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Bulletin No. 6

June - juin 1991

Letter from the President

The Japan CIMCIM Conference was superb, thanks to the inspired planning and hours of devoted preparations from Sumi Gunji and her committee. All who were fortunate enough to attend came away with impressions of excellent collections of musical instruments, lively performances of all sorts of music and traditional arts, a closer link with our CIMCIM colleagues and our mutual concerns, and piles of business cards and gifts from our hosts. Thanks again to all concerned for such an extraordinary experience!

Back in Washington for a week following our meetings in Japan, I flew to Paris to represent CIMCIM at the ICOM Advisory Committee meetings, along with presidents of the 24 ICOM International Committees and the over 80 National Committees. It is important that CIMCIM is present at these meetings to learn about the work of the other groups and the state of museums around the world. We also need to remind ourselves that CIMCIM exists through ICOM. According to our by-laws, our aims are to support the aims and objectives of ICOM and to contribute to the development and implementation of ICOM's programme. It is not always clear what the aims and programmes of ICOM are, have been, and will be, but after these meetings I am impressed with how many people are trying to give the organization some direction. Funds are being sought to support the publications and activities of the International Committees. To encourage more ICOM membership, a committee is working hard to increase and advertise the benefits of belonging to ICOM. As one person commented, for one who travels, the free admission to many of the world's museums is worth the annual dues.

The ICOM 1992 Committee in Canada has challenged us with the theme *Museums: Rethinking the Boundaries?* As we discussed in Japan, our museums and the place of specialized collections in them are quite different from when CIMCIM was founded in 1960. Our discussions in Japan began with a very thoughtful paper on this subject by Jeannine Lambrechts-Douvillez. Others carried it further. It is our hope to continue the discussions in Canada and to publish a collection of some of the

papers presented there and in Japan. As you consider your preparations for the 1992 meeting, think about the "boundaries" and how our work relates to contemporary society and the concept of museums as defined by ICOM as "institutions in the service of society and its development." The ICOM 1992 Committee challenges us: With an expanded view of the museum's role in society, and with shrinking resources, will the traditional functions of "collecting, conservation, exhibition, and interpretation of our collective heritage for current and future generations still remain the central activities of museums?"

Those of us whose work has been involved in these "traditional" roles, speak up. Let CIMCIM and ICOM hear what "constructive engagement" you have undertaken with contemporary challenges. Is the only choice between the extremes of hibernation (or extinction) and Disneyland? What about future generations of museum professionals in our field? How can they be encouraged and trained? How can we share our expertise and experience not only with future generations but also with museums and collections needing our advice now? What do you think? Let us know your successes, your challenges and needs, your ideas for projects that would be useful to your work, and your observations on the state of museums in your area of the world. The discussions can start now through the *Bulletin* and can continue at our meeting in Canada.

Cynthia Adams Hoover

Notes from the Secretary/Treasurer

Membership is doing very well so far; we welcome several new members from Japan. The new streamlined mailing list makes my job at *Bulletin* time that much easier and although postage cost is covered by the Canadian Conservation Institute, it is good to know that wastage is being kept to a minimum. Thanks to all those of you who reaffirmed your membership since the last mailing. But please remember, if you are writing a cheque, *only cheques drawn in US dollars on a US account, or Canadian dollars on a Canadian account, are acceptable.*

Bob Barclay

ICOM 1992: Fri. 18 Sept - Sat. 26 Sept, 1992

Museums: Re-thinking the Boundaries
Les Musées: y a-t-il des limites?
Museos: ¿Posibilidades sin fronteras?

To reiterate a little from the President's letter on page 1, now we're back from Japan, let's take a deep breath... and start planning the next one! Enclosed you will find the preliminary schedule of ICOM 1992, the Triennial Conference in Québec City. CIMCIM will, of course, be participating very actively in this conference with your Secretary/Treasurer doing the organizing.

Two points about the programme are of especial interest: Firstly, there will be an interdisciplinary forum between representatives of International Committees. This is a departure from the usual format; it is an attempt to widen each Committee's understanding and provide the grounds for future interaction. Secondly, the whole of Thursday is devoted to relaxation. There will be excursions to sites of interest in the area, and perhaps a trip to watch the whales in the St. Lawrence estuary. This day will provide a break in the middle of the conference - a chance to recharge the intellectual batteries.

Of particular importance is the theme: "Re-thinking the Boundaries". For our Japan conference we made the theme "Museums in a Changing World" to deliberately complement the theme of the Québec City conference. Several papers presented at Tsumagoi did this very well indeed. Now is the time to start planning your presentation. How will you stay close to the theme and yet still say what you want to say about your collection and your experiences?

International Committees have three days in which to do their business. We will, therefore, have two days of general sessions (the Monday and the Tuesday) addressing very closely the theme, and the third day (the Wednesday) for our Business Meeting and for Working Groups to get together. In order to keep our conference presentations on track, and so that they can be more speedily prepared for publication, should we wish, we will request abstracts at least six months in advance. These will also be distributed beforehand to all members who attend.

Following the Triennial Conference there will be a sojourn of a few days in Ottawa for ICOM members of all committees. Members will be able to see all the National Museums, including the National Gallery and the Museum of Civilization, and visit the Canadian Conservation Institute. Of particular interest to CIMCIM will be an exhibition in the Museum of Civilization of Canadian-made musical instruments. This exhibition is called *Opus* and is being organized by CIMCIM member Carmelle Begin of the Canadian Centre for Folk Culture Studies. Musical entertainments are planned for this visit.

As ICOM 1992 develops CIMCIM members will be kept informed. Please plan to attend what will be a superb professional and personal experience. Start at least *thinking* about it now.

"Die Klangwelt Mozarts" - a special exhibition at the Kunsthistorisches Museum, Vienna

This exhibition - "the sound world of Mozart" - is the premier presentation to the public of some unique instruments of Mozart's time. On exhibit are a violin from the estate of Leopold Mozart, the so-called Harmoniehammerflügel (a piano with six keyboards) by Könnicke from 1796, and the only tangente-flügel by Schmal in Austria, made in 1798. This latter was purchased and restored especially for this occasion. Also, Mozart's travelling clavichord by Stein, which now belongs to the Hungarian National Museum, has been allowed to leave Budapest for the first time since 1882.

A special feature of this exhibition are the infrared headphones with which visitors are able to compare and contrast the sounds of early and modern instruments. They can also hear musical examples played on the instruments in the collection. The catalogue is in large format, has 335 pages and is beautifully illustrated in colour and black and white.

The exhibition opened on April 27th and now, after two-and-a-half years, the exhibitions of musical instruments at the Kunsthistorisches Museum are redeveloped and open again to the public.

Alfons Huber

Estonian Theatre and Music Museum

August Pulst, an Estonian painter and collector of antiquities initiated the Foundation Committee of Peeter Süda Memorial Society in 1920 which was officially registered in 1924. Peeter Süda was a talented Estonian composer and organist. His memorial room was opened to public in the Kadriorg Palace which housed the Estonian Museum at that time. The Society was reorganized into the Music Museum Society in 1931, on the basis of which the Estonian Music Museum was founded. The first exhibition was opened in 1934 at 12 Müürivahe Street, in the rooms of the Tallinn Conservatoire. The museum still has same address. The Estonian Theatre Museum Society was born in 1937. At once it started collecting activities but the Society was only transformed into a museum in 1941 when its collections were added to those of the music museum. The museum then got a new name - the Theatre and Music Museum. The museum is grateful to the actor Heino Vaks whose big and valuable collection was handed over to the museum at the beginning of the 1940s. This became the foundation for the collections of the theatre department. At present the museum has a voluminous music and theatre archive, a library, art and record collections, and a collection of musical instruments, the most valuable of which are the Estonian folk music

instruments and positive organs made by Estonian masters.

Tiina Lõhmuste

MINUTES OF CIMCIM BUSINESS MEETING - TSUMAGOI, JAPAN, 16th May 1991

1. Welcoming Address

The President of CIMCIM, Cynthia Adams Hoover, opened the meeting with a brief welcome to all participants and a vote of thanks to the organizers.

2. Regrets for Absence

Regrets were received from Brigitte Bachmann-Geiser, Margaret Downey Banks, Maria Barbat Perez, Nina Benzoor, Eszter Fontana, Friedemann Hellwig, Ellen Hickmann, Barbara Lambert, Hélène La Rue, Laurence Libin, Jeremy Montagu, Scott Odell, Frances Palmer, Alexander Pilipczuk, Carlos Eduardo Rausa, Albert Rice, Gary Sturm and Elizabeth Wells.

3. Members Attending the CIMCIM Japan Conference

C. Adams Hoover (Washington), R. Barclay (Ottawa), M. Birley (London), D. Droysen-Reber (Berlin), M. Elste (Berlin), S. Gunji (Tokyo), C. Karp (Stockholm), P.A. Kjeldsberg (Trondheim), B. Kjellström (Stockholm), D. Krickeberg (Nürnberg), J. Lambrechts-Douillez (Antwerp), A. Larson (Vermillion), W. Malm (Ann Arbor), A. Myers (Edinburgh), C. Megumi Ochi (Tokyo), S. Quigley (Boston) and I. Ungareanu (Rome). Observer: Roland Hoover (New Haven).

4. Minutes of Last Meeting

The minutes of the last meeting which appeared in *Bulletin #2*, May 1990 were approved.

5. Secretary/Treasurer's Reports

CIMCIM's financial statement from June 1990 to May 1991 was presented to all members by Secretary/Treasurer R.L. Barclay. In brief, the account in Oxford was closed and \$521.00 transferred to Ottawa. The Paris account has \$1862.00 and the Ottawa account has \$576.00. It is proposed to close the Paris account and consolidate all finances in Ottawa. An account may be opened elsewhere in Europe if a need is expressed.

Membership for 1990 was 98 members who had paid CIMCIM dues. A membership list for 1990 was circulated with *Bulletin #4*. Income from ICOM subventions was \$5.00 per ICOM member and has been raised to \$6.00 for 1991. This gives an indication of how CIMCIM relies upon its members to pay annual dues.

6. Old Business

A. Myers and M. Birley expressed concern that *Newsletter #14* was still awaiting publication. R. Barclay explained that the delay was due mostly to financial considerations. Several price quotations have been received, all in the order of \$3,000.00 for 250 copies. This high price is due largely to the generous format of most pages which are double-spaced in standard typewriter font. It may be possible to reduce this price considerably by retyping all submissions and setting them in smaller type. The appearance would also be enhanced considerably. Members agreed that CIMCIM must actively pursue financing for this and other materials. Several members volunteered to assist with the keying in if it needs to be done on a volunteer basis. The Board are appreciative of this gesture.

7. Bylaw Revision

New bylaws for international committees have been formulated by ICOM. The following features of these bylaws were discussed: type and ratio of membership; frequency and content of meetings; management of Committees; and finances (particularly membership fees). It was moved (C. Karp) that revision of CIMCIM bylaws should be undertaken as soon as possible so that the content and number of the Board be established prior to the elections in 1992. Motion seconded and carried. It was moved (C. Karp) that the position of Editor as an elected position be abolished at the end of the present term. Motion seconded and carried. It was suggested by the President that a position of Vice-president be established. It was further suggested (C. Karp) that the present position of Secretary/Treasurer be divided into two positions thus obviating the need for a Vice-president. The present Secretary/Treasurer strongly objected to this suggestion on the grounds that it would make both positions difficult to carry out. The President noted that most ICOM International Committees have at least one Vice Presidential position and urged that CIMCIM strongly consider one. A draft of the new CIMCIM by-laws will appear in a future *Bulletin* for consideration by the membership before the new by-laws are adopted at the ICOM 92 meeting.

8. Nomination Committee for 1992 Elections

It was moved (B. Kjellström) that Jeannine Lambrechts-Douillez be asked to chair the nomination committee for 1992 for the slate of officers who will serve from 1992 to 1995. Motion seconded and carried. J. Lambrechts expressed her willingness to do this. Names of proposed candidates should be sent to:

Jeannine Lambrechts-Douillez,
Silvesterlaan 4,
B-2970 's Gravenwezel,
Belgium

9. Future Meetings

The next meeting of CIMCIM will be during the ICOM Triennial Meeting in Quebec City, September 19-27, 1992. Plans are well underway and information will be sent to all members.

Jeannine Lambrechts-Douillez, recently retired from her posts in Antwerp, renewed the invitation to meet in Antwerp in 1993. (Antwerp has been designated the Cultural Capital of Europe in 1993.) Confirmation is needed from Gunther Jöppig to see if the invitation still stands to visit Munich and southern Germany before or after the Antwerp meeting. No location was chosen for 1994 although the possibility of going to Nürnberg to see the new exhibition there was suggested by D. Krickeberg. In line with the ICOM recommendations to reach museums outside Europe and North America, the possibility of a meeting in Africa was suggested. No definite decision was made on future meeting locations. (See also Other Business.)

10. CIMCIM Information Brochure

The President and the Secretary/Treasurer will produce a one-page information sheet which can be sent to applicants for membership, other ICOM committees, etc. Members will be kept informed of progress.

11. Working Group Reports

Conservation Training Questionnaire

Questionnaires were sent to 274 addresses on a mailing list of conservation training centres provided by ICCROM in Rome. Response to this mailing was approximately 25%. Collation of responses has begun, but it was considered necessary to review the mailing list for completeness and to do a follow-up mailing if necessary. This phase of the project should be completed before the end of this summer.

P.A. Kjeldsberg

Conservation

A need was expressed at the 1986 ICOM Triennial meeting in Buenos Aires for a document which addressed the practice of restoring of musical instruments to an ethically unacceptable extent. Although it was argued that museum codes of ethics already in existence fulfilled this role, it was nevertheless felt that curators and restorers of musical instruments did not necessarily have access to these documents. A document is now in preparation. This will be an annotated bibliography providing easy access to specific references which address the problems of conservation in exhibitions, storage, travel and the museum workshop.

R.L. Barclay

Computers - CIMCIM Working Group Attains Spectacular Results!

Although the working group for computerization

issues was not extensively represented at the CIMCIM conference in Japan, a good deal of time was spent discussing the draft document produced at the previous meeting in St. Paul. (This specified rules for the uniform naming of descriptive attributes of objects which are registered in our databases. Its purpose was both to provide an easy means for someone used to operating one "CIMCIM system" to be able to operate any other, and to enable direct communication between the databases maintained at the various CIMCIM member museums.) Subsequent to the St. Paul meeting the coordinator of the working group participated in the 1990 CIDOC conference where the CIMCIM effort and other relevant standardization issues were discussed. Additionally, the CIMCIM draft document has been incorporated into the standardization work conducted by the National Council for Uniform Procedures in Swedish Museum Database Systems. A final draft embodying this additional work was prepared at the conference in Japan. It was presented at the 1991 CIDOC conference which took place one week later. The document is being prepared for distribution to CIMCIM members. The working group will hold its next meeting in February 1992 in Hawaii both to discuss its future activities and to prepare for the CIMCIM meetings during the ICOM Conference in Quebec City.

C. Karp

International Directory

Members of the Working Group and others attending the CIMCIM meeting held at Tsumagoi, Japan, on 16th May 1991 heard a report on progress over the last year, although the group's chairman, Barbara Lambert, was not herself present.

A second mailing was sent out to public and private collections in June 1990. Working Group members have suggested the names of specialists outside CIMCIM who might know of further collections; these specialists have been contacted by Barbara Lambert. Further suggestions for entries are coming in from Working Group members and others. So far, over 600 completed questionnaire forms have been received, but some important collections still have to reply.

There is still a need for further help in using personal contacts to elicit replies from some collections, and CIMCIM members willing to help in this valuable work should contact Barbara Lambert at 201 Virginia Road, Concord, MA 01742, U.S.A. Since the manuscript is due for completion in June 1992, help in chasing entries is required by September 1991.

Arnold Myers

Education and Presentation

The purpose of this Working Group is to provide a forum for the exchange of ideas and information on presentation and education in collections of musical instruments. Such a group has not existed before in CIMCIM, and rather than tackle one specific project the group opted to identify and discuss a series of subjects which could be addressed at future meetings.

The role of education within any given musical instrument collection is determined to a great extent by the nature of the museum that houses it, which may be a university museum, a public museum specifically for musical instruments, or one with collections of objects of different types.

Members of the group recounted their experiences within their own museums and identified the following subjects for discussion:

1. The interaction between museum educators and curatorial staff. It was felt by some of the members that there was not enough cooperation between these two groups.
2. The goals of museum educators within museum collections. The target groups for educational projects and the different types of activities are organized for different groups.
3. Handling collections both within the displays and as a discrete unit. The maintenance of handling collections. Educational outreach programmes whereby a museum educator will visit schools with the museum's handling collection were discussed.
4. The use of video game-style interactive learning centres within the musical instrument displays were considered. The different media in which audio-visual material can be presented to illustrate various aspects of musical instruments were appraised. Lecture-demonstrations and concerts continue to have a valuable role.

It is necessary to contact colleagues who are seldom or never able to come to CIMCIM meetings in order to give them the opportunity to gather and exchange information. It is important that we should share our experiences of educational programmes relating to our musical instrument collections that have been both successful and unsuccessful with all our colleagues. ICOM-CECA's "Market of Ideas" could serve as a model for such an exchange. As a first step a questionnaire is being compiled by the Working Group which will be circulated to its members. Once the final draft has been compiled the questionnaire will go out to all museums/collections which are CIMCIM members.

Members of the Working Group are: Birgit Kjellström (Chair), Margaret Birley, Dagmar Droysen-Reber, Martin Elste, Sumi Gunji, Peter Andreas Kjeldsberg, Dieter Krickeberg, André P. Larson and William Malm.

Birgit Kjellström

Recordings

A small group met briefly to consider the request from the ICOM Secretariat to assist with an ICOM-sponsored recording project that would feature musical instruments from collections around the world. Members discussed the mechanism by which such a project might be organized and the possible content and form of the recordings. No formal working group was established, although the members will continue to consider the possibility. Because of the establishment of a new ICOM

committee on Audio-visual interests (AVICOM), there was discussion about expanding the interest of this CIMCIM group to include more topics and projects relating to the broader area. Those interested in contributing to a proposed recording project or engaging in other audio-visual projects, please contact Cynthia Hoover or Martin Elste.

Cynthia Adams Hoover

Publications

A need for a committee to oversee all aspects of production and distribution of publications was expressed at the last meeting in St. Paul, Minnesota in May 1990. So far, little progress has been made on this, due primarily to the lack of a chairman for such a working group. Resolution of this is considered by the Board to be a very high priority.

History and Archives

Some progress has been made on assembling archival material on the history of CIMCIM while Jeannine Lambrechts-Douillez is working on a chronology of meetings, officers and significant events and productions. She and Cynthia Adams Hoover will meet Florence Getreau and Josianne Bran-Ricci in Paris in June to examine the CIMCIM archives and to gather material for the CIMCIM history since its inception in 1960. CIMCIM members (especially former officers or organizers of meetings) who have programmes, photographs or other materials which would help document CIMCIM's history should get in touch with J. Lambrechts.

Cynthia Adams Hoover

12. Other business

I. Ungareanu (Italy) expressed the desire for CIMCIM to meet in Bucharest, Roumania some time in the future. This potential venue will be added to the list of suggestions when time comes for discussion.

13. Vote of Thanks

The meeting closed with a vote of thanks proposed by S. Quigley to Sumi Gunji, Catherine Megumi Ochi, Takashi Kitamaya, Yoshiro Miyamoto, Kazue Nakamizo for the excellent work they had done for CIMCIM 91. A general vote of thanks also goes to Isawara Bell Foundry (Kyoto), Kunitachi College of Music (Tachikawa), Miyamoto Drum Factory (Tokyo), Musasino Academia Musicae (Tokyo), National Museum of Ethnology (Osaka), Osaka College of Music (Osaka), Shosoin National Treasury (Nara), Tokyo National Museum (Tokyo), Tokyo National Research of Cultural Properties (Tokyo), Tokyo National University of Fine Arts and Music (Tokyo), Umenonuga Shrine (Kyoto), Yamada - maker of traditional instruments (Kyoto), Yamaha Company (Hamamatsu and Tsumagoi) and the Yamao Foundation.

PROGRAMME FOR CIMCIM MEETING, JAPAN 1991

Monday, May 13

14.00-16.00

Working Group Meetings

Tuesday, May 14

14.00 - 17.00

Philosophy and History of Collections

Welcome and Introductions

C. Adams Hoover and S. Gunji

Museums: Temple of the Muses or Amusement Park?

J. Lambrechts-Douillez, Antwerp.

Collecting and Displaying Musical Instruments at the Horniman Museum - A Philanthropist's Museum

M. Birley, London.

A Contemporary University Setting for Musical Instrument Collections

W. Malm, Ann Arbor.

Nostalgic Music Machines: Harpsichords in the 20th Century

M. Elste, Berlin.

Musical Instrument Collections in the National Museum of History, Uruguay

M. Barbat Perez, Montevideo*.

20.00 - 21.30

Video

Copper, Tin and Gongs: a study of gong-making in Indonesia

D.S. Quigley, Boston.

Wednesday, May 15

09.00 - 12.00

Presentations of Musical Instruments

Harpsichords and Spinets: The Exhibition and Catalogue in Berlin

D. Droysen-Reber, Berlin

An Exhibition and Its Position in the Changing Museum World: Plans for 1994

D. Krickeberg, Nürnberg

Introducing the Newly-Acquired Gamelan at the Boston Museum of Fine Arts

D.S. Quigley, Boston

14.00 - 17.00

Documentation and Conservation

The Tradition of Nay - Romanian Pipes of Pan

I. Ungureanu, Rome

The Photogrammetric Documentation of Violins

C. Karp, Stockholm

Zenghouyi Chime Bells (video tape)

Feng Guang Sheng, China*

Thursday, May 16

09.00 - 11.00

CIMCIM Business Meeting

Reports from Working Groups

* unable to attend; paper presented by CIMCIM colleague.

The Goals of CIMCIM

CIMCIM encourages, promotes and organizes professional activities relating to collections and museums of musical instruments of all kinds from all countries. Members receive the *CIMCIM Bulletin*, participate in annual meetings, and contribute to the discussions and publications of the Working Groups, which currently deal with Conservation, Computerization, Training, Recordings, Education and Presentation, and an International Directory of Musical Instrument Collections.