

Bulletin No. 12

November - novembre 1992

Letter from the President

Our thanks to Bob Barclay for his superb planning and hours of shepherding the CIMCIM flock in Quebec City, Ottawa and Toronto during our recent meetings held with the ICOM XVIth Triennial General Assembly. It was a great pleasure to see over 30 CIMCIM colleagues from 18 countries. We were especially happy to welcome new members from Africa and to renew our ties with Ivan Mačák of Bratislava.

The theme of the conference was "Museums: Rethinking the Boundaries." We considered often how CIMCIM, a small international committee devoted to a specialized study, relates to the larger museum world that more often tends towards exhibitions and studies that emphasise cultural diversity and sweeping themes, not specialized studies. We reminded ourselves that we have often found CIMCIM turning inward to our professional CIMCIM counterparts in the larger museums, rather than looking outward to all the collections and museums that need our help and expertise. Through our working groups we were reminded that our interests intersect with several other ICOM international committees, especially those dealing with audio-visual, conservation, education, documentation, ethnography, and training of personnel. It was reassuring to find that through the lens and perspective of music and musical instruments CIMCIM reflects and represents a microcosm of the museum world.

Our goal now is to address matters relating to collections, techniques of presentation, and public service in simple direct reports. We need to share our experience and knowledge, help train a new generation of curators, conservators, technicians and museum educators. We should exchange ideas and offer support to colleagues when crises arise. We

should establish and maintain professional bonds and friendships to further our work, even if we have moved to positions not totally centred in musical areas. We need to look outward, as well as inward, to make certain that we are indeed helping to document and preserve musical instruments and traditions from all areas of the world.

The new officers for 1992-95 (see Elections, below) take the cue from Saroj Ghose, the newly-elected President of ICOM, for an "action triennial." We look forward to the creation of a new series of short, incisive, handsome CIMCIM publications resulting from the talents and *work* of you, the members of CIMCIM.

Cynthia Adams Hoover

Report on ICOM 1992, Québec City

Presentations

All the presentations listed in the Provisional Programme which came with *Bulletin #10* were given. The sessions began with the keynote paper "Museums: Temple of the Muses or Amusement Park?" by Jeannine Lambrechts-Douillez, of Antwerp. The theme of this presentation set the scene for the theme of the conference: *Rethinking the Boundaries*. It was of especial interest to welcome such speakers as Maria Teresa Barbat Perez from Uruguay and Donald Nkonyane from Swaziland. Their papers gave a strong sense of the wide international interest in CIMCIM, a sense reinforced by several visitors from other committees who looked in on our sessions, including M. Rakotoarisoa from Madagascar who brought us news of Mireille Rakotomalala and colleagues from Tanzania and Benin.

Attendance

The following members sent their regrets for absence: Veronika Gutmann (Basel), Eszter Fontana (Budapest), Peter Andreas Kjeldsberg (Trondheim/Bergen), Laurence Libin (New York), Mette Müller (Copenhagen), Felix van Lamsweerde (Amsterdam), Martha Novak Clinkscale (Riverside), Feng Guang Sheng (Hubai), Alexander Pilipczuk (Hamburg), John Watson (Williamsburg), Gerhard Stradner (Vienna), and Tiina Lohmuste (Tallinn). The following attended the sessions: Cynthia Adams Hoover (Washington), Mia Awouters (Brussels), Maria Tereza Barbat Perez (Montevideo), Bob Barclay (Ottawa), Carmelle Begin (Hull), Nina Benזור (Haifa), François Borel (Neuchatel), Josiane Bran-Ricci (Paris), Erling Dahl (Stockholm), Dagmar Droysen-Reber (Berlin), Sumi Gunji (Yokyo), Friedemann Hellwig (Cologne), Cary Karp (Stockholm), Birgit Kjellström (Stockholm), Dieter Krickeberg (Nürnberg), Barbara Lambert (Concord), Jeannine Lambrechts-Douillez (Antwerp), Hélène La Rue (Oxford), Ivan Mácák (Bratislava), Arnold Myers (Edinburgh), Constance Nebel (Hull), Donald Nkonyane (Lobamba), Scott Odell (Washington), Frances Palmer (London), Toni Petersen (Williamstown), Sam Quigley (Boston), Jean Rakotoarisoa (Antananarivo), Carlos Eduardo Rausa (Buenos Aires), Axel Unnerbäck (Lund), Rob van Acht (Den Haag), and Elizabeth Wells (London).

Elections

The following officers were elected on Monday 21 September at the CIMCIM meeting in the Hilton Hotel, Quebec City: President, Cynthia Adams Hoover (United States); Vice President, Arnold Myers (Scotland); Secretary/Treasurer, Bob Barclay (Canada); Advisory Board Members, Carlos Eduardo Rausa (Argentina), Peter Andreas Kjeldsberg (Norway) and Eszter Fontana (Hungary). We welcome the new board members and give a vote of gratitude to those whose offices came to an end at this Triennial Meeting.

Bylaw Revisions

The revisions to CIMCIM by-laws, following the guidelines provided by ICOM, were discussed before all members present on Monday, September 21. Consensus was reached on the wording and a copy of the newly constituted text was approved unanimously at the business meeting on Wednesday, September 23. A copy of the new by-laws is enclosed.

Working Groups

All members of CIMCIM, who have good standing in ICOM, are encouraged to join a Working Group whether or not they can attend annual meetings. The basic requirement for membership is a strong interest in the tasks of the Group and a willingness to respond in a timely fashion to requests from the Coordinators. Because of the need to involve members from all areas of the world, it is important that Working Group Coordinators keep their members informed about all proposed meetings and other developments relating to the work of the Group. Should you wish to join the *work* of any Group, please write to the Coordinator of the particular group or to the President of CIMCIM.

In order to keep the Groups active and moving along on their projects, it was decided as general policy that at each annual meeting, the specific tasks and membership would be reviewed. If the project is completed, the Working Group as constituted would be dissolved, with new goals and new membership considered for the following year.

Cynthia Hoover

Working Group Reports

1. Computerisation

The main work of this Group, the document entitled *Ciment* is now completed and its chief author, Cary Karp, will continue work along the same lines within CIDOC. This Working Group was dissolved by vote from the floor during the CIMCIM Business Meeting.

Bob Barclay (for Cary Karp)

2. Documentation

The newly-constituted Documentation Working Group has set out three goals: to continue liaison with CIDOC, to respond to the proposed classification system on Sound Devices designed for the Getty Foundation's *Art and Architecture Thesaurus*, and to work out indexing standards for musical instruments. Members of the group include Frances Palmer and Hélène LaRue (Co-Coordinators); Cynthia Hoover, Arnold Myers, Sam Quigley, and Rob van Acht. The European members of the committee are meeting in London on December 4 with the Horniman Museum Librarian and Systems Manager to draft a response to the AAT hierarchy and, after reviewing published and collected systems, to attempt to create a guide that will assist in imposing an artificial order on cataloguing systems in collections whatever their local

cataloguing system. The Working Group will report their results of their December meeting in a future *Bulletin*.

Frances Palmer

3. Publications

This Group, which was constituted in St. Paul in 1990, completed the first phase of its work and was re-formed with new members in Québec in 1992. It has compiled an inventory of existing stocks of CIMCIM publications, and has arranged to deal with sales from Edinburgh. The working Group will promote the publications both to CIMCIM members and subscribers (newly joined and existing) and to others concerned with instruments in collections. There is to be a new series of reports, which will disseminate the findings and recommendations of Working Groups. The *Newsletter* will not be continued after the edition (XIV) currently in press, but it is envisaged that when future meetings have an appropriate theme, it might be of value to publish the proceedings. An editor would be appointed on each such occasion. The members of the Group as reconstituted in Québec are: Arnold Myers (chairman), Dagmar Droysen-Reber, Cynthia Adams Hoover, Carlos Rausa, and Rob van Acht. Others willing to contribute will be welcome to join.

Arnold Myers

4. Training

In a situation where formal training of musical instruments conservators is offered nowhere in the world it was felt that CIMCIM should occupy itself with this question. Stimulus was added to this group by the anticipated creation of a position for a musical instrument conservator at the Ringve Museum in Trondheim, Norway. It was Peter Andreas Kjeldsberg of Ringve Museum who sent out a questionnaire with the support of UNESCO. This questionnaire asked for information on any kind of training, formal or informal, for conservators interested in musical instruments. A Working Group was formed in Berlin in 1988 to pursue this survey. Mr. Kjeldsberg as Coordinator has circulated the results to members of the group: Friedemann Hellwig, Cary Karp and Bob Barclay.

At the Quebec meeting, the group was newly constituted with Friedemann Hellwig appointed as the Coordinator, Peter Andreas Kjeldsberg, Bob Barclay and Scott Odell as members (Cary Karp, now with CIDOC, also offered his assistance and this was

welcomed). The basic aims of the new group are the following:

- 1) The results of the questionnaire (by Friedemann Hellwig) so that a summary of the findings can be reported to the next CIMCIM *Bulletin*.
- 2) Working Group members (and all CIMCIM members active in the field of conservation) are asked to submit short papers relating to the question of conservation training and professional considerations to the Coordinator by late winter. The complete set of papers (edited by Hellwig) and the report of the survey should be ready for publication by mid-April 1993. This publication will appear as one of the newly-proposed series of short CIMCIM Publications to be circulated to members and to all interested in the subject. It is hoped to have this report completed by the next annual meeting, at which time a newly-constituted Working Group will turn to the training of curators of musical instrument collections, a subject suggested at the Quebec meetings. The Group will also consider the possibility of organizing CIMCIM-sponsored workshops and seminars related to training for work with musical instruments.

If there are any questions or further suggestions, please contact:

Prof. Friedemann Hellwig,
Coordinator, Working Group on Training,
Fachhochschule Köln,
Claudiusstrasse 1,
W-5000 Köln 1,
Germany
Tel. 49/221/8275-3221
Fax. 49/221/8275-3131

5. Conservation

The work of this group is nearly at an end. *Key Documents in the Conservation of Musical Instruments* (working title) needs only the addition of a few abstracts and a refinement of the wording of the introduction and conclusion. In view of the long delay in producing this work, it was decided that an English version would be prepared for printing in the near future, and that French and perhaps Spanish versions would follow. The Chairman set a deadline for the end of October for the completion and submission of all abstracts. The completed text will then be forwarded to all group members for their approval before preparing camera-ready copy. This Working Group constitutes: Bob Barclay (Chairman),

Elizabeth Wells, Scott Odell, Hélène La Rue, Michael Latham, Jeannine Lambrechts-Douillez, Peter Andreas Kjeldsberg, Friedemann Hellwig, and John Watson. The Chairman will contact all members to confirm their continued support. Lack of a reply will be assumed to be negative.

Bob Barclay

6. Traditional Music

In September 1993 in Bratislava there will be a meeting with colleagues from the ex-Soviet Union and interested members of CIMCIM. This meeting will be sponsored by the Music Museum of the Slovak National Museum. On this occasion the creation of a CIMCIM Working Group for Traditional Musical Instruments will be discussed. The purpose of the Working Group is to stimulate discussion on the documentation of musical instruments. We also wish to promote new collections of musical instruments, especially in those countries where no such collections exist. CIMCIM members interested in this new working group are invited to participate, or to express an interest in participating. Details will follow in the next Bulletin.

For further information contact:

Ivan Mačák,
Slovenske Narodne Museum,
Vajanskeho 2,
CS-81436 Bratislava,
Czechoslovakia

7. Education

Working Group members present in Quebec were Birgit Kjellström (Coordinator), Sumi Gunji, Josiane Bran Ricci, Dieter Krickeberg, and Constance Nebel. Members discussed the need to survey current exhibition and education programmes at various museums and collections of musical instruments. It will invite other CIMCIM members to take an active part in an exchange of ideas, etc. possibly by means of reporting in the CIMCIM *Bulletin* and perhaps in a separate publication.

The group has discussed and agreed upon the questions and phrasing of a questionnaire and has also agreed upon giving reports in the *Bulletin* where the questionnaire will be enclosed. Estimated date of completion of the work is Summer/Autumn 1993.

Birgit Kjellström

8. International Directory

The purpose of this Working Group is to solicit information on collections around the world and to publish it in the form of a Directory which will contain practical information about each collection (correct name, address, hours) as well as content information including descriptions of the collections, their histories and bibliographies.

This Working Group was constituted in Berlin in 1988. The first round of information forms were sent by Knuf in 1989; only about 40 had been returned by the September 1989 meeting in Den Haag.

The Working Group is composed of Barbara Lambert (Coordinator), Concord; Rob van Acht, Den Haag; Mia Awouters, Brussels; François Borel, Neuchatel; Martin Elste, Berlin; Eszter Fontana, Budapest; Feng Guang Sheng, Wuhan; Sumi Gunji, Tokyo; Veronika Gutmann, Basel; Clemens von Gleich, Den Haag; Peter Andreas Kjeldsberg, Trondheim; Dieter Krickeberg, Nürnberg; Birgit Kjellström, Stockholm; Jean-Sebastien Laurenty, Tervuren; Ivan Macák, Bratislava; Pius S. Mbonya, Tanzania; Arnold Myers, Edinburgh; Kazue Nakamizo, Tokyo; Frances Palmer, London; Alexander Pilipczuk, Hamburg; Maria Tereza Barbat Perez, Montevideo; D. Samuel Quigley, Boston; Carlos Eduardo Rausa, Buenos Aires; Ilpo Tolvas, Helsinki. Co-opted members are Clifford Bevan, Winchester; Cristina Bordas, Madrid; Martha Clinkscale, Riverside; Frédérick de la Grandville, Paris; Herbert Heyde, Leipzig; Renato Meucci, Milano; Beryl Kenyon de Pascual, Madrid; Magali Traynard, Paris; and Benjamin Vogel, Warsawa. Present at the meeting in Quebec were Barbara Lambert, Rob van Acht, Mia Awouters, François Borel, Dieter Krickeberg, Ivan Mačák, Pius S. Mbonya, Arnold Myers, Frances Palmer, Maria Tereza Barbat Perez, Carlos Eduardo Rausa, and Birgit Kjellström.

Barbara Lambert reported the current state of the Directory. The mailing list of possible collections, both public and private, totals about 1500. Information has been gathered for some 900 collections, either by their completion of the information form or by working group members providing the information they could. For example, Frédérick de la Grandville (who, under a grant from the Ministère de la Culture, has been searching public museums in France for musical instruments and will publish the detailed information he has compiled about each instrument found) generously permitted Magali Traynard access to his information. She

extracted general information about each museum for our Directory.

Information about European collections is most complete. Attending Working Group members each took sections of the European list to try one last time to elicit missing responses. Meanwhile, Barbara Lambert continues to solicit help to elicit responses from other parts of the world. She continues writing the manuscript, aiming to finish it by 31 May 1993.

Barbara Lambert

9. Microfiche project

This Working Group concerns the production of technical drawings on microfiche. The proposal for the start of the project is as follows. After we make the decision that ICOM-CIMCIM will support the project, and the collections concerned agree to changing their copyright into a structure with royalties for both them and for CIMCIM, a start can be made. This could probably be settled by January 1993. We could then go further. At the start of the project there is just need for financial support in setting up such extra things as information, making models for storing the several sets of microfiches, making headings for the microfiches and for the form and outlook of the printed information that is needed, and so on. I think that I could convince the Haags Gemeentemuseum as well as a publisher, Moeck Verlag, to spend some money on this project. I intend that we could produce these sets of microfiches in the course of 1993 or the start of 1994 because of the fact that all material already exists. We have to decide if ICOM-CIMCIM can spend some money into it. Please think about it.

Rob van Acht

10. CIMCIM History and Archives

This Working Group was constituted in Japan in 1991 with the purpose of producing a document stating why CIMCIM was founded and evaluating the changes in approach to the principles. The Coordinator is Jeannine Lambrechts-Douillez and membership so far has been drawn from any members who could supply archival material. Briefly, Cynthia Hoover copied all the files concerning CIMCIM matters from the ICOM Documentation Centre, and she and the Coordinator together went through the archives at the Conservatoire in Paris. It was then possible to draft three documents:

- a) List of officers, chronologically and per post.
- b) List of meetings, in chronological order,

mentioning the location, with which organization it was held, or on what occasion.

- c) Brief draft of the history - the preliminary meetings and the first years.

Documents were forthcoming from almost all early officers. From this it appears that F. van Lamsweerde and M. Pichonnet-Andral still possess CIMCIM archives. This should be an occasion to centralize them.

Work on the History is still in progress based upon documents in possession of the Coordinator.

Jeannine Lambrechts-Douillez

Secretary/Treasurer's Report

CIMCIM Secretary/Treasurer reported on the financial situation of the Committee and presented the following Interim Financial Statement for May to August 1992:

Credits	Carried over	4352.00
	Subscriptions 92	506.35
Debits	Printing #10	210.45
	Printing #11	58.00
Balance		<u>4589.00 (\$US)</u>

The large amount of money in the account is due to the absence of publications requiring printing. The very positive suggestions from the meetings in Quebec City will probably change this situation very soon.

Membership in ICOM stands at 87 voting and non-voting members; subscriptions stand at a total of 90. In all, therefore, there are 177 names on the mailing list.

Bob Barclay

CIMCIM's Reaction to the Theme of ICOM 1992

The organizing committee of ICOM 1992 asked all International Committees to put their thoughts on the theme into a short paragraph. Following is CIMCIM's submission:

The theme of ICOM 1992, *Museums: Re-thinking the Boundaries*, accorded very well with CIMCIM's deliberations in view of the multi-faceted nature of the musical instrument's role, both in the museum and in the private world. Several of our papers addressing the theme concentrated on the boundaries

which the curators and conservators of essentially functional objects have been obliged to erect and maintain for the preservation of their collections. The three-fold demands of safe preservation, static display and active use in the performance of music are sources of continued concern and discussion for all conscientious musical instrument curators, scholars and conservators.

The interdisciplinary nature of ICOM 1992 acted as the lens through which our concerns were brought to a sharp focus, but which also radiated them in such a way that both we, and our colleagues from other committees, could perceive them in a new light. The interaction of like-minded professionals, concerned as ourselves with the self-created boundaries unique to their own disciplines, might well be regarded as a unique contribution to the formation of a network between otherwise disparate corporate entities. The interconnectedness of ICOM, hitherto suspected but not systematically exploited, was made manifest in a way which will probably have a lasting effect upon the way ICOM regards itself and the way it is regarded from outside.

We hope that, even though we are a small and very specialized committee, we have been able in these five or six days to contribute in some not-insignificant way to the common goal of ICOM. It has been a salutary experience for which we would like to thank the perspicacity and foresight of the 1992 organizers. Future triennial conferences will inevitably be modelled upon this one, if not thematically, certainly structurally.

Bob Barclay

Future Meetings

During the Business Meeting in Quebec venues for future CIMCIM meetings were discussed. The meeting next year in Antwerp has been agreed upon and an announcement appears below. Possible meetings for 1994 in Greece (perhaps in conjunction with Israel), or Tunisia (where a new museum of music and musical instruments is being contemplated), were discussed during the CIMCIM Business Meeting. Cynthia Hoover will investigate both these possibilities further and report to members later. The 1995 ICOM Triennial Conference, the XVIIth, will be held in Stavanger, Norway. Board member Peter Andreas Kjeldsberg will be organizing the CIMCIM meetings.

CIMCIM Antwerp, July 9-15, 1993

Jeannine Lambrechts-Douillez, who has invited CIMCIM for the 1993 meetings, has planned the dates to coincide with the third biannual Antwerpiano (July 15-10) and other events related to the celebration of Antwerp as the 1993 cultural capital of Europe. The sessions also immediately precede the meetings of the International Council of World Traditions, scheduled for Berlin July 16-22.

Information on Antwerp Meeting

Date: July 9-15, 1993

Proposed Theme for Papers:

The topic of Copies or Reproductions of musical instruments. The requirements for building good copies of historical musical instruments.

Location:

The Ethnographic Museum in Antwerp, which excellent meeting rooms and all the necessary equipment. (All equipment required must be requested in advance).

Accommodation:

Arcade Hotel. Prices per night and per person for a single room are: 2650.-bfr, and in twin rooms 1550.-bfr. Since hotels will be completely booked in 1993, Jeannine Lambrechts-Douillez needs to know *as soon as possible* and at the latest by **January 1993**, the number of participants. Later bookings will have to pay higher rates.

Other costs:

Programme and other costs are not yet known but will be included in the next *Bulletin*.

Provisional Programme:

Concerts

Organ concert on Friday 9th in the restored cathedral on the Schyven organ of 1891 with 90 registers and 5777 pipes. A new Metzler "Bach" organ may also be available.

Visits

Visits to important Antwerp organs in Antwerp in order to discuss good and bad maintenance and restoration.

Other field trips (to Bruxelles, Tervuren, and Brugge) are also being explored.

Antwerpiano:

This third biannual Antwerpiano will take place from 15-20 July 1993 (just after the CIMCIM

meetings) and involves workshops, lectures, discussions, concerts and an exhibition of contemporary pianoforte builders. All this will take place in the Elzenvelt in historic buildings.

Exhibitions:

- "Antwerp, the tale of a metropolitan city during the 16th and 17th centuries".
- "The world exhibitions in Antwerp in the 19th and 20th centuries" (important for new "inventions" during industrial development).

If you are interested in attending the CIMCIM Meeting in Antwerp please fill in and return the enclosed *Intention to Attend* form as soon as possible.

General Announcements

Thanks

CIMCIM thanks retiring Board Members Sumi Gunji of Japan, Birgit Kjellström of Sweden, and Hélène La Rue of the United Kingdom for their years of service. All three will continue to work actively on CIMCIM Working Groups.

Thanks also to CIMCIM colleague Cary Karp of Sweden who, after submitting the report of the Computerization Working Group, announced that because of a new position he must transfer his voting membership to CIDOC. Cary, who served as CIMCIM Treasurer and Newsletter Editor from 1974-77, will continue to advise us of developments from CIDOC (the ICOM Documentation Committee). He also edited *The Conservation and Technology of Musical Instruments*, Volume 28, a supplement to *Art and Archaeology Technical Abstracts*. Availability of this publication, which should be in all our libraries, is detailed in *Bulletin #7*.

Art and Architecture Thesaurus

All interested in reviewing the Getty Foundation Art and Architecture Thesaurus (AAT) classification of the category Sound Devices, should send comments and suggestions to Cynthia Hoover by the beginning of November. AAT plans to send their document to Oxford University Press in January.

Kornhaus Burgdorf has Opened its Doors

The Swiss Centre of Folklore was opened with a four-day popular celebration from August 22-26, 1991, bringing together in the best Swiss tradition musicians from all over Switzerland, high government officials, and hundreds of spectators. The

Neue Zürcher Zeitung described the Burgdorf Granary as "one of the most beautiful presents for the 700th birthday of Switzerland." 20,000 visitors have toured this Swiss museum of folk music, musical instruments, costumes and phonographs in the first eight months alone. The music lover especially appreciates the 3rd floor with classified collection of 150 Swiss folk music instruments, and the 1st floor where 100 instruments are displayed according to their uses. Short descriptive texts in four languages accompany the exhibits. Pictures document their history, the way the instruments are played, and their applications. Small maps show the geographic distribution of the folk instruments while musical notes give their tuning.

The visitor has the opportunity to become better acquainted with the Swiss traditional music using headphones which reproduce the music of individual instruments or typical instrument ensembles. Besides these general sound programmes, visitors can also select recorded specimens of particular instruments. A special attraction is the *Sounding Calendar* composed of ten masked figures, slides and taped music with commentary. In the entrance hall a *Multivision* show introduces the visitor to the museum as a whole. Not only taped music is to be heard at the Burgdorf Granary, but also live music in the form of concerts in the concert hall, shorter recitals, and performances amidst the exhibits.

Upcoming events include rare instruments from the collections on display from May to August 1992, and a showing of a private collection of Bulgarian folk instruments from September to October 1992.

The instrument collections grew from the research of CIMCIM member Brigitte Bachmann-Geiser. In discussions with colleagues she drew up a concept for the collections which was then realized with the aid of the *Verein Freunde des Kornhauses Burgdorf*, the *Foundation Kornhaus Burgdorf*, private donors, and loans from public collections. A catalogue is planned. The museum is open every day except Monday. Burgdorf is a 12-minute train ride from the Swiss capital Berne.

The mailing address is:

Kornhaus Burgdorf,

CH-3401 Burgdorf, Switzerland

Tel: (034) 231010, Fax: (034) 231013

Brigitte Bachmann-Geiser

Le Laboratoire d'Ethnomusicologie de l'Institut de Civilisations de l'Université de Tananarive

Dans le cadre de la mise en valeur du patrimoine national culturel, un laboratoire de recherche été instauré au sein de l'Université en 1985. L'élaboration de cette section ne s'est pas réalisée sans difficultés à cause de nos moyens financiers et matériels limités. Cependant, compt tenu de la richesse de la culture musicale malgache et de son développement rapide dû au transfert de technologie et à l'expansion des moyens de communications nous nous efforçons de mener à bien nos travaux qui se subdivisent en plusieurs parties: recueil, traitement, préservation et diffusion.

Après un inventaire général suivi de deux (2) années de recherche, nous avons constitué des fichiers bibliographiques, audiovisuels et ethnographiques. Ces fichiers, classés par référence, genre et région, sont systématiquement remis à jour. A présent, outre des travaux de terrain dans diverses régions de Madagascar, nous commençons les études comparatives.

Les résultats de nos recherches sont diffusés sous-forme de publications et d'échanges avec les universités locales et étrangères. Cette diffusion s'effectue aussi par des expositions et la participation à la réalisation de productions audio-visuelles (films, cassettes, CD) avec des chaînes de télévision ou de maisons de productions Américains, Allemandes ou Japonaises. Depuis l'an passé, l'enseignement s'est ajouté aux recherches non seulement pour étudiants Malgaches mais également pour les jeunes universitaires étrangers durant leur séjour à Madagascar.

Les problèmes du laboratoires actuellement concernant l'élargissement de son infrastructure mais aussi de son personnel technique et scientifique. Cette section ne se veut pas être uniquement un centre de recherches mais également un lieu de contacts pout aider le lancement et la promotion des artistes Malagaches aussi bien à Madagascar qu'à l'étranger et afin que le langage musical puisse participer au développement économique de la Grande Ile.

Mireille Rakotomalala

Reminder

Please do not hesitate to send us small articles for the *Bulletin* in either typescript or on computer disk. Articles in French and Spanish, the other official languages of ICOM, are always welcome.