on the sector. Some attendees from China could not travel due to visa problems.

The IAML 2025 Local Organizing Committee has been extremely helpful this year in preparing the printed and pdf programmes and I would like to thank Eva Neumayr for her hard work.

It was our first year using Google forms for the call for papers. Informal feedback was very positive.

Thanks to the generous support of the IAML Board in creating a three-year Programme Officer Assistant post, the heavy admin load has been more manageable and has enabled us to start exploring future directions of handling the call for papers and programme output.

Online programme:

- Sched subscription terms have changed, with a significant increase in price. Although the app continues to be developed and is starting to offer more features, there are still many unresolved issues. So far, the workflow has been restricted to use only the basic features.
- Usage statistics of Sched in previous years were as follows: Leipzig 211, Krakow 138, Prague 107, Cambridge 118, Stellenbosch 76. These figures reflect a usage of less than half of registered attendees.
- Alternatives to Sched exist, either in a similar price range (such as Sessionize, which has a great call for papers feature) or at a much higher price (hybrid conferencing platforms)
- At the other end of the spectrum, there are cheaper alternatives with very basic features. The new webpage may offer plugins. A very basic solution such as Google calendar could provide basic scheduling facilities.
- The Treasurer has asked whether the Board should continue to fund a prescribed platform, of whether the responsibility should shift to Local Organizing Committees. Although Sched was chosen in a spirit of supporting the LOCs and providing consistency, going forward, there may be more variation between Congresses (in person, hybrid, online only).
- For IAML2025-IAML2026 a one-year subscription (5 July 2025- 5 July 2026) will cover both congresses. This will also give us the opportunity to explore various features available.

The Forum of Sections will at its meeting on Friday discuss the survey results on the future of IAML congresses.

Anna Pensaert

IAML Vice president - Forum of Sections Chair



## Appendix 10, Publications Committee Report

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.

A lot has happened in this area since the last report in Stellenbosch.

Jim Cassaro, Editor-in-Chief of *Fontes*, already reported on *Fontes* on Tuesday. Two important matters about this journal are the special edition for the 75th anniversary of the IAML in 2026 and the search for a new publisher, for which a separate subcommittee of the Publications Committee will be responsible.

The Publications Committee oversees also the Publications Awards Subcommittee. As Roger Flury's term of office is coming to an end, we are looking for a new member for this committee. Joseph Hafner, the chair of this group has already sent out a call for this position via our mailing-list *laml-L*. Many thanks to Roger Flury for his great work for this Committee.

Regarding the *Recent Publications in Music* there are now over 7,700 titles in the database. Contributors from around the world continue to add titles, so that all of you can benefit from knowing about new publications related to music. Anyone can suggest titles to be added by sending them to the Editor, Joseph Hafner. The next very important matter is of course the new IAML website, which Kimmy already presented briefly on Tuesday, and that will go online this fall.

I would like to take this opportunity to say a special thanks to our webmaster Richard Ranft, who after eight years serving as our Webmaster is stepping down from this role, after the migration of the website is completed.

Now we are searching for a new webmaster AND a new Assistant Web Editor with WordPress skills. Both job advertisements will be sent out via *laml-L* soon after the Salzburg Congress.

A migration is also being prepared for our mailing-list *laml-L*. Cornell University has been working with the company Simplelists over the past several months to develop an email system for e-lists involving multiple domains, while keeping in place necessary settings and security standards as well as preferred configurations.

We are hoping this system will resolve the delivery problems we've been experiencing with *laml-L* in which certain email domains reject list messages from certain other domains on account of provider "rules" that are intended to reduce spam and phishing. A special thanks goes here to the list manager Lenora Schneller and the IT Department of the Cornell University.

In the aera of Social Media we said goodbye to X, formerly Twitter, this year. As an alternative, we have set up a Bluesky account and we would be delighted if you would follow us there. Finally, a big thank you to all members of the Publications Committee.

## Appendix 11, RidIM Report

### Annual Report 2024

During the year of 2024, the Council and various Working Groups maintained communication electronically, reflecting the international composition of Association RIdIM's governing and managing bodies.

#### Database of Association RIdIM

In 2024, the database surpassed 11,000 published records documenting a broad variety of visual items, and representing:

- more than 480 types and sub-types of musical instruments
- 25 types of items (architectural objects, paintings, photographs, textiles and many more)
- more than 750 owning institutions (museums, archives, churches, archaeological sites, etc.)
- creators from 97 nationalities

At the Database Editorial Center at the Ohio State University, work in 2024 continued to be primarily focused in these areas:

1. Importing, editing, and publishing data from the RIdIM-Arbeitsstelle Deutschland database.
2. Exploring data sharing options with other potential partner projects.
3. Uploading images of catalogued items to the database.
4. Reviewing and updating web links to institution sites and partner databases.

#### 23rd International Conference of Association RIdIM

From 29–31 August 2024 Association RIdIM conducted its 23rd International Conference entitled “Laughing your staves off: irony, satire, and parody in visual representations and narratives of music.” The conference was co-organized by the Universität für Musik und darstellende Kunst Wien and took place in Vienna, Austria. The full program, including all abstracts, is available at <https://ridim.org/wp-content/uploads/2024/10/abstracts2024GZD9.8web-2.pdf>. The conference attracted a remarkable number of scholars from around the world, including many early-career researchers who introduced fresh perspectives to the discussions. The wide range of topics and methodological approaches fostered engaging and in-depth discussions. These discussions also extended also into broader theoretical and philosophical considerations relevant to any exploration that deals with visual sources depicting musical subjects.

Scholarly Awards of Association RIdIM: The Lloyd Old and Constance Old Award in Music, Dance & Theatre in Visual Culture and Association RIdIM Award for the Encouragement of Young Scholars Dr. Gaia Prignano (Università di Bologna) was awarded the “The Lloyd Old and Constance Old Award in Music, Dance & Theatre in Visual Culture” (see: <https://ridim.org/association-ridim/l-c-old-award>) for her paper presentation Music in the frescoes of the “Rimini School” at the Association RIdIM's Vienna Conference 2024. The award recognizes Dr. Prignano's sound examination of a rich, yet hitherto under-researched visual corpus with musical subject matter and the rigor of her methodological approach, that she has already impressively demonstrated in her recently published study *Musical Images at the Court of Alfonso I d'Este: Patronage and Self-Representation in Early Sixteenth-Century Ferrara* (Brepols, 2022).

Chloe Elizabeth Green (PhD candidate University College, Oxford) and Emma Schrott (PhD candidate Universität für Musik und darstellende Kunst Wien) shared ex aequo the “Association RIdIM Award for the Encouragement of Young Scholars” (see: <https://ridim.org/association-ridim-award-for-the-encouragement-of-young-scholars>) for their innovative and excellent presentation at this year's conference of Association RIdIM in Vienna. In her paper *Consumptive Musicianship* Ms. Green presented and discussed visual material related to tubercular musicking (including caricatures, paintings, and fashion plates) alongside 19th-century instructional texts for physicians, which offered specific guidance around healthful and unhealthy musical practices. Ms. Schrott explored in her paper *Speculative Satire* visual representations of everyday musicking practices during the Spanish Flu, primarily drawing on material from satirical Viennese magazines.

#### 24th International Conference of Association RIdIM

Currently, preparation for the 24th International Conference is underway, taking place in at the Conservatorio Nacional de Música in Mexico City, 23-25 October 2025. Detailed information will be available on the RIdIM website ([www.ridim.org](http://www.ridim.org)).

### **Dissolution of the German RIdIM Office**

The German RIdIM Office was established in 1979 as a subdivision of the German working group of RISM and is located at the Bayerische Staatsbibliothek in Munich.

At present, approximately 20,500 objects have been recorded in the database "RIdIM Germany: Database on Music and Dance in Art." In addition to cataloging, the office provides documentation of the cataloged objects through image reproductions.

In 2017, a partnership with Association RIdIM was established, through which the vast majority of German data was made available via the Association RIdIM Database.

With great regret, Association RIdIM has been informed of the dissolution of the German Office, effective 1 January 2026. Association RIdIM will take all necessary measures to preserve the data collected by the German Office over the course of nearly fifty years. It also wishes to express its deepest gratitude to Monika Holl, Franz Jürgen Goetz, Armin Brinzing, and Dagmar Schnell who have significantly contributed to the development, maintenance, and advancement of the German RIdIM Office during this period.

Zurich, 11 July 2025

Prof. Dr. Antonio Baldassarre

President

Association Répertoire International d'Iconographie Musicale (RIdIM)

## Appendix 12, Obituaries



### Malcolm Jones

**1943 - 2024**

Malcolm Jones was born in Birmingham in 1943. As a teenager he took lessons in organ and bassoon at the Birmingham School of Music and later gained an honours degree in Music and English literature from the University of Southampton. By 1970 he had gained a diploma in librarianship and then, at the age of 27, he was appointed as the first Head of Music Services at Birmingham Public Library. Malcolm was soon involved in the work of IAML. Over the years he served on almost every committee the UK and Ireland branch ever devised, including nearly 40 years on the Executive Committee. From 1986 to 1989 Malcolm served as President of the UK branch, a period that included the constitutional changes that were among his enthusiasms. Most notably he took forward long-debated proposals about the desirability of national membership of IAML alongside international membership, a concept that soon spread to other countries. His devotion to IAML was also reflected in his attendance at many international conferences from 1988 onwards. He also served as Chair of the IAML Working Group on the Exchange of Authority Data.

In 1979 he published a specialist guide to the profession, entitled *Music Librarianship*. Numerous articles and conference presentations followed. This gradually led to the realisation that music catalogues in printed form would never suffice when technology was emerging to bring them together. It was a vision which dominated Malcolm's work for all the following decades. In 1997 he initiated a project to bring together information on performance sets into one local catalogue. From that grew the vision to produce a National Union Catalogue of Vocal Sets for the entire United Kingdom. Many of Malcolm's colleagues around the country played their part, but he was the lynchpin. Following his early retirement in 1995, he devoted huge quantities of time to the project and the negotiations required, establishing principles and standards while discovering the huge resources which libraries held. In 1999, an application for some funding became possible, and with the support of many in the branch the bid was successful. The project gained a name: *Encore*. Malcolm was its first project manager.

*Encore* continues as a vital element in tracking down sets of music for performances all around the UK. Malcolm also became involved in the work of what became *Musica International*, a pan-European database of the world's choral repertoire. In 1983, together with other members of the IAML UK Trade and copyright committee, he identified the need for an International Standard Music Number. It took over eight years for it to be developed as a standard and for acceptance to be gained, but in 1992 it

was finally recognised and approved internationally. It remains invaluable for music publishers, retailers and librarians around the world. It was a mighty achievement.

Music was always at the centre of Malcolm's life and work, not just for appreciation and enjoyment, not just as a listener and practitioner, but also as someone who understood its fundamental value and how it enriched life. He strove to bring it into the lives of as many others as possible. In 2001 he was awarded Honorary Membership of the UK branch and in 2002, the rare honour of a Tony Kent Strix Award for outstanding achievement in the field of information retrieval from the UK Library Association.

Malcolm died suddenly following a stroke on 23rd July 2024 aged 81. For many of us he served as an exemplar, not least for the time he devoted to his work, and as an inspiration in determining vital new visions for the profession. Many of these visions will live on and continue to develop, but the chats and ideas generated and the mutual support he offered are lost to us, and so many of us will miss those so much.

Pam Thompson, June 2025



## Bernhard Huys

**1934 - 2024**

It is with sadness that we learned of the death on October 12, 2024 of our Belgian colleague and friend **Bernard Huys (1934-2024)**, who was vice-president of IAML from 1986-1989.

As head of the Music Division of the Royal Library of Belgium in Brussels (KBR), Bernard Huys played a crucial role in Belgian musical life. As a Doctor of Law (Ghent, State University, 1958) and a Licentiate in Art History and Archaeology, specializing in Musicology (Ghent, State University, 1960), he also specialized in music history with Marcel Boereboom (First Prize with the highest distinction, Ghent, Royal Conservatory, 1956) and in Italian culture (Perugia, Università Italiana per Stranieri, 1957). Huys then studied at the Institute for Art Historical Documentation in The Hague (1960) and took private lessons in music paleography with the French musicologist Antoine Auda (1960-1962). Huys did not limit himself to a theoretical knowledge of music, as he was also a talented pianist.

With this educational background, Huys joined the Royal Library on 1 September 1960 as a scientific assistant and librarian-bibliographer. After obtaining his diploma as a librarian-bibliographer in 1964, he became from 1 July 1970 the very first curator of the newly created Music Division.

He developed the Music Division into a dynamic center for research and music practice. As a music librarian, he did not limit himself to inventorying and preserving scores, but he valorized them through new editions, recordings, concerts and exhibitions. In the series *Fontes Musicae Bibliothecae Regiae Belgicae* he published numerous facsimiles of important sources from his own collections, provided with a solid introduction by his own hand. He did pioneering work with the record series *Monumenta Musica Bibliothecae Regiae Belgicae* (1977-1985) by bringing to life unknown scores by Abraham Van den Kerckhoven, Willem de Fesch and Arthur De Greef, among others. He also had made many scores from the collections known through a series of lunchtime concerts organized in the Arthur De Greef concert hall, which is an integral part of the Music Division. Among the many exhibitions he organized, we should mention the one dedicated to François-Joseph Fétis and another to the Belgian violin school; the accompanying catalogues are still indispensable reference works today.

Huys actively shared his great knowledge through numerous articles in Belgian and international periodicals and through lectures at national and international conferences.

Huys was finally an active (board) member of numerous music organizations and composers' associations. Huys became a member of the Royal Academy in 1980 and an honorary member in 2009.

Internationally, he represented the Belgian music libraries within the IAML (International Association of Music Libraries), as a member of the executive committee (1965-1996) and as vice-president

(1986-1989). In 1982, he brought the annual IAML congress to Brussels.

Bernard Huys was a pioneer in the field of library music heritage, showing us how to valorize sources. He was one of the driving forces behind RISM Belgium, having notably co-supervised in the 1990s the project to describe musical manuscripts preserved in Belgian institutions including the Royal Library of Belgium.

As a person, he was an amiable man who closely followed the activities of his colleagues, always ready to help them.

Marie Cornaz, June 2025



## **Joachim Jaenecke**

**1945 - 2024**

Our dear colleague, Dr. Joachim Jaenecke, passed away on December 11, 2024. We all remember him as a very dedicated colleague, nationally and internationally.

Born in Geisnitz/Hessen on March 13, 1945, he completed his education in Frankfurt am Main, where he studied school music and later on musicology, art history and German philology. He finished his studies with a doctorate degree in 1973.

His library training took place at the Library School at Frankfurt am Main and at the Staatsbibliothek zu Berlin. Right after his exam, he took his first position at the Staatsbibliothek's music department. From the very beginning, he was engaged in the specific needs of music libraries and became active in the German national branch of IAML, then called AIBM. He was president of AIBM (1988-1994) and then switched to the secretary position until 2000. During his time as President of AIBM, the international IAML Conference was held in Frankfurt am Main. In addition to that, he was Chair of IAML's Research Libraries Section from 2002 to 2008 and served on the IAML Board as Vice-President for two consecutive terms from 1995 – 2001. Outreach was one of his main concerns, and he successfully established connections between the IAML family and Eastern countries, for example, Russia, especially represented in the person of Emilia Rassina.

After taking over a position at the music department of the Sächsische Landesbibliothek in Dresden for only a short while, he moved back to Berlin and worked in the head office of the Staatsbibliothek zu Berlin until he retired in 2010.

We will keep an honourable memory of him.

Bettina von Seyfried, June 2025





## **Hanneke Kuiper**

**1952-2025**

We regret to inform you that our former colleague Hanneke Kuiper passed away unexpectedly on March 1, 2025. Hanneke was a member of the Netherlands branch of IAML and worked for almost 40 years at the Amsterdam Public Library.

In 2009 Hanneke was also a member of the organizing committee for the IAML Congress in Amsterdam. Thanks to her and her colleagues we had the opportunity to admire the new Amsterdam Public Library.

She has also been guest editor of *Fontes*. In 2010 she compiled a special featuring articles on Public Libraries.

During her career, she attended several IAML congresses and served as an officer in the IAML Public Libraries Section and the Audio-Visual Materials Section.

Within our international association she build many contacts and demonstrated how beautiful our network can be.

We will remember Hanneke as a dedicated, enthusiastic, and cheerful, smiling colleague who contributed to the public library sector both nationally and internationally for so many years.



## **Margareta "Greta" Odenman**

**1957-2025**

Our friend, colleague and long-standing member of SMBF – the Swedish IAML Branch -died in January after her struggle against cancer. She was a member and secretary of the Swedish board 2003 – 2011 and was on the organizing committee of the IAML/IAMIC/IMS conference in Gothenburg in 2006. She took part at many IAML conferences and congresses even if she did not hold any position in sections and committees.

Greta had a degree as music librarian from The Swedish School of Library and Information Science in Borås. In 1988 she began her work as music librarian at the Music Library of the Swedish Radio. She was an appreciated friend and colleague with her eye for details and languages. She spoke German fluently and helped many presenters with pronunciation and translations. She retired in 2023. She leaves three children and family and friends.

She will be greatly missed.

Gunnel Jönsson, June 2025



## **Susan Vita**

**1942-2025**

The Library community is mourning the unexpected death of a cherished friend and colleague, Susan Vita. The Music Division chief and dedicated public servant of 55 years died last week.

Vita began her career with the U.S. Department of the Interior Library and first joined the Library of Congress as chief of the Cataloging in Publication program in 1976. Since that time, she served as chief of the MARC Editorial Division, the Social Sciences Cataloging Division and the Whole Book Cataloging Project, where she helped oversee the reorganization of the Library's Cataloging Directorate.

In 1996, Vita became chief of Special Materials Cataloging, a role she held until 2005, when she became acting chief of the Music Division. As acting chief, Vita facilitated the launch of the "Songs of America" tour, the creation of the Performing Arts Encyclopedia and the release of "Great Conversations in Music," a four-part TV program celebrating world-renowned artists. She assumed the role of Music Division chief permanently in 2006.

In the position, Vita was responsible for stewarding the Music Division's world-class collections and leading its digitization work, concert programming and outreach efforts. She said at the time, "Access and communication are paramount for the future of the Music Division" — and under her guidance, this proved very much to be true.

She was instrumental in the Library's acquisition of major collections and archives, including the American Ballet Theatre Archive, the Kronos Quartet Collection and the archives of the American Society of Composers, Authors, and Publishers (ASCAP) Foundation, the world's largest performing rights organization. Most recently, she shepherded the Library's acquisition of the extremely rare 1690 Tuscan-Medici viola by Antonio Stradivari and the manuscripts and papers of Broadway titan Stephen Sondheim.

One of Vita's most significant legacies was the creation of the Library of Congress Gershwin Prize for Popular Song in 2007. The signature honor and its accompanying concert have celebrated some of the nation's greatest living artists and connected more Americans to the positive power of music.

But Vita's dedication to sharing the Music Division's treasures did not center on any single collection or artist. She worked tirelessly to expand and evolve the division's concert series and celebrated the 100th anniversary of this beloved Library tradition this spring. She also oversaw the composer commission program, supporting the creation of nearly 100 new works during her tenure.

Vita is remembered for her visionary leadership in the face of change and was beloved as a mentor by generations of Library staff members.

She is survived by her husband, Frank, daughter, Giulia, son-in-law, Erik and grandchildren, Bennett and Harper.

Acting Librarian of Congress Robert Newlen wrote to staff last week about Vita's enduring impact at the Library: *"Her legacy will continue to resonate in every note of music, every preserved score and every artist and audience member touched by the programs she helped build."*