

International Association of Music Libraries,
Archives and Documentation Centres
United Kingdom and Ireland Branch

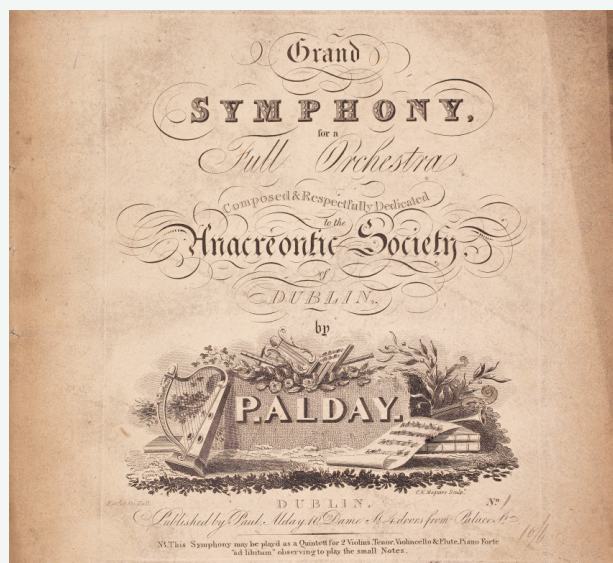
founded 1953



Annual
Report
2012

IAML|UK&IRL DIAMOND JUBILEE
1953-2013

INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES, UK & IRELAND BRANCH



Left: Winners of the IAML (UK & Irl) Excellence Award 2012 at the ASW in Cardiff
 Left: Young violinists from London Music Master's Bridge to the Community Project perform at Westminster Music Library for children from Eaton Square Nursery School, May 2012
 Right: Parts to the first symphony composed in Ireland, discovered in the National Library of Ireland during a RISM scoping study

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President's Report

Richard Chesser

I don't know where the time has gone. It seems only yesterday that I became President-elect, with a year to go before taking over from Liz Hart. But the diary confirms that it was in 2009 at the Annual Study Weekend in Edinburgh that the former event took place and now, as I write this, my term of office is nearly complete and I shall soon have to think of handing over to my successor. Peter Baxter is already very well known to many of us, and indeed has already served as Secretary, so we are particularly fortunate in being led now by someone of such experience. I know he will do that with great commitment and skill, and I wish him well as I stand down.

The presidential elections were announced at this year's ASW, which was held in Cardiff (a full report is provided by Graham Muncy below) and that event was undoubtedly one of the year's highlights. Having held the international conference the year before in Dublin, it was very fitting that we met this time in Wales, showing that our branch represents all countries of the United Kingdom and Ireland. It was particularly gratifying to see our Excellence Award scheme so well supported and successful: there was a superb range of personal and institutional applicants from all sectors and we are very grateful to Susi Woodhouse for all the hard work she put into the administration of the scheme, and to Jan Smaczny, who chaired the independent judging panel, and whose presence ensured that another region of the UK was represented (Jan is Professor of Music at Queen's University, Belfast).

In one of the talks at the ASW we heard about the project to catalogue material from the Aylward, BBC and Mackworth collections. The catalogue records produced will be a valuable addition to the RISM (UK) database (and hence in due course to the international one in Frankfurt), confirming RISM's place at the centre of providing access to historic music materials. During the year, too, RISM has been developing in Ireland, setting up a separate database cloned on that of the joint UK / Swiss system: www.rism-ie.org. Indeed, members may have already seen posts on library and musicology lists announcing the Irish RISM website's launch. This is one of the very positive outcomes that has come out of the close working relationship which has been developing across the Irish Sea in recent years. (For others, see the bumper issue of *Brio* 49/2 which marks the 10th anniversary of welcoming Irish members to the branch.)

Continuing on the cataloguing front, Encore! has been very active recently. Many IAML members will have responded to the questionnaire circulated by Ceri Mann, requesting up-to-date contact details so that would-be lenders and borrowers can communicate effectively. Also, work is about to start on updating holdings information so that the catalogue has a more accurate record of where material is located. Many thanks to Ceri, Ruth Hellen and Malcolm Jones for all of their work on this.

President's Report (contd.)

Last year I reported on the uncertainty of the lending collections held by Yorkshire Libraries and Information at Wakefield, and the threats to the jobs of those who worked there. As many of you know, much of that material has found new homes in Leeds and Huddersfield, but sadly redundancies at Wakefield were inescapable. The branch did all it could to get the best solution possible, and worked closely with Making Music to state the importance of the collection and service.

As we look forward to our jubilee year, a number of celebrations and activities are being planned. We intend to get as much publicity as possible, and have commissioned some jubilee logos to be used wherever we can. The first event will be an anniversary reception at the Annual Study Weekend in Leeds; another reception is being arranged in London at which a short choral work specially commissioned by Howard Skempton will be performed. We are liaising with other professional bodies within our sphere to get publicity in appropriate ways at conferences and in their publications. In these changing times, when governance of libraries at national level is passed from one body to another, often with change of personnel too, the stability that IAML has provided to the profession for the past sixty years is all the more remarkable and valuable: something to celebrate indeed.

As ever, the work of the branch would not be possible without the hard work of all of its members. I would particularly like to thank each and every member of the Executive Committee and all the other committees and working groups for what they have contributed. This year we said goodbye to

Amelie Roper, our former Education Officer, who moved out of music librarianship in taking a post at Christ's College, Cambridge. We are grateful to Geoff Thomason for taking on the role that Amelie relinquished, and we welcome, too, Frances Metcalfe and Janet Waterhouse, both of whom were co-opted; Ruth Clark took on the important role of Minutes Secretary. But special thanks are due to Catherine Ferris and Claire Kidwell without whom, as Secretary and Treasurer respectively, the branch could not function.

Brio

Katharine Hogg

The first issue of *Brio* this year (vol.49/1) included articles on a variety of music collections in the British Isles: Olive Baldwin and Thelma Wilson wrote about 18th-century part songs and catches from an Essex village; Andrew Morris described highlights of the Foyle Menuhin manuscript collection at the Royal Academy of Music; there was a summary of a scoping study, funded by the Music Libraries Trust, on collections of musicians' letters in the UK and Ireland. Other articles included Lewis Foreman's interview with Douglas Gibson about music publishing in the first half of the twentieth century, and Karen McAulay's description of conducting research on the Celtic bard using social media and Web 2.0 technology as research tools.

The second issue (vol. 49/2) of 2012 marked the 10th anniversary of the joint UK and Ireland branch, which was celebrated with an Irish theme (and colour!). Colleagues from Ireland contributed articles on collections - The Mercer's Hospital collection (Triona O'Hanlon), the library of St. Patrick's

Cathedral Dublin (Kerry Houston), The Irish Traditional Music Archive (Nicholas Carolan) and music in Irish country houses (Karol Mullaney-Dignam). Other articles included Adèle Commins writing about the Stanford collection at Newcastle University, and Keith Brittle evaluating the Music PAL inter-library scheme in Ireland. From the USA Donald Krummel and Yu Lee An contributed a proposal for a revised version of Humphries and Smith's work on British music publishers.

On the people front, Robert Balchin and Giuseppina Mazella have stepped down as reviews editor and advertising editor respectively, after many years of invaluable contribution to these roles, and many thanks are due to them. Welcome to Loukia Drosopoulou and Edward Russell who have taken on their roles. Thanks are also due to colleagues who have contributed or offered comments, contacts and ideas for individual articles.

Olive Baldwin | Keith Brittle | Nicholas Carolan | Adèle
Commings | Lewis Foreman | Kerry Houston | Donald
Krummel | Yu Lee An | Karen McAulay | Andrew Morris |
Karol Mullaney-Dignam | Triona O'Hanlon | Thelma Wilson

Cecilia

Susi Woodhouse

Cecilia is IAML (UK & Irl)'s online searchable database of Music Collections in libraries, archives and museums throughout the UK and Ireland. At present there are descriptions of over 1800 collections from about 600 institutions available. Use continues to be steady at around 25,000 visits per month and, to judge from the enquiries received, is a source of information for all manner of purposes from academic research to family history and greatly appreciated by those who use it.

Editing facilities are available to collection managers which means that collection descriptions can be kept up to date, and new locations and information added. If you are interested in this, please email the Cecilia Service Manager susiwoodhouse@btinternet.com to ask for a username and password. A guidance manual for editing and creating records is also available.

www.cecilia-uk.org

Concert Programmes Project

Rupert Ridgewell

The Concert Programmes Project Online Database continues to provide an essential aid to locating programmes and related material in major repositories throughout the UK and Ireland.

Details of previously unrecorded collections continue to be added to the database and participating libraries are encouraged to submit information about new acquisitions or to edit contact details where required. In Cambridge, our indefatigable volunteer Susi Woodhouse has continued to mine the treasures of the University Library, adding descriptions of programmes held in the archives of William Alwyn, Sir Arthur Bliss, Deryck Cooke, Roberto Gerhard, Hans Keller, Robin Orr, and other notable musicians.

In 2012, users from 114 countries visited the site on 23,818 separate occasions, generating a total of 87,709 online hits altogether (a considerable increase on last year's total of 77,596). The top five user locations were London, Dublin, Manchester, Edinburgh, and Cambridge, with visitors also located in such far-flung places as Jacarei (Brazil), Jawa Barat (Indonesia), Goyang (South Korea), and Georgetown (Cayman Islands), among over 2,000 towns and cities worldwide.

The database continues to be hosted by Orangeleaf Systems, with support from IAML (UK & Irl) and the Royal College of Music.

www.concertprogrammes.org.uk

Conference Committee

Graham Muncy

With the IAML International conference taking place in Dublin in 2011, our ASW in 2012 (13 – 16 April) was the first since Nottingham in 2010 and therefore resulted in a fair amount of catching-up.

Boasting at least 6 music libraries, Cardiff was an obvious venue for our event – a city oozing culture with major national institutions, concert halls, opera company, music and drama college and a top university - and with our ASW sessions being held at the world-class, recently refurbished university School of Music situated in the administrative and academic heart of the city. Facilities at the school were second to none with a brand new lecture theatre and impressive concert hall with its own reception and refreshment foyer. If that was not enough, delegates were accommodated in the Parc Thistle Hotel, just a short walk from the school and on the edge of the city centre itself.

Starting on the Friday evening, our usual Welcome Receptions were followed by a fine and stimulating session delivered by our host, Professor David Wyn Jones (Head of the Music School at the University) 'Dealing in Music in late eighteenth-century Vienna....' It was a talk full of insights given by one of the leading authorities in this area of musical history and a session provoking very many questions as to the received canon of 'classical' repertoire.

With Saturday morning devoted to professional updating with the Report and Information sessions – an essential element of every ASW – we also welcomed Craig Roberts who gave a short presentation covering the activities of Making Music (Wales), another

'must' in keeping abreast with the activities of one of IAML's most important partner organisations in the UK. As is traditional, the afternoon gave delegates the opportunity to visit a few of the other libraries and cultural venues that Cardiff has on offer with a splinter group venturing to Llandaff Cathedral for a tour and a brief exposure to the new organ. Our treat in the evening was an excellent recital in the School's Concert Hall given by some fine student performers – piano and clarinet trio, performing Beethoven, Brahms and Berg.

From Sunday morning until the end of the ASW, many of our sessions were seasoned, some more than a little, with Welsh flavourings, reflecting the important musical, educational and cultural heritage of the principality. John Wagstaff updated us on the Distance Learning Programme at Aberystwyth University, Dr Sarah Hill covered the 'Mapping of Welsh Popular Music,' our 'own' Dr Karen McAulay took us through 'Crowdsourcing the Celtic Bard' and finally, Monday morning brought us some new insights into the history of the Eisteddfod from Professor Rachel Cowgill, now on the staff at Cardiff University.

Another Sunday session took the form of a panel presentation looking at increasing access to books and music in relation to the Cardiff University collections with Charity Dove, David Wyn Jones and Richard Chesser, while Pamela Thompson started a very important ball rolling by leading a workshop on Music Library Advocacy, a topic that IAML (UK & Irl) will find more and more important as our profession makes the case to retain resources.

Conference Committee (contd.)

Graham Muncy

On a similar note, Annie Mauger spoke about 'The Future of Libraries' in our closing session on the Monday morning – a talk that was inspiring despite being frank about the possible challenges we face.

The high point of Sunday, however was the presentation of the Excellence Awards in the Concert Hall by Professor Jan Smaczny, which celebrates all that is good – e.g. best practice, outstanding achievements and customer service – in British and Irish music libraries of all shapes and sizes. A post-awards reception, kindly sponsored by a IAML member, to whom we record our sincere thanks, offered a chance for delegates and other award recipients (some of whom had travelled to Cardiff especially), to meet informally.

Our AGM on Sunday afternoon was not without its element of drama with the announcement of the results of the presidential election for the term starting in April 2013. Proceedings ended on a celebratory note with the awards of the Bryant and Oldman prizes.

Our Annual Dinner took place in the excellent Whitehall Suite of the Parc Thistle Hotel and was yet another chance for delegates to network at the pre-dinner reception, kindly sponsored by Cramer Music.

Cardiff 2012 seems to have been a very successful ASW providing opportunities for much networking and other formal and informal communication.

None of this, of course, could have happened without the 'hard graft' of our Conference Committee: Charity Dove (local representative and programme secretary), Ellie Coady (secretary), Richard Buxton (bookings

secretary), Alison Hall (speaker bookings) and Steven Dowd (exhibitor bookings).

Additional thanks are also due to David Wyn Jones and the staff at the School of Music, our splendid speakers and presenters, the exhibitors and sponsors, and the Music Libraries Trust for assisting many delegates to attend.



Courses & Education Committee

Geoff Thomason

The Courses and Education Committee is responsible for devising and delivering training in various core skills in music librarianship in the UK and Ireland. These can include presentations to students of Library and Information Studies as well as courses aimed at library staff involved with the provision of a music service but who might otherwise have no musical background. The increasing cuts to specialist music posts, particularly in the public sector, has in recent years made the work of the Committee increasingly important.

It is no accident, therefore, that one of our oldest courses, 'Music for the Terrified', remains extremely popular. This covers basic topics such as musical terminology, the importance of genres, formats and editions and day-to-day enquiry work. It was offered in Manchester in August 2012 and, as ever, garnered very positive feedback from delegates who stressed how much of a lifeline such training can be. For many – and this is true of all of our courses – it can be their first encounter with IAML (UK & Irl) and their first realisation of the support we are able to offer.

Although several of our courses have been presented in Ireland, some years ago we broke new ground by moving beyond the branch's geographical remit to present our 'Virtuoso skills' course in Gothenburg, Sweden. In April 2012 we were delighted to be invited by our Norwegian colleagues to offer the course in Oslo. Some thirty Norwegian librarians attended the course, which was given twice, and which deals with high-level information sourcing and enquiry work. It was a testament to the delegates' linguistic skills that we were able to deliver the training in English without any problems of communication. We are extremely grateful to our Norwegian friends for their kindness and hospitality. 'Virtuoso skills' courses also ran at Cambridge University and the British Library in March and September 2012

respectively; both were highly successful.

The Committee also organises two annual seminars for the public and academic sectors. Both took place in May 2012, the Academic Music Librarians' seminar in its usual venue of Birmingham Conservatoire and the Public Librarians' seminar at Manchester Public Library. The former took as its theme the problems faced by music specialists who have increasingly to support other subject areas. In 2013 we aim to look at the role of online social networking in the academic environment. The Public Librarians' seminar was the last as a stand-alone event, as it has now been incorporated into the Annual Study Weekend.

Our session for Library and Information students 'Managing a music collection in the 21st century' is designed either as a stand-alone presentation or for incorporation into a pre-existing academic module. It has sometimes proved difficult for institutions to find the space for it within their timetables, but it was given in Manchester in November 2012 and will be given in Dublin in March 2013. This too is an ideal vehicle through which to introduce the work of the branch to those at the start of their careers.

Through the kindness of our committee member Janet Waterhouse we were able in November 2012 to offer a trip to the British Music Collection at Huddersfield University. Future plans for trips include Chetham's School and Library in the late spring of 2013. Other future events already being planned are presenting our course 'Skills for Inter-lending' in Bournemouth in June 2013, a possible 'Virtuoso skills' in Glasgow next summer and a Cataloguing course, also in the summer. We continue to revisit and revise our courses and to keep our options open as to new ones; under consideration at the moment is a course in music copyright.

Documentation Committee

Rupert Ridgewell

Looming large over the past year has been the decision by the Library of Congress and the British Library to implement RDA (Resource Description and Access, the new cataloguing code to replace AACR2 (Anglo-American Cataloguing Rules, 2nd ed.), in early 2013. The Committee has been working to prepare for this development in a number of ways, with the intention of offering support and guidance to colleagues via the website and with training and awareness sessions in 2013 and 2014.

Various members of the Committee continue to be instrumental in the development of a number of ongoing projects, some of which are dealt with separately in this annual report: these include RILM, RISM, Cecilia, Encore!, and the Concert Programmes Project. It will suffice to draw attention to two new cataloguing efforts that have begun to bear fruit in recent months: the JISC-funded project to catalogue the Mackworth, Aylward, and BBC music collections at Cardiff University, which is scheduled for completion in early 2013; and the RISM Ireland project to catalogue the music collections of the National Library of Ireland, for which scoping and feasibility studies were undertaken in 2012.

One of the Committee's regular activities is to produce an annual list of 'Recent Publications in Music' for publication as a supplement to *Fontes artis musicae* on the IAML website. From this year onwards, the list will also be regularly exported in MARC format from the British Library to serve as the foundation for RILM's coverage of monographs produced in the UK and to help support the work of Vassilis Vavoulis, the UK RILM Coordinator. We are also investigating the possibility of exporting article citations to ensure comprehensive coverage of music-related literature on an ongoing basis.

The Committee also continues to keep a weather eye on opportunities for funding projects to further enhance access to music resources. This year we also liaised with the Music Libraries Trust in the revision and expansion of its 'desirable projects' list, which is posted on the Trust's website. However, members should not be shy about coming forward with further ideas and suggestions: there is certainly no shortage of work that remains to be done and plentiful opportunities to get involved!

Encore!

Ruth Hellen

Firstly, thanks to everyone who completed our survey during last summer. The intention was to update contact details, both to allow amendments to be made to the information on the Encore website and to obtain names of staff to contact with regard to updating data. Other questions related to libraries' willingness to provide updates, and their policy with regard to lending directly to groups outside their area. The survey was carried out by Ceri Mann, who did a great deal of initial research to make sure the surveys went, as far as possible, to the correct person. The IAML (UK & Irl) list was very useful, as requests posted provided up to date contact information. Library websites were, unfortunately, often less than helpful. The results can be summarised as follows:

Public libraries: Surveys were sent to 80 authorities, and 48 replies received.

Academic libraries: 25 surveys were sent; 10 were not returned.

If you didn't complete the survey, it's not too late to send a reply: just e-mail Ceri Mann at ceri.encore@gmail.com for a copy.

We are aware that updating and maintenance of the database has, for many

years, been reliant on Malcolm's voluntary work. The good news is that we have just received some additional funding for a year to allow help with updating the database and the contact information, which will allow Malcolm to concentrate on technical developments. Many of you said that you would be willing to provide updates on a regular basis, so now is your chance to let us know about any changes to your holdings or your contact details. Please send these to Ceri at ceri.encore@gmail.com. As usual, little and often is preferable to huge chunks.

During the last year, data from Westminster Music Library, the Community & Youth Music Library, and the Royal Academy of Music has been loaded. In addition Malcolm Jones has been continuing to de-duplicate entries as much as possible. This is a long-term project which partly relies on the amount of information (edition etc.) originally supplied, so this work will continue. He has also been looking for an alternative system which will allow access for some libraries to amend their own data, but unfortunately it hasn't yet been possible to find an affordable one which allows data to be added and edited. We will continue the search.

IAML (UK & Irl) Library

Susi Woodhouse

During the past year it became possible to bring the Branch library out of storage to a new home at Cambridge University Library. The IAML (UK) library was set up in 1992 by IAML (UK), in response to a need on the part of music library and information professionals for ready access to information in their subject. The establishment of the library, and its initial list of holdings, was reported on by John Wagstaff in his 'Introducing ... the IAML (UK) Library', *Brio*, 30 (1993), pp. 63-66. Stock is gradually being checked against the printed handlist and it is hoped that material can be made available for consultation in the summer of 2013. The library is a rich source of information not only on every conceivable aspect of the history and practice of music librarianship internationally, but also on related topics and provides a valuable research resource for members. Once the handlist has been revised, it will be made available via the Branch website. We hope this will mark a new lease of life.



Music Libraries Trust

Edith Speller

The Trust's principal objective is to provide support for the education and training of music librarians. It also encourages and supports research into music librarianship, music bibliography and related disciplines. The Trust works in conjunction with IAML (UK & Irl) to provide a focus for the inception of ideas and for the skills of music librarians to be re-evaluated in the context of changing user needs and new technologies.

Two bursaries were awarded to enable individuals to attend the IAML (UK & Irl) Annual Study Weekend, held at the Cardiff University School of Music from 13-16 April 2012. A third, funded by the MLT, was awarded but failed to be taken up by the recipient due to a family bereavement. The Trust would like to record its thanks to the individual bursary sponsors: Oxford University Press and the Staypar Trust. The recipients were Megan Russ and Geoff Thomason.

The musicians' letters scoping study was completed at the end of 2011. It aimed to identify and inventory collections of musicians' letters held in the UK and Ireland, focusing on material from c. 1900 to the present day. The scoping study and inventory of collections is available on the Music Libraries Trust website (www.musiclibrariestrust.org/projects.html), along with a short executive summary.

The Trust is keen to publicise the results of the survey and encourage further work towards improving the collection and documentation of musicians' letters. A press release is available from the Trust's secretary (secretary@musiclibrariestrust.org) and we would welcome further work and publicity to be done in this area. The

project was carried out by Katharine Hogg, Rupert Ridgewell, Susi Woodhouse, Rachel Milestone and Alexis Paterson.

Funding has been awarded to Catherine Ferris to support the first phase of her planned project on the Dublin Music Trade. She is making the research of Brian Boydell and Barra Boydell into the Dublin Music Trade to 1900 available in a free-to-access online searchable database. Making this information easily accessible will benefit musicologists, students, and particularly assist RISM Ireland when ascertaining dates of publication of scores. The Society for Musicology in Ireland, the Abbey Theatre Music project and Peartree Design have also contributed to this project. The website is planned to launch in mid 2013, and further additions and developments are likely to follow.

We are also funding a bibliographic research project on Dvořák's relations with the UK which is being carried out by David Beveridge.

The Trust encourages relevant research funding applications; our website contains a list of suggested projects (<http://www.musiclibrariestrust.org/projects1.html>) which we would be especially happy to support. The list of projects has been revised in 2012, but is still under review. We appreciate the input of IAML colleagues, particularly the Documentation Committee, in this process.

*MLT trustees are listed on
p. 19 below*

Publications

Almut Boehme

Access to Music, Concert Programmes, Working with Music in Libraries, First Stop for Music

These publications are all on-line although hard copies of the Access to Music and Concert Programmes reports continue to be available.

Music Librarianship (Ledsham)

Copies of this publication are no longer available.

Brio

As of 31 December 2012 there were 41 paid overseas subscriptions, with over 70 outstanding, most of which relate to subscription agencies paying late. Outstanding subscriptions including some relating to 2011 and 2010 continue to be chased. Late payments for 2010 and 2011 were received during the 2012 subscription year. Several subscriptions have been cancelled or changed agency.

20 copies are donated to the legal deposit libraries and others mainly in Eastern Europe.

The new database has proven very useful in updating records, particularly relating to agency changes, and sending reminders. Agency renewals are sent via email and as more institutions provide email address their renewals will also become electronic.

Newsletter

Now that the Newsletter is published in digital format a much smaller number of complimentary copies of the branch Newsletter are sent to IAML branches and other organisations.

Website & Listserv

Antony Gordon

The website has been kept up-to-date with revisions of content during the year and plans are being made for a more major revision of the whole site, with the possibility of a members-only area where private branch business such as elections could take place.

The listserv has been as busy as ever, largely with ILL traffic as in previous years. Maintenance requirements are minimal. Questions arose again of whether users of the list should be asked to join the Branch since it is clear that some relatively heavy users have neither individual members on their staff nor an institutional membership.

Prizes and Awards

The E. T. Bryant Prize is awarded jointly with the Music Libraries Trust, to a student of Library and Information Science, or to a librarian in his or her first five years in music librarianship. The 2011 prize was awarded to Keith Brittle (University College, Dublin) for his Master's dissertation entitled

*Music PAL – a bridge toward wider inter-library co-operation
in Ireland?*

The C. B. Oldman Prize is an annual award of £200 for an outstanding work of music bibliography, music reference or music librarianship by an author resident in the United Kingdom or Republic of Ireland. The prize in 2011 was awarded to Christophe Grabowski and John Rink for their

Annotated Catalogue of Chopin's First Editions
(Cambridge: CUP, 2010)

The Ian Ledsham Bursary Fund exists to honour the memory of Ian Ledsham, a long-standing and much respected member of the UK and Ireland branch of IAML. This year it was awarded to [Loukia Drosopoulou](#), to assist her attendance at the IAML international conference in Montreal, Canada, in July.

IAML(UK & Irl) Executive Committee 2012

Officers

PRESIDENT	Richard Chesser (British Library)
IMMEDIATE PAST PRESIDENT	Liz Hart
PRESIDENT ELECT	Peter Baxter (Surrey Performing Arts Library)
GENERAL SECRETARY	Catherine Ferris (Dublin Institute of Technology)
TREASURER	Claire Kidwell (Trinity Laban Conservatoire of Music and Dance)
<i>BRIO</i> EDITOR	Katharine Hogg (Foundling Museum)
NEWSLETTER EDITOR	Anna Pensaert (University of Cambridge)
EDUCATION OFFICER	Geoff Thomason (Royal Northern College of Music)
MEMBERSHIP SECRETARY	Nick Barlow
OUTREACH OFFICER	vacant
PRESS AND PR OFFICER	Peter Linnitt (Royal College of Music)
PUBLICATIONS OFFICER	Almut Boehme (National Library of Scotland)

Elected Committee Members

Graham Muncy
Rupert Ridgewell (British Library)
Roy Stanley (Trinity College, Dublin)
Susi Woodhouse

Co-opted Committee Members

Frances Metcalfe (Kent History and Library Centre)
Janet Waterhouse (University of Huddersfield)

IAML Board Members

Kathryn Adamson (Royal Academy of Music)
Antony Gordon (British Library)

Non-voting Members

MINUTES SECRETARY	Ruth Clark (Leeds College of Music)
MUSIC LIBRARIES TRUST REPRESENTATIVE	Pam Thompson

Committees 2012

CONFERENCE

Graham Muncy (Chair)
 Eleanor Coady (Secretary)
 Richard Buxton (Bookings Secretary)
 Charity Dove
 Loukia Drosopoulou
 Alison Hall (Speaker Bookings)
 Steven Dowd (Local Representative)

COURSES & EDUCATION

Geoff Thomason (Chair)
 Jane Henshaw (Secretary)
 Ros Edwards
 Graeme Lockheart
 Frances Metcalfe
 Christopher Scobie
 Janet Waterhouse

DOCUMENTATION

Rupert Ridgewell (Chair)
 Catherine Ferris
 Antony Gordon (co-option for RDA business)
 Malcolm Jones
 Deborah Lee
 Vassilis Vavoulis (RILM co-option)
 Susi Woodhouse

FINANCE & ADMINISTRATION

Richard Chessser (President)
 Kathryn Adamson (Co-Option)
 Peter Baxter (President Elect),
 Ruth Clark (Minutes Secretary)
 Catherine Ferris (General Secretary)
 Liz Hart (Immediate Past President)
 Claire Kidwell (Treasurer)
 Roy Stanley (Ireland Representative)
 Susi Woodhouse

Working Groups 2012

ADVOCACY

Richard Chessser (convenor)
 Peter Linnitt
 Edith Speller
 Pam Thompson

C.B. OLDMAN PRIZE

Martin Holmes (convenor)
 Richard Turbet
 Terry Day

ENCORE!

Ruth Hellen (convenor)
 Chris Banks
 Richard Chessser
 Malcolm Jones
 Ali Joyce
 Helen Mason
 Pam Thompson
 Susi Woodhouse

E.T. BRYANT PRIZE

Ros Edwards (convenor)
 Karen McAuley
 Edith Speller

IAML(UK & IRL) EXCELLENCE AWARD

Susi Woodhouse (convenor)
 Malcolm Lewis
 Pam Thompson

WEBMASTER AND LISTSERV JOINT OWNER

Antony Gordon

WEBSITE WORKING GROUP

Antony Gordon (convenor)
 Nick Barlow
 Richard Chessser
 Catherine Ferris
 Peter Linnitt
 Mary Jane Steer
 Edith Speller
 Pam Thompson

Trustees of the Music Libraries Trust

Professor David Wyn Jones (Chair, Cardiff University), Terri Anderson (Big Red Kite Communications) [to December 2012], Peter Baxter (Surrey Performing Arts Library), Richard Chesser (British Library), Professor Katharine Ellis (Royal Holloway, University of London), Lewis Foreman, Christopher Jackson (Treasurer, Bärenreiter), Helen Mason (Trinity Laban Conservatoire of Music and Dance), Pam Thompson, Nicholas Williams (Stainer & Bell), Ann Wrigley (Dublin Institute of Technology), Edith Speller (Secretary, Trinity Laban Conservatoire of Music and Dance), Robert Foster (Bursaries Administrator, King's College, London)

Membership - Nick Barlow

	2008	2009	2010	2011	2012
<i>Institutional</i>					
National	65	61	68	53	52
International	51	56	49	47	47
<i>Personal</i>					
National	77	73	66	82	63
International	51	47	49	29	48
Total	244	237	232	211	210

Honorary Members

Eric Cooper, Roger Crudge, Liz Hart, Ruth Hellen, Malcolm Jones, Malcolm Lewis, Patrick Mills, O.W. Neighbour, Alan Sopher[†], Roy Stanley, Roger Taylor, Pam Thompson, Susi Woodhouse

Affiliations to other organisations

Forum for Interlending

National Music Council

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