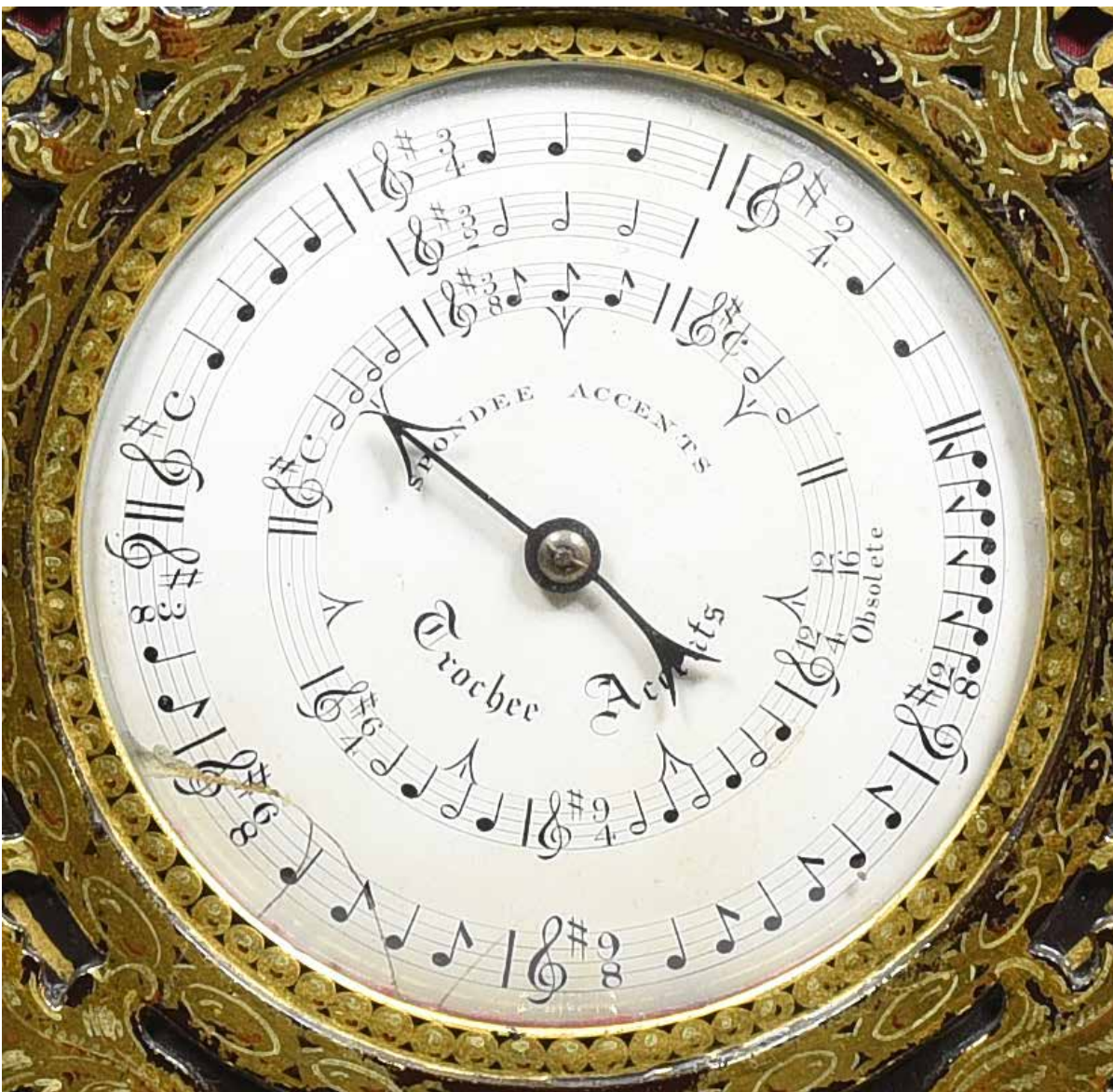


# CIMCIM Bulletin September 2017



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**DEADLINE FOR THE NEXT BULLETIN: 15/1/2018**

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## Gabriele Rossi Rognoni

### PRESIDENT'S MESSAGE

Dear CIMCIM Members,

It is a great pleasure for me to open this Autumn issue of the CIMCIM *Bulletin* that appears with a new layout, specifically conceived for digital readers, and with an expanded structure and contents thanks to the efforts of Heike Fricke, who has generously offered her time for over seven years to keep this publication alive. Since the 1960s when it first appeared, the CIMCIM *Bulletin* has greatly changed in content and structure and in recent years we have sometimes questioned its utility, considering how communication has changed. However, a platform to share projects, accomplishments, and challenges is of key importance to strengthen and develop a professional identity and for this reason the Board has confirmed an increase in resources and commitment to raise the profile of the *Bulletin* and explore how it can better support our work – the work of CIMCIM, but particularly of its members. We shall aim at resuming regular publication twice a year (September and March), adopt a consistent structure, be proactive in the identification and commissioning of articles and make sure that the new issues remain available online on the CIMCIM webpage. We shall revise the progress and re-growth of this publication to make sure that it returns to be a public forum for discussion among music-museum professionals and bring in experiences from the rest of the museum world.

The revision of the *Bulletin* is part of a broader concern with the ways CIMCIM keeps in touch with its members, communicates to potential new members and represents our sector among other colleagues: one of the key resources in this direction is certainly our web page, which is currently in a situation far from ideal. Just before the summer, after a public call for applications, Emanuele Marconi has been appointed to work with a task force of Board members (Giovanni Paolo Di Stefano, Kathleen Wiens and myself) to deliver a new and greatly expanded web page. The work is progressing rapidly and we expect to launch the new page before the end of the current year.

Effective communication – also supported by the CIMCIM mailing list and Facebook page –

will be particularly important over the next years, when CIMCIM will meet for the first time in China (2018) and Japan (2019). I visited the venues of our 2018 conference before the summer and have been greatly impressed by the dimensions and antiquity of the collections and museums, by the pace at which the country is growing and by the efficiency of the organisation. Colleagues in Wuhan and Shanghai are ready to welcome CIMCIM delegates and anxious to show the marvels of their ancient musical tradition, with collections that extend over 2,400 years back in time. Details of the programme and the call for papers – which will focus on the display of traditional music – will be published within the month of October, but in the meanwhile please note the dates of the conference, from the 10th to the 16th of September.

Until then, we shall treasure the memories of the splendid conference organised by the Bern University of the Arts and the Museum für Musik Basel in collaboration with Schola Cantorum Basiliensis and Klingende Sammlung, Bern, and supported by the Swiss National Science Foundation. The programme combined an intense scholarly programme of papers focussed on the challenges of displaying music in the 21st century, with a rich series of concerts, visits to collections, and occasions to explore the beauties of Switzerland and enjoy good company. A special thank goes to the organisers and their institutions.

Many other initiatives are currently being planned or developed, some of which are described in the next pages and some which will appear in the next issues of the *Bulletin*: for these I would like to acknowledge the work of all members of the CIMCIM Board and particularly of the Vice President, Frank Baer, the Secretary, Christina Linsenmeyer, and the Treasurer, Patrice Verrier. I would also like to thank the Board members and co-opted members who play an active role in current projects – particularly Eric De Visscher, Giovanni Paolo Di Stefano, Nataly Emelina, Arnold Myers and Kathleen Wiens. Their voluntary work keeps CIMCIM alive and thriving.

Gabriele Rossi Rognoni

## Arnold Myers

### INFORMATION PRESERVATION FOR MUSICAL INSTRUMENTS

#### Keynote of the Annual CIMCIM Conference in Switzerland 2017

It is generally accepted that museums should not only preserve objects, but also information about their objects. What information museums preserve and how they do it varies widely, despite professional codes of good practice and the availability of content management systems tailored to museums. In the case of musical instruments, there are specific kinds of information that do not always fit into commercial packages.

This paper analyses the various kinds of information relating to musical instruments in terms of importance and vulnerability to loss and degradation, examines some of the systems museums have employed for its storage and retrieval, and suggests a realignment of priorities for data storage and long term preservation.

I approach the topic of the preservation of information by museums from two angles – firstly as a curator in Edinburgh University for several years when I had to develop and implement poli-

cies for storing information alongside caring for historic musical instruments, and latterly at the Royal Conservatoire of Scotland in Glasgow where I advise on a collection which is starting from zero. Secondly I am engaged in research into the history and taxonomy of brass instruments: research which has led me to study in some 65 museum collections and 45 private collections worldwide, measuring 2000 instruments. After examining and measuring other people's instruments I send a copy of the data and a description of my methods to the museum or other owner, following the CIMCIM Recommendations for Access. I often wonder if museums keep this data and the associated metadata, and, if they do, whether anyone uses it. In some museums, I can see when I make a return visit that the information has been filed and can be retrieved. I have been able to access the documentation systems of many museums and form an impression of the information they store and how well it is organised.

## INSTRUMENT PURPOSES

### Musician or collector

- Performance
- Status symbol
- Collector's delight

### Museum

- Research
- Education
- Display
- Model for copying

Musical instruments entering museum collections are re-purposed. Although originally produced primarily as equipment for music making, a museum instrument justifies the deployment of the resources required to curate, conserve and store it by its potential for fulfilling one or more of a variety of purposes. These can include education, and providing evidence of historical music-making practices. Performance, museum display and research examination are means to these ends. This re-purposing often takes place in private ownership, too.

The re-purposing requires a re-prioritising of stored information. Instead of being accompanied by a stack of sheet music, museum instruments need conservation, education and research oriented information. Museum instruments can be interrogated through different disciplines: acoustics, musicology, art history, technology; the future could bring more. We cannot predict future priorities in research or new research techniques. Or maybe in some cases museum instruments have delivered all they have to teach us and will never be studied again.

The view is sometimes expressed that ALL information ought to be preserved. This policy has an immediate appeal, but is it practicable? Is there a danger that we will devote resources to keeping large quantities of low quality information? The costs of keeping data are small, but the costs of evaluating, managing, retrieving and using it are high since they need skilled human resources.

Much of the content of museum records and catalogues is replaceable. Measurements and transcriptions of inscriptions could be repeated in the event of data being lost. Other information is irreplaceable and justifies considered, planned and resourced measures for its preservation. The irreplaceable data include ownership provenance, information about who played the instrument in what musical and social context, and information about its manufacture. The intangible attributes of an instrument contribute significantly to its value both financial and cultural, and may need to be validated by research.

Let's look at various kinds of information in terms of importance and vulnerability to loss and degradation, examining some of the systems museums have employed for its storage and retrieval. Much (but not all) of the information that requires long-term preservation is the data traditionally

included in published catalogues. Many of us have been writing and using printed catalogues for years, and now contribute to, and use, MIMO. However, from the viewpoint of long-term preservation of information, criteria may look different from criteria for inclusion in a catalogue or and aggregation service such as MIMO which is not primarily a data repository [Myers in *CIMCIM Newsletter XIV* and Myers and Karp in *The Care of Historic Musical Instruments*].

#### INSTRUMENT IDENTIFICATION

Title, keyword:

Nominal pitch:

Type or system::

MIMO has a carefully and thoroughly organised thesaurus of instrument names with translations in a number of languages, an excellent tool for retrieval by the general public. However it doesn't go into details of all the different names used by the various actors in its history. The inventor, manufacturer, music scores, players and organologists often use variant names for the same instrument in the one language and maybe these should form part of the permanent record together with the sources for the information.

#### EVENTS, ACTORS, PLACE

Maker:

Place:

Date of production:

The name of the maker, place and date of production is all basic information and forms part of any catalogue or record display. We should just note that it is always subject to revision in the light of research, and that if the data is changed, keeping an archive copy of an old file may not be enough without a cogent explanation of the reasons for change.

#### MEASURES

Overall size:

Measured sizes including string lengths, sounding lengths, bore profile, weight etc:

Fitting measurements such as diameter of reed/mouthpiece receiver:

Museum catalogues are peppered with measurements, many without clear purpose and inadequately supported by statements of method and target accuracy. If the data were to be lost, one could easily recreate most of it through fresh measuring. Measurements should be entirely objective, and in principle are independent of the person doing the measuring, although levels of precision vary. There is only the risk that the instrument is lost, degraded, or that the act of measuring itself risks damage. I have experienced instruments with moving parts such a tuning-slides which, on a subsequent examination after some years, have become stuck and measurements can no longer be taken. There can be an issue with the volume of measurement data produced by methods such as X-ray, 3D-computed tomography of musical instruments, or even a traditional technical drawing. I will return to this later.

The technical description of an instrument can be more a work of art than a science. This is an area where connoisseurship is paramount. Experience of working with similar instruments elsewhere can give insight and the ability to detect alterations and repairs. Identifying the operation of woodwind fingering systems is a specialist task. There is no substitute for a trained and experienced eye and keeping one's powers of observation exercised and in good form. Taking a museums studies degree doesn't go far in equipping one to detect fakes and forgeries.

#### DESCRIPTION

Technical description:

Inscriptions:

Decorative features:

Faults:

Repair history:

Usable pitch:

Performance characteristics:

Describing an instrument is not just a matter of recording facts, the cataloguer has to decide which features are worth recording and which to omit as being trivial. Since different scholars see different things, there is a strong case for preserving all descriptive information, whether the result of systematic documentation or notes made by experts visiting the museum. This is particularly true when it comes to ascertaining the usable pitch of wind instruments. The pitches at which different players

find instruments work best vary over tens of cents. There are two aims in pitch measurement: (a) to establish for what pitch standard the maker of the instrument optimised it, which could be an established standard such as diapason normal, and (b) to establish at what pitch it actually works best. This is a measurement that should be repeated with as many competent players as possible, whose varying answers, should all be recorded. For brass instruments, some objective data can be found by acoustical methods such as the use of BIAS, though even here there is a need for expert judgement over decisions such as the choice of mouthpiece, the settings of tuning-slides, and air temperature.

Since actually playing museum instruments is not sustainable in the long-term, if an instrument is played, the experience (of both the player but also of any audience) is certainly unique, probably of lasting value, and certainly vulnerable to neglect and loss. So findings of musicians about performance characteristics are strong candidates for long-term preservation along with sound recordings. Information such as which mouthpiece was used is easily, and I suspect frequently, lost.

#### EVENTS, ACTORS, PLACE

Specific usage history:

Previous ownership:

Current ownership:

Assignment to a named collection:

Provenance information is arguably the most precious and the most vulnerable to degradation and loss. Collectors private and public are often surprisingly uncurious about the past history of their acquisitions. The commercial apparatus of auction houses and dealers often strips instruments of any provenance information they may have had.

George Michael bought John Lennon's upright piano on which John Lennon composed the classic hit song 'Imagine' so it would not end up in storage and could be "seen by the people". The Wham! frontman anonymously paid £1.67m for the upright historic Steinway formerly owned by the ex-Beatle at a pop memorabilia auction in 2000. Purchasing the piano so it would stay in the U.K., Michael was later revealed as the owner of the instrument and announced he was going to hand it over to the Beatles Story museum in Liverpool.

The piano, built in Hamburg in 1970, is a Steinway Model Z upright bought by Lennon from the manufacturer in December of that year and delivered to his Ascot Sound Studios.

John Lennon's upright piano, new in 1970 and in itself worth a few hundred pounds, was sold at auction in 2000 for £1.67 million. This may be an extreme example of monetary value deriving from provenance, but scholarly value can also depend on provenance. Statements of provenance and attributions to makers can often rely only on word of mouth. In the case of high value items – whether financial value or research value – this is not enough and the metadata in the form of supporting documentation is crucial. Jeff Nussbaum et al [HBSJ reference] discuss two cornets in two U.S. museums: one was bought for \$108,000 and was displayed as “the instrument on which Louis Armstrong learned to play when he was just 12 years old” and the other was displayed as “The cornet played by Louis Armstrong in the New Orleans Waifs Home where he received his first instruction on bugle and cornet”. Research into the instruments and dates when the models were marketed has shown that both claims are false, and that any association with Armstrong is, as far as publicly available knowledge is concerned, unsubstantiated. The more prominent the association with a particular previous owner or player, the more important it is to obtain and preserve the supporting documentation.

#### CURATORIAL DATA

Conservation treatment:

Monitoring of condition:

Assignment to a playing/non-playing regime:

Records of past treatment and condition monitoring reports need to be kept indefinitely in order to inform future treatments. Conservation treatment reports often contain valuable original research about the instrument, and copious photography. It can be difficult to integrate the data into other records for the instrument. Information about comparable examples may influence decisions about risk taking in playing instruments.

The preceding discussion itemises of some of the information we might decide it's important to keep long-term. How do we do it? This brings us to considerations of data storage and long term preser-

vation. Information is most vulnerable to loss when staff changes. The time-honoured way is to print a catalogue and place it in libraries around the world. This is fine, but can be only part of a solution.

Many musical instrument museums use a commercial content management system. Among the many commercially-produced Content Management Systems are: The Museum System (TMS), Vernon Systems, Axiell's MIMSY, some web browser-based and some cloud-based. These have functionality such as storage and retrieval facilities difficult to achieve with home-made systems using cheap software. However, they tend to be more popular with museum management than the staff who have to operate them – speaking to CIMCIM colleagues the enthusiasm is definitely muted. They are set up to optimise access by staff and general public rather than for storing big data. Some institutions, particularly smaller museums, have customized existing database management systems and relational database software such as FileMaker Pro and Microsoft Access to create home-grown Collections Management Systems.

Data is entrusted to these systems as an act of faith, since as commercial products no-one knows how long they will last, and whether there will be safe migration to the next generation. I understand that some museums use multiple systems or keep paper print-outs of everything.

The solution I implemented in Edinburgh in 1988 was to keep data in the most basic and software-independent format available, ASCII plain text. This was migrated as part of the MIMO project to a Content Management System (Vernon) with no loss of content, but some loss of structure. The CMS has many advantages but puts data at risk – hopefully low – of loss and corruption when the time comes to migrate to the next CMS.

There can be an issue with the sheer volume of data produced by methods such as X-ray 3D-computed tomography of musical instruments. Traditional technical drawings can of course be scanned. We can also consider here circuit diagrams and software which constitute electronic instruments.

The issue of permanent storage of big data is very much a live issue for institutions creating research data. The University of Edinburgh has a whole department devoted to digital curation, largely working with data coming from research

projects. A large part of the work is concerned with data appraisal – selection and setting retention periods. Major research projects have legal requirements and codes of practice (which can require making data and research evidence available to other researchers).

**Why we can't keep everything,**

although storage is cheap and getting cheaper,

- \* Data expansion outstrips storage expansion
- \* Backup and mirroring is costly
- \* Retrieval difficulty increases with data volume
- \* Managing, creating metadata and preserving information requires human input so is expensive

Retention costs need to be justified; on other hand, selection is a considerable up-front expense. Archivists need to work with data generators and managers. Researchers as data generators are helped to ensure continuing impact of their research work when in a repository. At the same time researchers need to provide information on data quality, give guidance on the community who might re-use the data, provide the data in recommended formats, and provide metadata.

Formats are a potential issue. Even commonly-used formats such as Excel spreadsheets are proprietary and may become unreadable in future without intervention to migrate the data.

Repositories need to make explicit their mission, ensure legal compliance, maintain integrity of data and metadata, and plan long-term preservation.

The level of appraisal is not by individual record but at data set level or higher. Research data is appraised by archive managers on advice from research team; with peer review as input to decisions. The rationale for decisions has to be recorded and preserved. In some cases a visiting researcher comes from an institution with its own research data management regime, in other cases a museum co-operates with a scientific institution on a project: who keeps the data, the museum or the partner (or both)? Since the museum is already committed to preservation of objects, it seems the appropriate institution for preserving related data.

I don't know if my measurements of 2000 historic brass instruments will find a permanent home, but I will continue to share them with anyone interested.

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Arnold Myers, 'Cataloguing Standards for Instrument Collections', paper read at the CIMCIM meeting, Berlin, 11–17 April 1988. *Newsletter of the International Committee of Musical Instrument Collections and Museums*, 1989, XIV, pp.14–28.

Arnold Myers and Cary Karp, 'Documentation' In Robert Barclay, ed., *The Care of Historic Musical Instruments*, Ottawa: Canadian Conservation Institute, London: Museums and Galleries Commission, Edinburgh: CIMCIM, 1997, pp.109–123.

Jeffrey Nussbaum, Niles Eldredge and Robb Stewart, 'Brief Studies and Reports: Louis Armstrong's First Cornet?' *Historic Brass Society Journal* 15 (2003), pp.355–358.

CRITERIA FOR SELECTION

- \* Relevance to mission
- \* Scientific or Historical value (assessment of significance – involves projections of future use)
- \* Uniqueness (is the same data preserved elsewhere?)
- \* Potential for redistribution (assessment of reliability and integrity of data, suitability of format)
- \* Non replicability (would it cost little to repeat the work?)
- \* Economics (is the expense of managing and preserving the data justified?)
- \* Full documentation – is the metadata adequate to use the data in future?



Panagiotis Pouloupoulos

## MUSICAL INSTRUMENTS AT THE MUSÉE D'ART ET D'HISTOIRE NEUCHÂTEL

For those of us attending the last CIMCIM conference in Basel and Bern, the proposed excursions after the conference on Sunday, 26 February 2017, offered such a variety of options that made it quite difficult to choose from. A group of eleven participants eventually decided to join the visit to the Musée d'art et d'histoire Neuchâtel. After a short trip by train from Bern and a pleasant walk from Neuchâtel station to the museum, while enjoying a nice view of the city's distinctive architecture and of the lake Neuchâtel, the group arrived at the museum, where it was warmly welcomed by the museum staff.

The Musée d'art et d'histoire Neuchâtel houses a relatively small but important collection of musical instruments comprising about 70 artefacts which date from the seventeenth to the twentieth centuries. The guided tour, which lasted for about two hours, started with a fascinating demonstration of the famous musical automaton 'The Musician', made in 1774 by Henri-Louis Jaquet-Droz (1752–1791) and still maintained in functioning condition (**figure 1**). Along with its counterpart androids, 'The Draughtsman' and 'The Writer', 'The Musician' belongs to a group of automata with complex mechanisms built



Figure 1: The CIMCIM group attending the demonstration of the musical automaton "The Musician".



Figure 2: The CIMCIM group viewing instruments in the museum's storerooms during the coffee break. On the table a lyre guitar, an accordion and a csakan, as well as various museums files.

by the Jaquet-Droz family in Switzerland during the second half of the eighteenth century and now preserved at the museum in Neuchâtel.<sup>1</sup>

These automata, which can be considered early predecessors of the computer, are prime examples of ingenious design and skilled craftsmanship that was ahead of their time. This should come as no surprise, as Switzerland has a long tradition in horology, with some of the finest clock and watch makers being of Swiss origin. One can only imagine what sort of emotional effects these machines, on which the artificial comes remarkably close to the real, must have produced on contemporary audiences. Even nowadays, watching 'The Musician' gently pressing the keys of the small organ in front of her, while balancing her torso, with her chest rising and falling with breath, and with her head and eyes moving around, essentially resembling the gestures of a human keyboard player, is indeed an enchanting and unforgettable experience.

<sup>1</sup> For more details on the three automata see <http://www.mahn.ch/collections-arts-appliques-automates>, accessed 28 July 2017.

The guided tour then moved through the various exhibition galleries, where we had the chance to briefly inspect one of the most outstanding items of this collection, an elaborately decorated guitar built by the renowned Viennese maker Johann Georg Stauffer (1778–1853). The provenance of this guitar is quite significant, since it was gifted in 1810 to Marie-Louise, archduchess of Austria (1791–1847), on the occasion of her wedding to Napoleon I.<sup>2</sup> The tour also included a short visit and coffee break in one of the storerooms, where the museum staff had kindly prepared various instruments, as well as archives, catalogues, and museum files from the collection for viewing (figure 2). The instruments included a trombone by Moïse Pernod (Ponts-de-Martel, 18th century), a basset horn, a csakan (a kind

<sup>2</sup> For a comprehensive overview of the Stauffer guitar see Erik Hofmann, 'Un dono regale – Maria Luigia e la chitarra', *Il Fronimo* 177 (2017), pp. 26–36; an English version of this article is available at <https://internationalclassicalguitar.files.wordpress.com/2017/03/a-royal-gift-c2a9-les-editions-des-robins-20171.pdf>, accessed 28 July 2017.



Figure 3: The CIMCIM group inspecting the 1632 Ruckers harpsichord after the concert.

of walking-stick recorder popular in Biedermeier Vienna) by Reichlin (Bern, early 19th century), an accordion, a hurdy-gurdy by Lambert (Paris, late 18th century), as well as a lyre guitar. It is worth noting that this guitar, made in 1815 by the Parisian maker Augustin Claudot (1776–1843), belonged to the sister of the well-known Swiss painter Louis Léopold Robert (1794–1835).

The tour ended with a splendid concert on the highlight of the collection, the harpsichord by Ioannes Ruckers (1578–1642) dated 1632 and allegedly belonging to Marie Antoinette (figure 3). As was common for many Ruckers harpsichords, this instrument was radically transformed through a grand ravalement in 1745 in order to adapt to new tastes and demands. Modifications included the extension of the compass from 45 to 58 keys, the addition of a second eight-foot pitch register and a second manual, as well as the repainting of the exterior in eighteenth-century French style, leaving however, many original features of the instrument intact.<sup>3</sup> In the 1980s the harpsichord was restored

to playing condition and this has since allowed the public to enjoy its sound in various concerts and recordings. After the concert the group had the opportunity to examine the instrument closely and to discuss various aspects of its construction, decoration and musical characteristics with the performer and the museum staff.

A visit to the Musée d'art et d'histoire Neuchâtel is highly recommended to all CIMCIM members, not only for the interesting collection of musical instruments, but also for the other significant collections of historical objects and works of art displayed in this museum. On behalf of CIMCIM, I would like to thank Christian Hörack and all his colleagues at the Musée d'art et d'histoire Neuchâtel for organising the guided tour and for their great hospitality during our visit.

<sup>3</sup> For a detailed account of the Ruckers harpsichord see Caroline Junier and Pierre-Laurent Haesler, 'The Ruckers harpsichord of Neuchâtel', available at [http://www.genuin.de/pictures/ruckers\\_e.pdf](http://www.genuin.de/pictures/ruckers_e.pdf), accessed 28 July 2017.

## Zarah Habibzad

### CIMCIM CONFERENCE IN SWITZERLAND, 22–25 FEBRUARY 2017 TRAVEL GRANT REPORT

It was a nice opportunity for me to attend the 2017 annual meeting in Switzerland organised by CIMCIM, the Bern University of the Arts and the Museum für Musik Basel in collaboration with Schola Cantorum Basiliensis and Klingende Sammlung.

On the first day, the program was held in Museum für Musik. The manager and staff of this Museum were very welcoming, and I was really impressed by the history and design of the building and the instruments. As a M.A. in Museum Studies and working as Archive Manager at the Music Museum of Iran since 2009, these annual meetings for me are full of advantages and very beneficial. The title of our presentation was “The Solutions of the Music Museum of Iran to the Challenge of How to Collect, Present and Conserve the New Generation of Iranian Music”; it was a great opportunity to receive ideas and comments from the other participants.

The meeting was arranged and planned very professionally. Especially, the sessions were planned in a good order, and well chaired. Some particular features that I appreciated, include:

The sessions had a friendly environment and the audience was very comfortable to give his/her opinion and clarify their ideas.

The panel arrangement helped the attendees organise their time according to their subject interests. I, myself am not interested in materials of musical instruments and I think it is very technical and theoretical, although each curator should be aware of preservation, conservation and needs a special expertise.

The Changes of meeting place and chairpersons held the attendee’s attention.

I attended from a very traditional and oriental country, “Iran”, and we are facing several new challenges due to globalisation and modernity today in our society. Before attending, I hoped that due to the conference subject – the presentation, preservation and interpretation: the challenges of musical instrument collections in the 21st century – that some of the presentations would discuss topics related to challenges that are similar to my country and other oriental countries’ challenges. Since next year the meeting will be take place in China, I am sure that the meeting will provide further discussions relevant to my work.

I think Music Museums are different from other museums in that they have special intangible subjects and their issues are different from other museums. In my opinion, showing music is not just the exhibiting instruments; because of intangibility, the museums should show the different aspects of music. This kind of meeting for me, as a museum studies professional and interested in these kinds of matters, helped me to get in touch with other museum curators and provided a wide perspective about music museum issues. Also, the programs and presentations were diverse and substantial. I particularly enjoyed the presentations on historical keyboard collections. It was certainly unforgettable.

In the end, I am very thankful to CIMCIM for supporting my travel to the meeting, and to see museums and different places related to music. Visiting different music museums and having conversations with other experts was very useful for me and has given me several ideas that I can share with my co-workers and managers, and implement in my museum. I would like to thank CIMCIM for the travel grant, their guidance and their support.

**Jennifer Schnittker**

**CIMCIM CONFERENCE IN SWITZERLAND, 22–25 FEBRUARY 2017  
TRAVEL GRANT REPORT**

As museum professionals we are generally quite comfortable in the world of the “old”. We are accustomed to working with musical instruments that comfortably and doubtlessly fit into that category and are comparatively familiar in terms of their materials, construction techniques, and how they age. When we see modern materials they are generally considered “other” and we have established guidelines and precedents for dealing with them. This year’s conference was an opportunity to challenge ourselves specifically through the exploration of topics surrounding those objects that belong in the category of the (relatively) new: 20th and 21st century musical instruments and musically related heritage. As ever, CIMCIM rose to the challenge.

Conservators outside the realm of musical instruments have begun contending with similar issues for modern and contemporary artworks, from determining what exactly constitutes the artwork (i.e. is the physical VHS tape an integral component of the art or simply a vehicle for art?) to dealing with issues of inherent vice in the materials used to make the artwork (i.e. the VHS’ degrading magnetic tape). As musical instrument collections increasingly look to expand into 20th and 21st century instruments, conservators and curators alike must deal with challenging questions of both ethics and practice. At this year’s annual meeting, talks prompted us to consider the important questions going forward. These included the especially immediate preservation issues such as how best to monitor degrading modern materials, how to best document these materials throughout their finite lifetime and what course of action should be taken when the degrading material is a non-removable or replaceable component? Related are questions

of interpretation and display. How do we interpret and collect commoditized musical instruments and the pop culture they signify? How can we, who are near contemporaneous to these objects, best convey their import, especially as the rate of change in pop culture grows dizzying? What living resources, such as artist or builder interviews, must we currently be taking advantage of to confer as much information as possible to our successors?

The discussions that result from these kinds of questions are just one reason I’m grateful for the travel grant support to attend CIMCIM 2017. Given that we are not the only ones faced with the challenges of modern cultural heritage, I look forward to further fruitful exchanges and hope they can occur with allied colleagues in related institutions.

One of the other strong impressions I had from this meeting is how powerful research partnerships can be if leveraged well. This was demonstrated to great effect during our day devoted to the “Corrosion” project, presented in collaboration with the Fourth Romantic Brass Symposium. The results were impressive, not least because several different groups were able to tackle related but narrowly focused questions. The measurable information gained from these sessions underscores how, for conservators, partnerships with scientific institutions, such as university and national labs, can be a game-changer. And at the end of the day, who can resist when the neutron imaging used to examine corrosion rates in brass instruments is also used to reveal the inner workings of a moka pot!

We CIMCIM attendees are certainly spoiled, as our enriching discussions often happen in beautiful locations, eating delicious food, examining wonderful collections of musical instruments, or just before

a bit of live music. Switzerland was no exception to that trend and, to boot, was an exceptionally organized and well run conference. With many fond memories, I would like to extend my sincere thanks

to both the travel grants committee for sponsoring my attendance and to the conference organizing committee. It was a pleasure.



Some impressions from concerts given at the conference.



2017 Annual Meeting in Switzerland organised by CIMCIM, the Bern University of the Arts and the Museum für Musik Basel in collaboration with Schola Cantorum Basiliensis and Klingende Sammlung.

## MINUTES OF THE CIMCIM GENERAL ASSEMBLY

Bern University of the Arts, Kammermusiksaal  
24 February 2017,\* 14:00–15:00

This document is a draft of the minutes to be submitted for approval at the next CIMCIM Business Meeting, Shanghai, 14 September 2018.

Attended by: Brigitte Bachman-Geise, Tony Bingham, Jurn Buisman, Eszter Fontana, Manu Frederickx, Ivar Roger Hansen, Birgit Heise, Friedemann Hellwig, Natalie Karovskaya, Martin Kirnbauer, Sabine Klaus, Mats Krouthén, Laurence Libin, Wiebke Lüders, Marie Martens, Kathrin Menzel, Madeleine Modin, Eleni Ralli, Conny Restle, Dominik von Roth, Kazuhiko Shima, Vasillii Sadovnikov, Adrian Steger, Rebecca Wolf, Eric de Visscher, Martin Vogelsanger.

Board members in attendance: Frank Bär, Eric De Visscher, Giovanni Di Stefano, Nataliya Emelina, Christina Linsenmeyer, Arnold Myers, Panagiotis Pouloupoulos, Gabriele Rossi Rognoni, Jennifer Schnitker, Patrice Verrier. Apologies from: Alla Bayramova, Kathleen Wiens, Xiang Zhang.

### President's Report

Following the 2016 elections in Milan, the Board held its first meeting and decided on two priorities for the 2016–2019 term: 1) reviewing CIMCIM's overall mission; and 2) improving the ways that CIMCIM communicates with its membership and the public. CIMCIM was founded 60 years ago to bridge countries following WW2 and it has not always been easy to assess change. At the current time, we would like to refocus what the commit-

tee is, and address the needs of its membership. Are we reacting in the best way possible to the current challenges in our field and to the needs of our colleagues?

The Board will proceed to communicate internally first, and then externally. The website is a key focus area, and how it fits into the general structure of all our communication platforms. Towards this end, the Board has created a website focus-group of three members to assist with revisions; they have been active already over the last eight months and hope to continue their progress as we move forward. CIMCIM has been using Facebook much more over the last months, with followers more than doubling since last year. We do not have a dedicated Twitter account, though some of our members are active, and, for instance there is a CIMCIM hashtag for the conference: #cimcimSwitzerland2017. As well, Heike Fricke is increasing her dedicated efforts towards the *Bulletin*. These modes of communication will be especially important over the next two years since our meetings will be in Asia.

### Brief glance at Annual Report and ICOM expectations

The Secretary gave a brief overview of the CIMCIM annual report, submitted to ICOM in January, which includes a review of 2016 and expectations for 2017. ICOM sets the structure of the report, and it tells us a lot about what their expectations of us are. The report covers four key areas: programs; communications; networking; and governance. First, we announced the revision of the CIMCIM identity as part of our new strategic plan. As well, we reported on the annual meeting in Milan, including qualitative and quantitative information and the plans for

\* The 2017 General Assembly meeting is being held earlier in the year than usual, with only seven months since the last annual meeting (July 2016, Milan).



our meeting in Switzerland. ICOM wants to know: how our programs are linked to the ICOM Strategic Plan 2016–2022 (which can be found at: <http://icom.museum/the-vision/strategic-plan>); what the outcomes of our programs are; and how they contribute to research and expertise.

Regarding communication, we reported on our website, social media, newsletter and the CIMCIM ListServ; the Bulletin is currently our only publication. For networking, we shared our aims to collaborate with other CIMCIM committees (for example, ICLM and CIMUSET) for meetings, possibly workshops, and other initiatives. We are expected to report on our membership over the last two years, including analysing our diversity, and our activities in favour of diversity.

Based on the overall content of the form, we can identify two main areas for improvement: 1) We have funds available for grants for young members and members from ICOM Category 3 and 4 countries (listed at: <http://www.icom-cc.org/54/document/icom-country-category-classifications-2014/?id=1260#.WK9jahiZMkh>) but, in 2016, did not award any. We encourage these eligible members to apply for travel funds to attend CIMCIM meetings. Guidelines and criteria for travel grants for CIMCIM annual meetings are available at: <http://network.icom.museum/cimcim/events/cimcim-travel-grant-guidelines/> and, 2) our only publication is the *Bulletin*, so there is benefit to improving it, and considering additional publication possibilities.

#### Financial Report 2016 and 2017 Budget

The Treasurer reported that we had 240 Euro income from subscribers (the subscriber fee increased from 24 Euro to 40 Euro for 2017 in order to encourage ICOM membership) and 64 Euro from book sales. Annual subsidies from ICOM, based on member numbers but also activities, saw an increase at 4,258 Euro. ICOM provides us with a subsidy that is typical of big committees like CIDOC (about 1,000 members) because they consider us active and representative. Our annual meeting expenses included: 1200 Euro to Davide Stefani for 2016 organization and 664 Euro to rent a board meeting room in Milan; bursaries (two types), including two travel grants (1,230 Euro) and 17 Euro in bank fees. 102 Euro were spent for 2016 Board member travel

coming from a special budget given by the Nordic organizers 2014 to aid board members to attend our meetings. End of the year balance was 27,220 Euro.

Regarding the provisional budget, the Treasurer estimates the same income and subsidy as last year. Anticipated expenses include: 2,000 Euro for bursaries for young members and members from Category 3 and 4 Countries; 2,000 Euro board members travel to the annual meeting (handed over from the Nordic meeting); 200 Euro for Arnold Myers to attend the RIDIM meeting as CIMCIM representative; and 4,000 Euro for website development.

#### Membership

The Treasurer reported that, in 2016, CIMCIM had 165 individual members and 25 institutional members. We also had 10 subscribers (less than before because the majority of previous subscribers have since joined ICOM). For new members, there was a reminder about the membership process: one should join ICOM through their respective national committee, then choose CIMCIM as their first committee, paying only the ICOM registration. The President added that since the Milan meeting, membership has increased, touching 200.

#### Revision of CIMCIM Identity

The Vice-President explained that, in 2014, CIMCIM changed the meaning of its acronym to include music museums. This was especially in reaction to our Russian colleagues who have such museums, which did not fit into the previous acronym. Another area for attention relates to the ICOM demand that international committees look to other committees for collaboration and also to raise visibility.

Membership survey: Following the strategic decision by the Board to revise the CIMCIM identity, a task force, including Frank Bär, Eric de Visscher, and Gabriele Rossi Rognoni, worked to adapt a part of SWOT (an assessment method used by companies in the economic industry) for the CIMCIM analysis that determined its strengths and weaknesses. Following Board discussions, an online survey was conducted. The survey was intended to close 22 February 2017, but was continued until 3 March 2017 to encourage participation.

In preliminary survey results (with 52 participants), some notable responses include suggestions for conference themes, about 100 single proposals.

CIMCIM will consider the ideas from the membership for use in future planning. The survey demonstrates that the membership is clearly invested in CIMCIM, and we hope to gather more than 25% membership response (a good sample). The survey can be anonymous or not; and, those who identified themselves were mainly from Europe. We would like more answers from Asia, Africa and Australia if possible. The results are published in this *Bulletin*. (Note: In May, the results were published online at: <http://network.icom.museum/cimcim/resources/publications/>)

In the discussion, Heike asked if the mission should be widened to better represent current practices, including research, and preparing exhibitions, for example. Eric explained that is the committee's next important step: taking the suggestions and considering the context of the whole field today as well as our potential.

Website focus-group: Giovanni Di Stefano explained that there is already a lot of content on the current website to be optimized, but we aim to make the documents as comprehensive as possible. The focus-group aims to optimize the template and contents, and include a repository of institutional resources (for example, Minutes; Annual Reports; Forms for travel grants; Conference Programmes; and other documents). The website would standardize the inclusion of CIMCIM publications (all *Bulletin* newsletters; Digital Conference Proceedings), and plans are underway to create a photo archive for public use. Finally, there will be appropriate contact information; an update to the International Directory of Musical Instrument and Music Collections; and links to social media (CIMCIM Facebook page) and other websites.

In the discussion, Mats Krouthén asked whether conference programs would go on the website. Gabriele replied yes, and added that we are collecting old documents to get them online as much as possible. Kathrin Menzel asked if the CIMCIM webpage would accommodate the conference webpages, particularly so that they are preserved for the long term. Gabriele agreed that the idea is to create a repository, and the conference-webpage topic should be discussed with future meeting organisers. Gabriele asked if Kathrin would have rather had the meeting page on the website and she replied yes.

CIMCIM photo archive: The Vice President

announced that the 2016 Meeting photos that were submitted are in the CIMCIM Dropbox. They can be accessed and downloaded for personal use and CIMCIM purposes. In the same folder, there is a Guidelines document regarding their use.

New Logo: Gabriele announced that the new logo has been implemented. There are two versions for different uses: a version with the full name; and square version with only the acronym.

### CIMCIM meetings 2018/2019/2020

The 2018 meeting will be in China, 10–16 September 2018 (5 days, of which 3 days are in Wuhan, and 2 days in Shanghai). The proposed theme is: 'Theory, Technology, Methods: Museums' Interpretation of Traditional Music.' The venues include the Hubei Provincial Museum (Wuhan) and Shanghai Oriental Musical Instruments Museum (Shanghai). The expected cost to participants is about 120€ per day, including accommodation, meals, personal activities, local transportation, and tickets from Wuhan to Shanghai. Regarding visa requirements, participants will have to apply for a *tourist visa* for which a letter of invitation will be provided by the organisers. The conference will be held in English and Chinese, with simultaneous translation provided.

In 2019, the meeting will be in Japan as part of the ICOM General Conference, during the first week of September. The main part of the conference will be in Kyoto with possibilities to visit additional sites. Kazuhiko Shima from Hamamatsu and the organizing committee will start work in April. The theme of the conference will be 'Museums as Cultural Hubs: The Future of Tradition', which aims to highlight the changing role of museums in today's society. Details are coming soon on the CIMCIM website.

Nothing is yet fixed for the 2020 meeting. However, the assembly agreed that, after two meetings in Asia, the meeting will be in Europe so more members can attend.

### Collaborations

Frank reported on the CIMCIM–MIMO collaboration. We are now at more than 56,000 objects online with: 32 collections and 9 languages. Africa is new continent (2 institutions), and Nataly is currently translating the thesaurus into Russian (delivery autumn), so although there are no Russian-in-

stitution instruments, one will be able to search MIMO in Russian. Importantly, CIMCIM gave 6,000 Euro towards the website enhancement (visit: [www.mimo-international.com](http://www.mimo-international.com)). Rodolphe Bailly of Philharmonie de Paris did an enormous amount of work for this and, although it is still a work in progress, there are many improvements. MIMO has a new business model with three levels of membership to encourage participation.

Gabriele reported on the MINIM–UK project led by the Royal College of Music in partnership with the Royal Academy of Music, the Horniman Museum and Gardens, and the University of Edinburgh. The project has received support from the Higher Education Funding Council for England Catalyst fund and the Google Cultural Institute. MINIM is the UK's first attempt at a national project, and cataloguers will photograph about 5,000 instruments in over 200 museums. Over 20K records from smaller museums will be harvested and then transferred to MIMO, increasing its reach. Other countries are thinking along these lines, including Switzerland, Spain, and China. These national plans are a way to allow MIMO to reach out to smaller institutions who could not directly contribute themselves. (Note: France has established an online national inventory – ‘Base nationale des instruments de musique,’ which gathers more than 100 collections, see: [http://basenationale.philharmoniedeparis.fr/?\\_ga=2.33282238.1655432124.1501059883-1598754071.1428833058](http://basenationale.philharmoniedeparis.fr/?_ga=2.33282238.1655432124.1501059883-1598754071.1428833058))

One member expressed the situation that some institutions are against putting collections online; how can we convince them? Gabriele responded that of course we cannot go against institutions. Eric suggested a video that argued the advantages, see Wim Pijbes, former director of Amsterdam's Rijksmuseum during a 2015 TED Conference: <https://www.youtube.com/watch?v=L4V-6albaG0>

Arnold Myers, representative of CIMCIM on the Board of Association RIdIM, presented a report about RIdIM progress: “RIdIM is the Répertoire International d'Iconographie Musicale, set up in 1971 to facilitate access to the world's music-related images and provide a service to scholars, and most recently reconstituted in 2012. RIdIM has three sister organisations, RISM, RILM and RIPM. The President of RIdIM has since 2005 been Prof Dr Antonio Baldassarre of the Lucerne School of Music. Asso-

ciation RIdIM maintains partnerships with other international organisations and bodies and these are represented on the Council of Association RIdIM by liaison officers. Until he stood down in 2016, the liaison with CIMCIM was undertaken by Gabriele Rossi Rognoni. In 2016 the CIMCIM Board invited Arnold Myers to step in as CIMCIM Liaison Officer in addition to being RIdIM Vice-President, and at the most recent RIdIM Council meeting this was accepted for the three-year period to September 2019.

The main task of RIdIM is building and maintaining the public database of music iconography, a substantial undertaking involving international collaboration. Data from old repositories has to be migrated as well as fresh cataloguing. The RIdIM database can be accessed via [www.ridim.org](http://www.ridim.org) and contributions of catalogue entries are welcomed. RIdIM also holds a very successful series of international conferences on musical iconography. The most recent was in St Petersburg in September 2016, and the next RIdIM conference will be held in Athens, 5–7 October 2017.”

Arnold also reported from MIRN (Musical Instrument Resource Network), a UK-based organization that is a Subject Specialist Network (SSN). It connects museum professionals who are subject specialists in the UK to smaller museums who do not have musical-instrument specialists but have musical instruments in their collections. MIRN offers advice, has a website with resources, and holds annual meetings. The next meeting, about ‘good practice,’ is in October. Membership is free. Gabriele added that MIRN reflects the spirit of CIMCIM and reaches out to those whom CIMCIM has trouble reaching, including smaller museums.

#### Brief reports from the current working groups

CIMCIM currently has three working groups: Classification, Conservation, and Sigla. For Classification, Margaret Birley (in absentia) provided an update, providing a handout of Addenda and Corrigenda proposed for the MIMO Hornbostel Sachs classification of Musical Instruments, as published on the CIMCIM website. These amendments are reported on elsewhere in the newsletter for comment by the wider membership, before they will be incorporated into the revised CIMCIM website.

For the Sigla working group, Arnold reported that the list, which mirrors the RISM sigla for music archives, was taken over from Grove by CIMCIM. If there are any new additions, please contact Arnold. There is no news to report from the Conservation group. Please note that the process for submitting proposals for new working groups is on the CIMCIM website.

#### CIMCIM publications

Gabriele reported that the last issue of the *Bulletin* was full of invigorating content. As it offers us the important possibility to report and communicate outside of journals, the Board has decided to put more energy into it because it has potential. Our newsletter editor, Heike Fricke, will now receive a small fee and is tasked with revising the graphic layout and structure to be more recognizable. We will receive regular reminders to provide her with communications and other content to share, including temporary exhibitions, projects, and short texts announcing new publications (no reviews). We will consciously not overlap with the Galpin and AMIS newsletters. As well, the *Bulletin* is no longer only sent to members but will be publicly available. The *Bulletin's* extended circulation is important for CIMCIM's profile, and will also attract new members.

There was a discussion led by Panagiotis, who was the 2017 conference liaison to the CIMCIM Board, about whether to publish a 2017 Conference Proceedings. The organizers of the Fourth International Romantic Brass Symposium Bern (the final day of the meeting) plan on having a published Proceedings, and the assembly decided that it might be difficult to integrate the remainder of the meeting in the same publication. So, it was agreed not publish a Proceedings this year, but to start with the next conference in the form of a program with extended abstracts (3–4 pages or full-text if possible) from speakers; we aim to put this document online just prior to conference (rather than afterwards) in order to make the content available to those who cannot participate in person.

Laurence Libin requested that the emails of the meeting-participants be shared for ease of correspondence, though Gabriele noted privacy concerns. A list might possibly be circulated among members and could also be put on the website if we find a method that protects privacy and avoids search vectors (for spam).

#### CIMCIM statement regarding pipe organs

Laurence presented a statement draft for CIMCIM's consideration about the protection of pipe organs (revised December 2016). Two years ago, he suggested that historical organs, bells and carillons not located in museums deserve same sort of consideration (to conserve and preserve them) as museum objects, and that they have tremendous symbolic importance, for example, in Russia. Further, these objects need to be preserved and properly documented. Such a statement could be included in our publications, church publications, and those relating to historic preservation about the importance of documenting specific cases.

Gabriele led the discussion, and the assembly decided to support the statement with minor revisions, including adding 'bells' in addition to pipe organs. In the days following the meeting, Laurence and the Board revised the statement accordingly; the final version states:

'CIMCIM recognizes the importance of preserving historical musical instruments outside museums. In particular, CIMCIM stresses the risks facing unprotected organs and bells and supports initiatives to ensure their careful documentation and preservation.'

#### Other business

In order to encourage participation, Jennifer Schnitker made an announcement about International Museum Day (18 May 2017). The theme for 2017: 'Museums and contested histories: Saying the unspeakable in museums.'

Margarte Birley

## REPORT OF THE CIMCIM WORKING GROUP ON CLASSIFICATION, 2016-2017

The following **Addenda** (shown in red font) and **Corrigenda** (shown in blue font) are proposed for the Revision of the Hornbostel-Sachs Classification of Musical Instruments by the MIMO Consortium, as published on the CIMCIM website (<http://network.icom.museum/cimcim/resources/classification-of-musical-instruments/>)

### INTRODUCTION

Final sentence for final paragraph:

The demands of particular areas of research may give rise to the adoption of Hornbostel and Sachs' suggested options to reconfigure the numerical codes and to expand the subdivisions<sup>1</sup> but for the purposes of maintaining consistency within the MIMO database for object records exported to the MIMO platform, the standard codes itemised below should be used. [With new endnote, shown below as endnote<sup>1</sup>]

### IDIOPHONES

1 IDIOPHONES The substance of the instrument itself, owing to its solidity and elasticity, vibrates and may radiate sound without requiring stretched membranes<sup>2</sup> or strings [With new endnote, shown below as endnote<sup>2</sup>]

111.241.1 '(Individual) gongs S. and E. Asia including ...' should be '(Individual) gongs S. and E. Asia including ...'

17 Shaken springs, Thunder tube<sup>3</sup> [With new endnote, shown below as endnote<sup>3</sup>]

### MEMBRANOPHONES

211.24 Hourglass-shaped drums. The diameter is smaller at the middle than at the ends *Asia, Melanesia, E. and W. Africa*

211.26 Goblet-shaped drums. The body consists of a main section which is either cup shaped or cylindrical, and a slender stem; borderline cases of this basic design like those occurring notably in Indonesia, do not affect the identification, so long as a cylindrical form is not in fact reached. **These drums have a single playing membrane.** *Darabukka*

212 Rattle drums. (~~sub-divisions as for drums struck directly, 211~~) [~~'sub divisions as for drums struck directly, 211'~~ should be deleted, as the subdivisions for rattle drums are given in full, and they do not exactly follow the pattern of the subdivisions for the drums struck directly]

Suffixes for Membranophones

-81 (in the group of membranophones) 'Cord-(ribbon-) bracing ... without employing any of the devices described below'. **Delete 'below'** and add 'without employing any of the devices **described in -82 to -86**'.

### CHORDOPHONES

321.31 Spike lutes. The handle passes diametrically through or over the resonator

321.311 Spike bowl lutes. The resonator consists of a natural or carved-out bowl *Iran, India, Indonesia*

321.312 Spike box lutes or spike guitars. ~~The resonator is built up from wood~~, The body of the instrument is in the form of a box *Banjo, Egypt (rebab), Bedouin rabāba*

321.313 Spike tube lutes. The handle passes diametrically through the walls of a tube (**where the depth of the body exceeds the radius of the membrane**) *China, Indochina*

321.314 **Spike frame lutes.** The handle passes diametrically through the walls of a circular frame (where the depth of the body does not exceed the radius of the membrane). *Banjo* (with open back)

321.322 **Necked box lutes or necked guitars.** NB Lutes whose body is built up in the shape of a bowl are classified as bowl lutes *Violin, viol guitar*. Change order to read '321.322 Necked box lutes or necked guitars *Violin, viol guitar*. NB Lutes whose body is built up in the shape of a bowl are classified as bowl lutes.' [Add comma between 'viol' and 'guitar'.]

323.2 Delete 'a line joining the lower ends of the strings would be perpendicular to the' to read: '323.2 Spike harps with pressure bridges (bridge harps or harp-lutes). Straight neck, notched bridge *Gambia (kora)*'

### AEROPHONES

420 **Edge-tone instruments that are not flutes** *Widgeon whistles, sheepdog whistles* [With new endnote, shown below as endnote<sup>4</sup>]

421.221.11 (Single open flutes with internal duct without fingerholes) **Delete** '*European signalling whistle*'

442.42 **Dilating reeds with fingerholes** *Sami (fadno)* – should be '422.42' [next is 423 Labrosones]

423.21 Delete 'Cornetti, key bugles'. They are mentioned respectively under the subdivisions 423.212 and 423.213.

### ELECTROPHONES

(corrections to numerical order)

531.222 .....

531.222.1

531.222 [should be 531.222.2] **Preset, partially or fully polyphonic analogue synthesizers with solid state circuitry based devices generating and processing electric sound signals using subtractive synthesis**

531.23.....

541.41 **Digital synthesizers using physical modelling techniques without fixed keyboard controllers**

541.41 [should be 541.42] **Digital synthesizers using physical modelling techniques with fixed keyboard controllers** *Yamaha VL70*

(Endnotes)

<sup>1</sup> Erich M. von Hornbostel and Curt Sachs. 'Systematik der Musikinstrumente. Ein Versuch'. *Zeitschrift für Ethnologie*, xlvii 1914, pp. 560–561, translated by Anthony Baines and Klaus Wachsmann as 'Classification of Musical Instruments' *Galpin Society Journal* 14, 1961, pp. 11–12

<sup>2</sup> Unless they form part of a resonator. See Roderic Knight. 'A New Look at Classification and Terminology for Musical Instruments'. *Galpin Society Journal* 69, 2016, p. 11. The spring of the Thunder tube (Idiophones number 17) is mounted on the membrane of a tubular resonator.

<sup>3</sup> Roderic Knight. 'A New Look at Classification and Terminology for Musical Instruments'. *Galpin Society Journal* 69, 2016, p. 11. See also <https://www.youtube.com/watch?v=tpO0RCcE4zw> published on 3 April 2013.

<sup>4</sup> Roderic Knight. 'A New Look at Classification and Terminology for Musical Instruments'. *Galpin Society Journal* 69, 2016, p. 18, fig. 2

**Bradley Strauchen-Scherer**

## **A FANFARE MARKS THE OPENING OF THE FIRST OF THE MET'S RENOVATED MUSICAL INSTRUMENT GALLERIES**

Over 120 scholars and musicians gathered at the Metropolitan Museum of Art on 14 July 2017 as part of the Third International Historic Brass Society Symposium. The day featured a full programme of papers and a special performance session on period instruments devoted to the music of the early jazz pioneer James Reese Europe and the Harlem Hell-fighters 369th Regiment. The day culminated with the sounding of a magnificent triton conch and a flourish of Baroque trumpet playing by members of the Consort von Humboldt, the Kentucky Baroque Trumpets and the University of Kentucky Baroque Trumpet Ensemble to mark the opening of Fanfare, a striking installation of 73 “brass” instruments spanning two millennia and five continents. It is the signature display in a gallery devoted to brass instruments and the first of the Met’s four musical instrument galleries to be reopened as part of an ongoing campaign of major renovation and reinterpretation. Through the theme of Art of Music, the re-envisioned galleries will explore the artistry of instrument making and music across 5,000 years of history and around the globe in the context of the Met’s encyclopaedic collections.

As curator of the display and project manager of the musical instruments galleries renovation, Fanfare’s prominent position at the main entrance to the musical instruments galleries was foremost in my mind when I devised its narrative concept and layout. Its visibility from neighbouring spaces serves as a beacon to draw visitors into the galleries. Once they are there, the exhibition acts as a preface to the music galleries, introducing the global scope of the Met’s collections both geographically and through time. Fanfare also speaks to the overarching theme of the Art of Music, both as an artistic installation

in its own right and by showcasing the sculptural nature of these instruments, their diversity of forms and the artistry involved in their production. Fanfare is displayed in a freestanding structural glass showcase with an innovative mounting system that allows every detail of each instrument to be seen from all sides. This visual aesthetic was designed to resonate with the light-filled space of the gallery by exuding luminosity, transparency and a sense of playfulness.

Intellectual and visual inspiration for the display was drawn from the concept of a fanfare both as a piece of music that announces someone or something important and as the group of musicians who perform a fanfare. The exuberant displays of instrument makers at the great exhibitions of the nineteenth century also inform the aesthetic. The majority of instruments in Fanfare were acquired by the pioneering collector Mary Elizabeth Adams Brown, who gave the Met over 3,600 instruments at the turn of the twentieth century. Fanfare and its accompanying wall cases are an opportunity to present important instruments from the collection that have not been displayed for many decades as well as to highlight recent acquisitions and loans. Although Brown is better remembered for her acquisition of important keyboard instruments she purchased for the Met, such as the Cristofori piano, working on Fanfare and thinking about the parameters of global representation that were foremost in Brown’s mind has given me a new vantage point from which to perceive her collecting of brass instruments. It was joyful, drawn to both typical and unusual forms, and representative of a diversity and universality that was not expressed by the collecting of prestige instruments like violins and keyboards. In defy-



Opening the Fanfare display in the Met's new brass instrument gallery (14 July 2017).



Principal Technician Tim Caster installs a narsinga in the Fanfare mock up.



Preparator Jody Hanson paints out one of the 95 mounts that she made for the gallery.





Saxtuba and cornu facsimile.



An end view of Fanfare, showing Russian horns.

ing visitors who come to see the Strads to walk past without stopping, Fanfare engages them with the Zeitgeist of Brown's world.

The narrative and organization of Fanfare departs from traditional instrument displays that are organized to show instrument types, geographic grouping or developmental sequences. Instead, it engages with universal themes that have drawn people to make music with powerful, expressive and eye catching brass instruments: signalling, ritual, status and music-making. A single conch shell marks the centre of Fanfare. From it, brass instruments from around the world radiate outward, inviting visitors to explore their artistry, design, and interwoven uses throughout time and place. Pairings of instruments that highlight cross-cultural and chronological resonances, such as Adolphe Sax's bass saxtuba and Charles Victor Mahillon's facsimile cornu, punctuate the display. The gallery's wall cases, which include an additional 21 instruments, address more

traditional themes such as how brass instruments work and the development of valve systems.

By definition, a fanfare is an ensemble endeavour and thanks are due to colleagues across the museum who made the installation possible: Tim Caster, who installed Fanfare and was my principal collaborator in the project; Jayson Dobney and the Department of Musical Instruments; Jody Hanson, principal mount maker for the galleries reinstallation; Dan Kershaw and the Design Department; Luisa Ricardo-Herrera and the Construction Department; Manu Frederickx and the Objects Conservation Department; Peter Zeray and the Photography Department; Sean Thomas, Mirek Mackiewicz and the Maintainers Department.

The next phase of the musical instruments galleries renovation, which includes the Art of Music: Time gallery and the 1830 pipe organ by Thomas Appleton, will open in spring 2018.

## Robert Adelson

### PERMANENT EXHIBITION OF THE CAMAC HARP COLLECTION

The Camac Collection, comprising nearly sixty historical harps, was assembled by Jakez François, President of Camac Harps (Mouzeil, France) over the past thirty years. One of the most diverse private harp collections in the world, it retraces over two centuries of instrument building, from a Naderman harp (c. 1780) similar to those played by Queen Marie-Antoinette, to the first portable electric harp (1993–1994).

On July 1st 2017, the first permanent exhibition of the collection, “The Harp, from Marie-Antoinette to the Present: Treasures of the Camac Collection”, was inaugurated in the newly renovated renaissance château in the town of Ancenis, in the department of the Loire-Atlantique, between Nantes and Angers. A small catalogue, in French and English, was prepared by the present author. The instruments selected for the exhibition demonstrate the

importance of the harp in Europe, America, Africa and Asia. The presentation in Ancenis is divided in five parts: single-action harps, double-action harps, special or unusual harps, Celtic harps and non-European harps. The exhibition allows the visitor to explore how the harp evolved parallel to decorative arts according to the needs of musicians. Among the exceptional harps of this collection are a large Welsh triple harp, a series of spectacularly decorated harps from the Erard firm, a Pleyel chromatic harp, a German harp in Bauhaus style and the first harp models in the modern revival of Celtic harps in the nineteenth century, one of which is a rare portable harp by the Dublin maker John Egan. In a final gallery showing how harps are constructed, the visitors are able to play some notes on a modern concert harp made available to them.





Isabel Münzner

## ON IT TICKS! THE BASEL EXHIBITION

### “Up Beat! Metronomes and Musical Time” GOES INTO EXTRA TIME

The Londoner Tony Bingham bought his first metronome at a flea market forty years ago. A further 180 were to follow, giving rise to a unique collection, which in January 2017 made its debut in a show at Basel’s Museum of Music called *Up Beat! Metronomes and Musical Time*. Within weeks of the opening it was clear that the allure of these ticking objects is hard to resist. Visitor numbers soared, the tours and talks were soon fully booked, and journalists from far and wide, even overseas, flocked to Basel solely to visit this exhibition. The *Historisches Museum Basel* took note and organized an extension of the show which is now to run until 4 February 2018 – time enough to venture into the world of metronomes in all its many different facets.

Contrary to what one might expect, the exhibition opens not with a metronome but with the human heartbeat, that being the measure that defines our appreciation of musical time, be it a “real” allegro or a “real” andante. Only then, in the main part of the show, do we encounter the exhibits themselves, the some 180 metronomes of the Tony Bingham Collection. We observe them and they stare back at us through their “metal nail eyes.”

And since no two metronomes tick alike, they can be credited with something akin to character, too; for even when metronomes are set to the same “beats per minute,” each swings back and forth as it

sees fit, deriving its own distinct identity from physical conditions such as the ambient temperature, relative humidity, magnetic field, and so forth.

Yet even if metronomes cannot be perfectly synchronized, their function as reliable pulse-givers remains unimpaired, this being the function that won them the appreciation of non-musical fields as well: The experiment demonstrating classical conditioning with Pavlov’s dog, for example, was initially conducted not with a bell but with a metronome. Hence the inclusion in the exhibition of metronomes designed for use in the lab – along with others for training shorthand typists, and another that was marketed as a “New Relax Machine” for promoting mental wellbeing.

Alongside all these special cases, *Up Beat!* naturally features numerous metronomes whose purpose was to set a musical tempo. The many variations on this particular theme include silent metronomes, mini-metronomes, pocket-watch metronomes, and others ranging from the electrical to the highly ornate.

The metronome was patented in 1815 by Johann Nepomuk Maelzel, an early inventor of mechanical devices who in 1811 unveiled a Wunderkabinett of his many inventions, among which were several “music machines.” But Maelzel was also an astute businessman: By introducing beats per minute as



the standard scale on a metronome's pendulum he provided a non-verbal means of defining musical tempi that would be understood by all peoples in all languages. He also came up with an extremely clever strategy for marketing his metronome that effectively turned his patent into a brand, and according to one legend he sent a free "Metronome Maelzel" (or M.M. for short) to a lot of well-known musicians and composers. The musical world applauded him for his efforts, for thanks to the metronome it now at last had a gauge with which to specify the desired tempo of a given piece. No longer did compositions have to be prefaced with such vagaries as "quite fast" or "not too slow." Henceforth, the intended tempo could be specified exactly and inscribed in the score. This was a shrewd move on Maelzel's part, for once composers began applying M.M. tempo specifications to their works, musicians wishing to play them in accordance with the composer's wishes had no choice but to purchase a metronome of their own.

The speed with which the metronome took hold in the world of music also has to do with 19th-century developments more generally: Industrialization had made productivity an important factor, and productivity required discipline. The metronome symbolizes this phenomenon very well, inasmuch as it is exact and unflagging, and by dictating a pulse exposes the irregularity of the other. While it certainly demands rigour and resolve, it also encourages players to reflect on their own performance. Musicians who practice with a metronome feel as if permanently tested, controlled, and disciplined. The metro is the measure, the nomos the norm; these are non-negotiable. For anyone actually playing or even just listening to music, however, such an external pulse poses a problem in that it allows musical

time to be dictated by unmusical time. The spread of the metronome therefore raised some interesting questions concerning the essence of music itself: Where is the scope for varying a tempo according to the musician's own inner heartbeat? Where is there room for the music to breathe – to live?

These questions, and others like them, supplied plenty of material for the peripheral programme of events flanking *Up Beat!* In April, for example, the conductor Lena-Lisa Wüstendörfer, the percussionist Domenico Melchiorre, and the professor of composition Johannes Caspar Walter took part in a panel discussion entitled "All a Question of Time? Tempo in Theory and Practice", while in May, Roger Grant gave a lecture on the subject of "Beating Time" from the musicological perspective, and in June the musicians of the Sinfonieorchester Basel explored the potential of eternal time in Terry Riley's piece "In C."

"*Up Beat! Metronomes and Musical Time*" can be viewed here in Basel until 4 February 2018. The programme of events that is to accompany the exhibition over the coming months can be viewed on the website of the Historisches Museum Basel. The catalogue *Metronomes and Musical Time* by Tony Bingham and Anthony Turner published to coincide with the opening of the show is available for purchase in the Museum Shop.

## PRIVATE PASSION – PUBLIC CHALLENGE

### COLLECTING MUSICAL INSTRUMENTS THEN AND NOW

International Conference, 9–11 May 2017,  
Germanisches Nationalmuseum, Nuremberg

Collections of musical instruments are of special significance, for alongside records and scores they are the sole material objects which document the inherently immaterial art of music. The international conference *Private Passion – Public Challenge. Collecting Musical Instruments Then and Now*, which took place at the Germanisches Nationalmuseum (GNM) in Nuremberg between 9 and 11 May 2017, probed the cultural, historical dimensions of collecting musical instruments. The weekend was organised by members of the project ‘Collecting Musical Instruments – the Rück Collection’ (‘Musikinstrumente sammeln – das Beispiel Rück’), funded by the Deutsche Forschungsgemeinschaft (DFG). On the one hand, the conference turned its attention to instruments as objects of cultural memory; on the other, it sought an international comparison of private collections and museums. A third strand discussed processes of institutionalising private collections while the concluding panel considered the specific issues arising from the study of music instruments and their provenance.

In his introduction, Frank P. Bär (Nuremberg) emphasised the increasing challenges of migrating a private collection into public ownership. Given that not only the collected objects but also their collectors – male and female – have been the object of psychological, cultural, anthropological, and philosophical scrutiny since the 1990s, the unique profile of formerly private collections requires heightened attention from museums. Bär provided a schematic overview of the essential differences between private and public processes of collecting, arguing that the two differ significantly not only regarding their mechanisms of purchase, preservation, and presentation, but also in terms of the responsibilities

of administration, ownership, sustainability, documentation, accessibility, and storage, as well as their financial possibilities and academic expertise: an aspect that is particularly pertinent to the growing importance of a collection’s provenance.

The majority of speakers tackled overarching questions concerning the current engagement with collections from the perspective of their own respective institutions. The introductory discussion of wider cultural, historical issues by Dominik von Roth (Nuremberg: ‘The Rück collection – a view onto the whole’), Tiago de Oliveira Pinto (Weimar: ‘The intangibility of music instruments: Concepts and experience of the UNESCO convention, “Music as intangible cultural heritage”’), and Monika Schmitz-Emans (Bochum: ‘Music as reason for literary reflection and memory’) set the course for the following sessions. As von Roth illustrated, the Rück collection affords the unique opportunity of rethinking the phenomenon of instrument collections in the context of museums and of making tangible (in digital format), to scholars as well as to the public, the wide-ranging, difficile networks of a private collector and their individual instruments: the collection includes over 17,000 documents which give evidence to the purchase, trade, and restoration of its items. These records constitute a crucial resource for the organological study of the instruments’ history and provenance; as such, their importance as emblems of cultural memory cannot be underestimated. The strategies of collecting that can be discerned from these documents illuminate the cultural canvas that draws together the aesthetic ideals, empirical insights, and economic conditions which music instruments may represent.

The interrelationship between the immateri-



Musicologist Linda Escherich demonstrated the RückPortal as a source for provenance research.

ality of music and the materiality of music instruments also stood at the heart of the papers that followed. Pinto sketched out the panorama of meanings which can be held by music instruments in the context of debates about cultural heritage. Beyond their function as producers of sound, instruments are able to transmit knowledge beyond generational boundaries and embody diverse systems of musical cultures. The act of collecting and preserving them thus assumes global, cultural importance. Schmitz-Emans assessed the symbolism of material objects from the vantage point of literary accounts. The elevated, culturally symbolic status of historic musical instruments becomes apparent in literary discourse: their immaterial patina draws attention to the origins of music and culture more generally (Carpentier, *Los pasos perdidos*, 1953), and – in light of the atrocities of the twentieth century – they may even evoke the end of all culture (Grymes, *Violins of Hope*, 2014). The materially determined aspects of the immaterial are, however, dependent on their constant retelling. Although immaterial, individual conceptualisations by no means guarantee sustainable meanings, collections of music instruments

afford a culturally performative quality through their specific logic, by means of which history can be made present.

The overarching considerations of the opening section were followed by presentations on the histories of individual collections which were as specific as they were informative (Florence Gétreau, Paris: ‘Collecting music instruments in France (1795–1995)’; Josef Focht, Leipzig: ‘The first collectors generation of the Leipzig Museum for Music Instruments’; Beatrix Darmstädter, Vienna: ‘Private collections in public musical instruments museums’). The contributors highlighted that not only the inventory, but also the research and exhibition profiles of public institutions depend to a high degree on the acquisition of private collections. Considering the heterogeneous make-up of many collections, the history of individual instruments deserves as much attention and mediation as that of the collections themselves. Focussing on Italy, Renato Meucci (Milan: ‘Private and public musical instruments collecting in Italy’) proposed that ambitions concerning the acquisition as well as the preservation and presentation of music instruments was significantly higher in the case of private collectors than public institutions. Tiago de Oliveira Pinto (‘Collecting musical instruments beyond Europe – the Southeast Asian Music Museum’), in turn, offered insight into an ambitious project in Bangkok: the museum has no collection of its own; but this is to be assembled in the course of the museum’s establishment. The living practices of music-making govern the ideals of this institution, which sets out to combine the aim of collecting and preserving the musical diversity of the South East Asian region with a transnational perspective, geared towards research and teaching.

Two contributions by private collectors offered an idea of the present-day motivations and challenges in building up and maintaining a collection (Heiko Hansjosten, Schweich/Heilbronn: ‘The collection Hansjosten of historical keyboard instruments’; Peter Thalheimer, Ilshofen: ‘A private collection for concert use and as a source for musicological research’). Besides the playable condition of their instruments, the collectors concentrated on their varied approaches to the objects. Hansjosten viewed his collection (‘Clavieratelier im Barocken Küsterhaus’, Föhren bei Trier) from an economic perspective. Here, comparatively high investments

and personal satisfaction stand uneasily alongside the awareness of an uncertain future. At the same time, private collectors benefit from a great degree of flexibility on the markets for historic musical instruments. Nevertheless, the competition between private collectors is a problem which necessitates a closer cooperation between private and public collections. Thalheimer's collection of recorders and transverse flutes was inspired by the need for 'authentic' instruments for certain repertoires, aiming to make the collection available to performers, organologists, and music historians in equal measure. The commissioning of copies is more than a 'quick fix' in this regard. Important questions of historical appropriateness can thereby be sidestepped elegantly, without ignoring them.

Martin Kirnbauer's insightful contribution likewise illustrated the mutual influence between performance practice and instrument collections (Basel: 'The "revival of artworks in original style" and the "Instrumentenfrage". The Basel musical instruments collection between musical praxis and museum'). Paul Sacher, founder of the Schola Cantorum Basiliensis, viewed the question of 'stylistically appropriate reconstruction' as one that could be answered by the choice of instruments. The collection of historic musical instruments which was founded by him therefore goes beyond the mere exhibition of historical objects, providing a crucial prerequisite for historically informed performance practice.

Klaus Martius (Nuremberg: 'The Rück collection from the perspective of restoration') showcased past as well as present issues in the restoration of the Rück collection. The Rück family went to great lengths in order to achieve their aim of an 'historically authentic restoration'. Their cooperation with the Leipzig-based conservator Otto Marx and the musicologist Rudolf Steglich (Erlangen) lasted for over three decades and is an exemplary case of a close collaboration between private collectors, conservators, researchers, and museums.

In their papers, Panagiotis Pouloupoulos (Munich: 'Music instruments collections and new media: Observations from a visitor survey at the Deutsches Museum') and Gerda Ridler (Linz: 'Art as an inspiring example? – New avenues for private collections') discussed, from very different perspectives, the possibilities of presenting instrument collections in museums. Pouloupoulos considered the ways in

which permanent exhibitions might be improved. Users of the instrument collection at the Deutsches Museum completed a questionnaire which allowed an evaluation of the impact of new media and innovative forms of interaction. The study revealed an increased need for background information, alongside the desire for playfulness and clarity. Ridler, in turn, sought to understand why collectors of modern and contemporary art received so much attention beyond a small group of specialists. Compared to collections of musical instruments, art works are much more present in the media. Private art initiatives are motivated by pragmatic, personal, and philanthropic concerns (notions of prestige and lifetime achievement, the desire to influence culture), by a sense of responsibility towards the public, but also by a dissatisfaction with the cooperation with public museums.

Critical questions as well as suggestions for solutions were voiced in the museological and musicological contributions by Peter van Mensch (Berlin: 'Private collecting as a public challenge'), Franz Körndle (Augsburg: 'Private collections – museums with expiry date?'), and Christina Linsenmeyer (Helsinki: 'Diverse visions and trends of private and public collections'). Van Mensch offered a critical perspective on the numerous contradictions and problems, as well as the opportunities afforded by the cooperation between museums and private collectors. Private collectors reflect the diversity of curatorial approaches which are determined by dynamic structures, so-called 'liquid frames'. In future, the responsibilities for preservation will come to lie more and more with ownership collectives, who will need to join forces in 'private-public partnerships'. Körndle, in contrast, discussed the consequences of invasive measures taken to ensure an instrument's playability and thematised the varying degree of responsibility demonstrated by private and public collectors. At present, a range of different financial frameworks lead to individual solutions. Despite the 2016 revision of the German bill which seeks to protect the ownership of art ('Kulturerschutzgesetz'), uncertainties concerning the preservation, presentation, and documentation of music instruments persist. The future of instruments which have lost much of their historical substance in the name of retaining their playability is equally uncertain. Copies offer an alternative. With origi-

nal and playable copies existing side-by-side, questions of ‘aura’ can be discussed with fresh insight. Linsenmeyer summarised the diversity of individual ideals and aspirations in collecting, questioning how present-day exhibitions should treat this historical pluralism. She demonstrated the urgent problems caused by the changing values and current tasks laid before private and public collections, calling attention to some drastic examples. Her contribution provided the starting point for the ensuing round-table, chaired by Friedemann Hellwig (Hamburg).

One of the most pressing challenges at present is the need for research into provenances, especially in the case of public collections. Uwe Hartmann’s broadly-designed paper (Magdeburg: ‘Provenance research: Only a task of the state?’) pinpointed the ethic, moral guidelines for dealing with objects (of any kind) that are to be collected, marketed, archived, and exhibited. Ultimately, the debate concerning the boundaries between public and private responsibilities targets the question in which cases these responsibilities can and should be shared. Markus Zepf (Leipzig: ‘Neupert, Rück, Gurlitt. Private and ‘semi-public’ collections of musical instruments between the wars’) called to mind the importance of academic collections, with reference to Freiburg i. Br. and Heidelberg. His paper also teased out the manifold, vital connections with Nuremberg and the network surrounding the Rück family. In addition to the instruments themselves, accessories that are bought and exchanged, as well as iconographical and musicological literature provide information on the various profiles of the competing collections. Linda Escherich (Nuremberg: ‘Provenance research beyond looted art and restitution – the “RückPortal”’) demonstrated the so-called RückPortal which seeks to visualise in digital format the complex, expansive network that surrounds the Rück collection. Records which document the advertisement, valuation, and purchase of these instruments, for example, make it possible to reconstruct a historical price list. The RückPortal offers comprehensive information on matters of ascription, provenance, the history of individual instruments, their purchase, and much more besides. Monika Löscher (Vienna: ‘Provenance research in the Collection of Historic Musical Instruments, Kunsthistorisches Museum Vienna [KHM]’) detailed the his-

torical conditions for establishing the commission for provenance research in Vienna (‘Kommission für Provenienzforschung’) and for passing the bill which regulates the return of artworks (‘Kunstrückgabegesetz’). The systematic, proactive research into the provenance of items in the KHM’s collection of historic instruments proposes in exemplary manner how to engage with the history of collections that date back to the period of national socialism.

The particularly problematic nature of certain provenances was outlined in Conny Restle’s concluding paper (Berlin: ‘The acquisition of the collections Wildhagen, Bitter, and Paur by Alfred Berner in the years 1957 to 1962 for the Berlin Musikinstrumenten-Museum. Questions of provenance’). She detailed the difficult situation for buying and maintaining collections in post-war Berlin, querying whether (and to what extent) this specific context needs to be integrated into the current exhibitions and research of the museum, especially given that the provenance of many items remained unclear.

Throughout, the contributions brought to the fore the pertinence of this issue, as well as the need for its methodological scrutiny – within as well as beyond public exhibition spaces. The Rück collection and the GNM’s associated project can be seen as a role model in this regard, as the project not only faces these uncomfortable yet necessary conundrums, but actively seeks out solutions to the resultant problems by developing the RückPortal. The conference’s international audience brought about a productive dialogue between musicologists, organologists, conservators, curators and private collectors, opening up new avenues for developing fresh networks in sustainable manner. The conference gave voice, with great urgency, to the call for a new debate about music instrument collections – a debate that would formulate shared goals, form sustainable alliances, and develop visions for the future. In doing so, this debate will help to convince politics and cultural sponsors of the importance of music. The conference’s results are currently being prepared for open-access publication with arthistoricum.net – ART-Books.

#### Detailed Conference Programm:

[http://www.gnm.de/fileadmin/redakteure/Forschung/pdf/Tagung\\_Sammlung\\_Rueck.pdf](http://www.gnm.de/fileadmin/redakteure/Forschung/pdf/Tagung_Sammlung_Rueck.pdf)

*Text: Sascha Wegner (Translation: Henry Hope)*



Kathleen Wiens

## OUR CANADA, MY STORY

The Canadian Museum for Human Rights, March – September 2017

*Our Canada, My Story* welcomed visitors to connect with seven ordinary yet remarkable Canadians through seven short, biographical films. The exhibition was a collaborative effort between research, curatorial, interpretive, and design staff at the Canadian Museum for Human Rights, and the Humanologie film production company. The films were situated within an environment that provided physical comfort for the visitors and a feeling of close proximity to the storyteller. These visually stunning and emotionally impactful productions acted as portals towards understanding the universal elements of humanity that tie us together – security, family, food, belonging.

Four of the seven films integrated musician's perspectives into their stories: conductor Kevin Lee, throat singer Sylvia Cloutier, rapper Shawn Jobin, and interpretive dancer Thomas Poulsen. Music played multiple roles in the experience: as ambient sound, as an active soundtrack to push the story, and as an entry point for people with curiosity about modern dance, rap, choral music, or music of the north. In general, the exhibition did not treat music as an end in itself, but rather as an amplifier for rights-based messages to visitors. Kevin talked about the multi-generational trauma suffered after the WWII internment of Japanese Canadians, and how that trauma inspired him to start a "newcom-

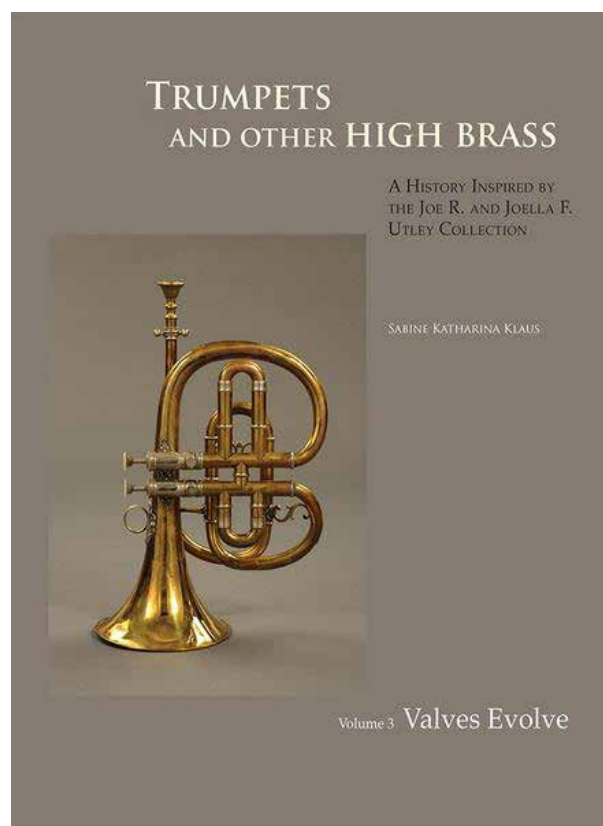


ers choir” to provide a safe space for new Canadians. Shawn shared his experience as a minority language speaker, and what that meant for his personal and artistic identity as a DJ and rapper. Sylvia is a renowned throat singer from Canada’s north, however her story focussed entirely on the struggle for food security in the north and the need to support traditional food gathering. Thomas spoke about his interpretive dance performance as advocacy for people living with mobility challenges.

The experience proved extremely engaging for visitors. Visitor “hold time” averaged the full length of each film (4-5 minutes). It was an experience rich in social connection and cultural learning, where visitors engaged in lively, challenging conversation with one another and with gallery guides after experiencing each story.



## New Books



Sabine Katharina Klaus: *Trumpets and Other High Brass, Volume 3: Valves Evolve* (Vermillion, SD: National Music Museum, 2017), 409 pp, DVD.

From mid-July 2017, the third volume of *Trumpets and Other High Brass: Valves Evolve* will be available for purchase either on the National Music Museum website (<https://shop.nmmusd.org/collections/book>, US distribution)

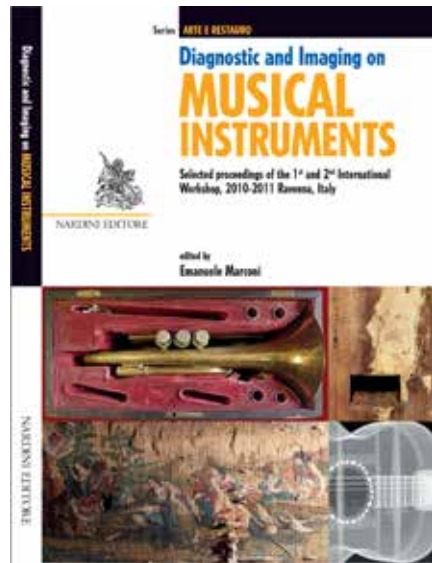
or through

Edition Walhall (<http://www.edition-walhall.de/en/>, European distribution).

The third volume of this highly illustrated and visually attractive series on the history of trumpets and other high brasses deals with instruments and documents that trace the invention and development of valves, from the late eighteenth to the early twentieth centuries. The history of all important valve types (with the exclusion of the modern piston valve) and their use in various instrument types are

explored. The disputes that led to the first joint patent for valves on brass instruments in 1818, between the two earliest protagonists, Heinrich Stölzel and Friedrich Blühmel, are investigated directly from key documents (transcribed in German and translated into English).

Like the two earlier volumes, the present one is based primarily on the Utley Collection, but includes examples from other collections at the National Music Museum, and from other museums and private collections. The objects described in this volume are richly illustrated with numerous graphs, drawings, and over 800 color photographs. The renowned trumpeters Vince DiMartino, Don Johnson, and Jeff Stockham bring selected instruments from the Utley Collection to life in the enclosed DVD.



### Diagnostic and Imaging on Musical Instruments edited by Emanuele Marconi

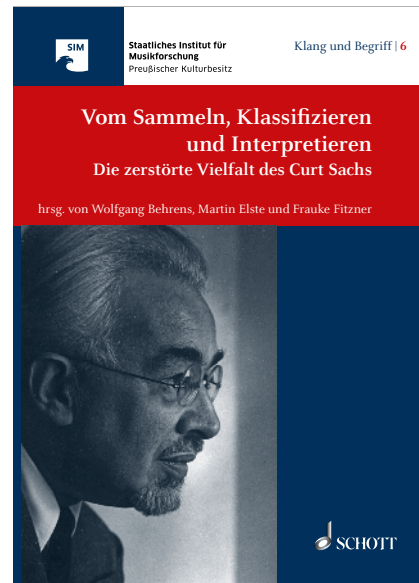
A musical instrument is a witness of the many human visual and aural sensibilities, beliefs and dreams.

It is not just a technical object, but one with its own aesthetic properties, an object that makes a variety of characteristic sounds without necessarily the existence of a connection between its visual and sound aesthetic. Preserving an instrument means therefore preserving our culture, our history, our dreams.

It is my pleasure to present this volume consisting of selected papers based on oral presentations from the 1st and 2nd workshop “Diagnostic and Imaging on Musical Instruments” held May 20–21 2010 and April 14–15 2011 in Ravenna, Italy. The proceedings contain a selection of the papers presented in 2010 and 2011.

The conference, open to all museum professionals, was intended to present and critically discuss the latest research about diagnostic techniques applied to musical instruments as well as advanced conservation practices, use of materials, collections management, through the presentation of case studies.

Its main objective was to be a forum for the exchange of information, seeking to promote the transfer of knowledge regarding the daily activities of preservation and to facilitate the exchange of scientific information and opportunities for collaboration among researchers from different backgrounds.



### Vom Sammeln, Klassifizieren und Interpretieren Die zerstörte Vielfalt des Curt Sachs

hrsg. von Wolfgang Behrens, Martin Elste und Frauke Fitzner im Auftrag des Staatlichen Instituts für Musikforschung Preußischer Kulturbesitz  
Mainz: Schott Music, 2017

This publication dwells upon Curt Sachs and his perspectives of music history, organology, museum pedagogy and much more. Some of his essays that could be recovered in the archive of the Staatliches Institut für Musikforschung are published for the first time.

The book also includes texts by Martin Elste, Anette Otterstedt, Florence Gétrau, Frauke Fitzner, Heike Fricke, Markus Zepf, Gabriele Rossi Rognoni, Renato Meucci, Ignace De Keyser, Andreas Meyer, Gabriele B. Forest and Stefan Münnich.

As some of the articles in this book came from the exhibition and symposium *Curt Sachs: Berlin, Paris, New York – Wege der Musikwissenschaft* (29 June – 1 October 2006) it also contains two panel discussions of this symposium: The first was about museum conceptions with Silke Berdux, George Brock-Nannestad, Ignace De Keyser, Martin Elste, Jürgen Eppelsheim, Florence Gétreau, Lars-Christian Koch, Annette Otterstedt, Conny Restle and Bernd Rudolf. The second panel discussion was dealing with the relation of Curt Sachs and Hans Joachim Moser and the participants were George Brock-Nannestad, Albrecht Dümling, Martin Elste, Thomas Ertelt, Andreas Meyer and Conny Restle.

## Upcoming events

### Kulturstiftung Sachsen-Anhalt Kloster Michaelstein Musikakademie / Museum

35th Symposium on musical instrument making:  
From the Scheitholt to the concert zither. History,  
types, and the use of European box zithern  
3–5 November 2017

At all times the zither finds only a little acceptance although this instrument was very popular. Even in 1619 Michael Praetorius called the zither in his *De organographia* a disreputable instrument (“Lumpen instrument”). With the transformation of the zither into a concert instrument during the 19th century it was possible to play classical music on it. Nevertheless, the zither is identified almost only with popular music. This is accompanied with a low interest in this earlier widespread instrument on the part of the organology.

That’s why the 35th Symposium on musical instrument making in Michaelstein – Music academy Sachsen-Anhalt for Education and Performance practice devotes itself for the first time to the little valued zither. In lectures and lecture-demonstrations organologists, musicologists, zither players, and instrument makers from Germany, Austria, Switzerland, Belgium, Czechia, Poland, Hungary, Latvia and Sweden are dealing with a wide range of topics. The subjects range from the zither as a popular instrument in different European regions (f.e. in Flanders, Sweden, Hungary, Switzerland or Latvia) over the development of the concert zither in South Germany and Austria to acoustic examinations of this instrument.

The concert on Saturday evening is close connected with the themes of the lectures: The duo “Zitheristica” (Austria) is playing original compositions on historic concert zithers. The zither player Mátyás Bolya and the singer Fekete Borbála (Hungary) are presenting popular music from different regions of Hungary. Michal Müller (Czechia) is performing adaptations of Slavonian folk music in which classical music, Jazz and Blues is integrated.



Conference fee 25.00 Euro, daily cards 15.00 Euro  
Tickets for the concert: 18.50 Euro / reduced 14.00 Euro

#### **Information:**

Kloster Michaelstein  
Monika Lustig  
PF 24, D–38881 Blankenburg  
tel.: +49-(0)3944-903012  
fax: +49-(0)3944-903030  
e-mail: monika.lustig@kulturstiftung-st.de

#### **Agenda and registration:**

[http://musik.kloster-michaelstein.de/de/kurse-konferenzen/konferenzen/Symposium\\_2017/](http://musik.kloster-michaelstein.de/de/kurse-konferenzen/konferenzen/Symposium_2017/)



## CIMCIM MEMBERSHIP CONSULTATION 2017

RESULTS

APRIL 2017

## Introduction

The world of museums is continuously changing and this is particularly true for music museums, which CIMCIM represents. Over the almost seventy years of CIMCIM activity, the number of countries involved in our organisation has grown from 14 to 43, including close ties with traditionally underrepresented areas such as Eastern Europe, Asia, the Middle East, Africa and South America. At the same time the identity of our membership has expanded from a focus on musical instrument museums, to the broader dimension of museums about music, aiming to cover any chronological, geographical and social dimensions of this art.

These changes have led to a shift in the way CIMCIM operates to better support its membership, foster collaboration and networking, and promote knowledge exchange, while making the best use of the possibilities that traditional and new technologies offer. At the same time, as a professional association with a long history, it needs to find a balance to guarantee that what has been built until now by a number of dedicated colleagues is not lost in a sudden change, and that CIMCIM's widely-respected identity is continuously and further consolidated.

After the last election (summer 2016), the current Board felt the need to investigate the desires, requests and expectations of CIMCIM members in order to inform the planning of its activities and set priorities to update some of its procedures. This was done through a consultation process planned and delivered by a task force, including Frank Bär, CIMCIM Vice-President; Gabriele Rossi Rognoni, CIMCIM President; and Eric De Visscher, who was co-opted by the Board specifically to collaborate in the revision of CIMCIM's identity and mission statement.

The consultation included: an initial analysis of CIMCIM strengths and weaknesses compared to other fellow organisations; an open consultation among the members of the Board; and, based on the results of those, a Survey Monkey survey which was made available online to all CIMCIM members and other stakeholders for three weeks, between the 9<sup>th</sup> of February and the 5<sup>th</sup> of March 2017.

The following summary of the results has been prepared by Frank Bär after anonymising the answers that could identify respondents. It will be followed by an activity plan for the period 2017–2019 which will be published on the CIMCIM website by the summer of 2017.

If you require further information, or have any concerns about this report, please contact the CIMCIM secretary, Christina Linsenmeyer, at [secretary@cimcim.icom.museum](mailto:secretary@cimcim.icom.museum).

## 0. Participation:

Number of participants: 68 (= 34 % of CIMCIM membership)

47 participants documented their place of work. 21 participants gave no such information.

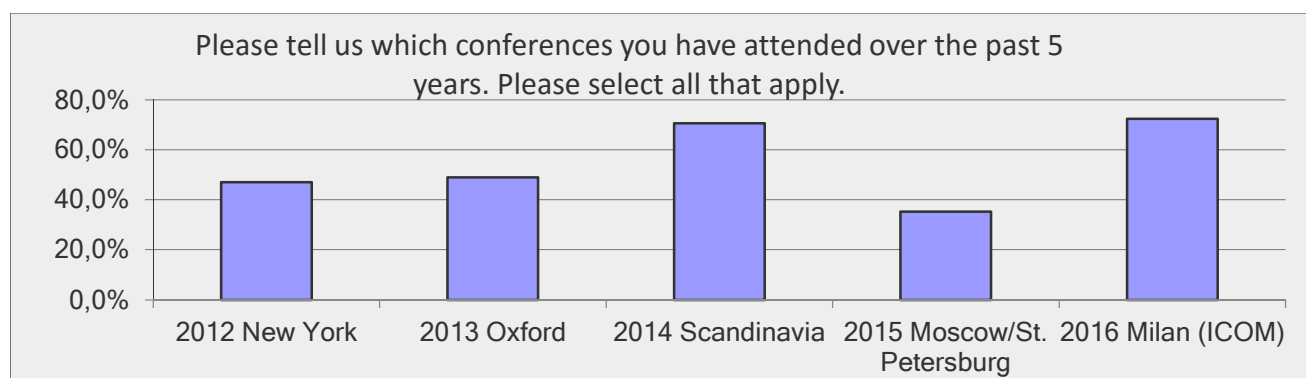
The answers sorted by continents are:

- Africa: 1
- America: 10
- Asia: 3
- Australia: none
- Europe: 33

### Question 1:

Please tell us which conferences you have attended over the past 5 years. Please select all that apply.

Answer Options	Response Percent	Response Count
2012 New York	47,1%	24
2013 Oxford	49,0%	25
2014 Nordic countries	70,6%	36
2015 Moscow/St. Petersburg	35,3%	18
2016 Milan (ICOM)	72,5%	37
answered question		51
skipped question		17



### Question 2:

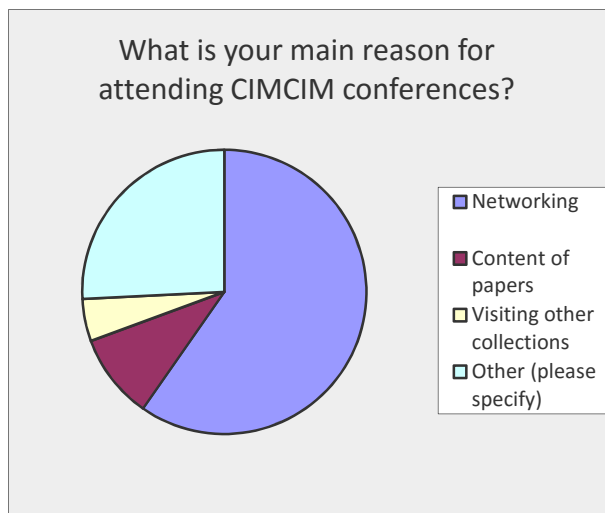
What is your main reason for attending CIMCIM conferences?

Answer Options	Response Percent	Response Count
Networking	59,7%	37
Content of papers	9,7%	6
Visiting other collections	4,8%	3
Other (please specify)	25,8%	16
answered question		62
skipped question		6



Other answers, compiled (number of merged related answers):

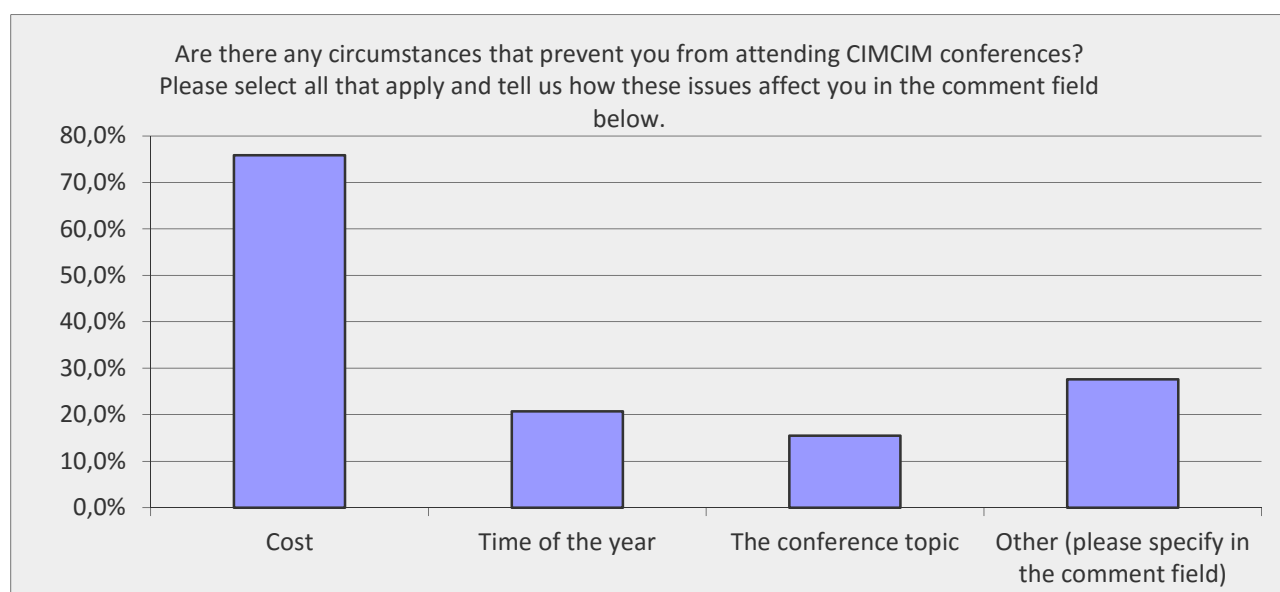
- All of the above (5)
- Visiting collections / museums and meeting colleagues / networking (2)
- Being informed and updated with the latest themes, issues, news, and standards in musical instrument collections (2)
- Knowing what museum activities are taken in each museum, rather than individual research
- Learning more about music instrument museums and their display
- Access to stores and other resources and hearing instruments or copies
- We learn a lot from other colleagues and also like to share our experience, visit collections and museums. CIMCIM meetings enriched our knowledge of how to deal with our collection etc.
- Identifying emerging professionals
- As a retired member I like to keep in touch with developments in the field
- Hosting one of the conferences
- Never attended but I'm interested in the subject



**Question 3:**

Are there any circumstances that prevent you from attending CIMCIM conferences? Please select all that apply and tell us how these issues affect you in the comment field below.

Answer Options	Response Percent	Response Count
Cost	75,9%	44
Time of the year	20,7%	12
The conference topic	15,5%	9
Other (please specify in the comment field)	27,6%	16
Please give us more details here, i.e. 'high flight costs' or 'the conference topic was not relevant to my field.'		35
answered question		58
skipped question		10



Details given, anonymized and grouped:

- High flight cost.
- Usually high travel and lodging costs.
- Travel cost can be formidable without institutional support.
- The cost of the conference should be kept as low as possible, avoiding costs related to concerts, banquets or other social occasions that, even if interesting, augment the conference fee.
- The cost of the conference is sometimes prohibitive and I am unable to receive funding from my department. When the conference is in conjunction with another organisation (such as AMIS or Galpin) then it easier to justify funding from my department.
- Switzerland is a rich country, but there is no possibility to get money if you are over (...) years old. As I am going on to publish books, articles and CD records I need the exchange of knowledge and new researches which I have been getting through CIMCIM meetings and contacts since the early 1970s.
- The difficulty of getting my University to give me the time and cover expenses.
- With shrinking 'travel and professional training' budgets, it is much harder for the Museum to help meet the high costs of travel and accommodation when the meetings take us abroad.
- High costs (travelling, hotel) are the biggest obstacle. I would prefer conferences not to be held in June–July.
- High flight and lodging costs. Some conference topics seem artificial, vague, or not relevant.
- I couldn't attend CIMCIM in Moscow due to costs. This year I am not going to Switzerland due to the time of the year.
- About costs: most of the time, CIMCIM conferences are organized in more than one place, or in two or more countries, so the costs of joining the conferences were expensive somehow. About conference topics: sometimes I realized that they could be more focused on world musical culture and not just spread this feeling that all is about European musical instruments or music museums. European musical culture is very rich and deserves being considered very much, but CIMCIM is kind of an international committee and expected to have a more global vision.
- 1) Location of the conference and costs (for flights and accommodation).  
2) The conference topic may be irrelevant to current research or exhibition projects at my institution.

3) Many CIMCIM members work in museums or similar institutions as scientific assistants in short-term, research-based projects, rather than as curatorial staff, so it is sometimes difficult to justify their attendance to CIMCIM meetings to their hosting or funding institutions.

4) Sometimes there are limited opportunities to combine conference attendance with research or visits to other collections of musical instruments (see also the above remark).

- Clashes with other commitments (nothing CIMCIM can do about that). The higher the cost the more important it becomes to have good contents of papers and important collections to visit.
- I am a fairly new member of CIMCIM and travel and lodging costs are a consideration, coming from (...). As for the Swiss meeting in February, I would also like to attend this meeting, but I teach at the University (...) January – May and so making the trip during February is a bit difficult with other responsibilities.
- Cost: In our institution, funding for travels/accommodation/registration is very limited in comparison with the number of people willing to attend symposia and meetings. We have to 'share' this funding, and it is mandatory to give a paper (to have a paper submitted and selected) to go. Otherwise, travel and registration is not funded.
- The conference topics should address a wider range of research interests, such as museology, musicology, cultural and curation studies.
- Our paper has been rejected this year, so we can't fly and pay all the costs, although I would have loved to, as I always learn a lot, and also enjoy the concerts and visiting collections and meeting CIMCIM members. I have been to all meetings since Paris/Brussels, but Oxford as the topic was far from our work, and this time we can't afford it, and if I don't participate it is more difficult to explain why I travel. Thanks, hoping to be there next time!!
- Our institution chooses who is entitled to attend.
- I retired (...) years ago and have narrowed down my fields of interest to the surrounding of (...), and conservation. There are other [personal] interests [now] (...). Last not least, leaving the platform to younger colleagues.
- No longer able to do long flights ([health] condition). I also have to avoid severe winter weather, so other seasons preferred.
- So far my participation has been paid for by my employers.
- Sometimes safety and visa. I didn't dare to travel to Moscow alone and my colleague couldn't join.
- The topic was not relevant to my field.
- Busy schedule.
- We are only a few people in the museum – and so it's sometimes impossible/inconvenient to be away from the museum.
- Location: if too far away from central Europe.
- Our staff's number is decreasing year by year.
- Location.
- Conference dates are sometimes in conflict with other projects or high workload.
- The reason we missed Oxford was simply that we decided too late: the conference was already fully booked (really two days or so in advance, we got news that we still could attend, but by that time our agenda did not allow us to travel to Oxford). Our main point is, that we often cannot block in our agenda months ahead a period of time for the conference. The reason why we missed New York is simply costs and as well the trouble of flying (more difficulty, takes more time, visa etc.). Of course, the conference topic is important too: we have no brasswind instruments in our collection, so we will skip coming Saturday 25th February and, unfortunately, therefore we also cannot attend the trips to collections on Sunday 26th February.  
I had - most unfortunately – to miss the trips at the Milano conference (although I was attending

the conference), because I had pressing work to do (...).

Unfortunately both next year and the year thereafter the conferences are outside Europe and the topics therefore will be also mainly outside the realm of western instruments, so the chance that we will participate is rather limited.

The tri-annual ICOM conference has also another problem: the meetings of different committees are in parallel: I am member of three committees (CIMCIM, ICLM and DemHist) and it is extremely annoying that you have to choose between them (in addition, I also had yet another meeting going on with the national delegation and I saw that some other CIMCIM members were also more occupied with their national delegations). By the way: we did choose to attend the CIMCIM meetings (which the two other committees and the national delegation did not appreciate very much, I have to say).

- Hypothetic: If the conference falls during family holiday time, attendance would be difficult.
- I'm interested in the subject but will be happy if only there was an access to contents.
- Sometime the conference program is longer than I can attend. A three-day program would be ideal for me, eventually followed or preceded by a pre- or post- conference.
- There are no such circumstances at least considering professional reasons.

#### Question 4:

Please suggest three topics of interest for future CIMCIM conferences?

Answer Options	Response Percent	Response Count
1	100,0%	46
2	91,3%	42
3	78,3%	36
answered question		46
skipped question		22

Answers, tentatively grouped by areas:

#### Digitisation / digital resources

- Collections online
- Digital archives
- Digital collections of scores
- Digital interpretation
- Digital museums
- Digital resources (2)
- Digitalization for music museums
- Dissemination and digital resources
- Electronic networking (databases etc.)
- Extending MIMO
- Future of musical instrument collections/museums in a digital age

- Museums going digital: sharing experience and views: how to maintain attraction in interest for current “connected” societies
- Music museums and technology: in-gallery and online resources for the interpretation of music in museums
- New approaches to documentation and dissemination of info

#### Conservation

- Bad things happened in the last 20 years - to avoid in the future
- Bowed ancient instruments “must” be played to preserve them?
- Conservation (2)
- Conservation and Restoration of Musical Instruments - status quo
- Conservation and upkeep of instruments
- Conservation approach to violin making/luthier world
- Evolving conservation techniques and materials
- Methods of restoration
- More focus on conservation issues
- Preservation of historical instruments outside museums
- Preservation, conservation of musical instruments
- Questions for relevant scientific research within conservation of musical instruments
- Significance of conservation

#### Iconography

- Iconography
- Music iconography

#### Global view

- East meets west through musical instruments
- Ethnomusicology and musical instruments collections
- Musical instrument collections in a global world
- Musical instruments as objects of cultural identity – learning from non-western cultures
- Musical instruments of the non-western world
- Non-western topics
- World cultures in musical instrument making

#### Organology, instrument making, research

- Aims and results of organology in today's world
- Development of new folk musical instruments and shapes
- How to make a good catalogue of a musical instrument collection
- Instruments as documents
- Material investigation on bowed stringed instruments
- Modern Musical Instruments
- New or revised classification system for instruments
- Organology and instrument making
- Organology as a necessary part of musicology – a pending reunion.
- Strings, string making, materials
- Technology
- Traditional instrument making

#### Provenance and related

- History of Collections and Issues of Provenance / Authenticity
- Provenance (one of my areas of research and publication)

#### Presentation

- Display of musical instruments: what for?
- Displaying “Real” Artefacts in “Virtual” Exhibitions: Problems and Potentials
- Meeting the local public's tastes
- Music exhibitions
- Newly refurbished collections
- Performance in Music Museums
- Presenting musical instruments in a STEM (science, technology, engineering, mathematics) context
- Reaching wider audiences
- Sound and Museum

#### Management, strategies, policies

- Below the Galleries: A Study (and Reconsideration) of Musical Instrument Collections in Museum Storerooms
- Bringing collections to the 21st century
- CITES and Musical Instruments
- Collaboration in collecting policies
- Collaboration with museums in other fields
- Collection management
- Collection management and registration
- Collections
- Cooperation (in research, media or exhibition projects)
- Developing the next generation of museum professionals
- Evaluation of museums activities and display
- Funding through the shop
- Help collections in poorer countries to be recognised
- Heritage and cultural values of music-related collections
- How to be relevant for the general public
- How to prevent musical instruments collections from being closed
- International strategic lobby for political support of our museums / collections
- Modern collecting – trends in collecting 20th- and 21st-century musical instruments
- Museum concept / profile
- Museum of the Future / the Future of Museums
- Museums
- Music and musical instruments museums history
- Music museums and society: whom do we reach and how do we expand our reach
- Music museums face to face with musical cultural and instruments of diaspora
- Musical instrument collections and conflict
- Musical instruments in non-specialized museums
- Musical museums in coordinates of today's world
- Playing vs. preservation

- Questions of temporal granting of musical instruments from museum's collections to the concert organizations
- Relation museum–public
- Standardisation
- Trade and laws in musical instrument museum networking
- Training of new generations of curators
- What is musical instrument museums' responsibility in 21st century, age of disappearing traditions and local music cultures?
- What is the purpose of a musical instrument museum
- What's the right / best role of a musical instruments collection in a performing institution
- What's the right / best role of a musical instruments collection in a top conservatoire for music performers

#### Education

- Education
- Education and outreach
- Education programs
- Integrating organology into higher-education curricula
- Meaning of organology for students in universities and universities of music in today's life
- Online workshops / working groups
- Use of modern copies as pedagogic tools

#### Miscellaneous, multi-categorical, statements

- All subjects that deal with music in the museum; what I don't like is when the topic is very specific as if it would be an organology meeting. So all topics are of interest, especially about using / not using, and why; instruments restoring / not restoring, and why; how to attract visitors etc.
- Equality and Diversity
- Ethics
- How to get people / visitors interested / involved
- Intangible heritage in musical sphere preservation
- Interpretation trends in music museums vs. the others
- Knowledge exchange
- More free sessions – inviting anyone's new research on any topic
- More museology issues and mechanisms for sharing experience and expertise
- Music behind instruments
- Musical instruments and the relationship between nature and culture
- Musical instruments in the context of 21st century
- Musical programming, musicology, an integrity of collections
- New technologies
- Preserving historic instruments and music as social and cultural relevant for the future / connecting popular and contemporary music performance with the past
- Private collections
- Social contributions of the museum
- The 19th century: recreating the past
- What can the museum do for the life of people?

### Question 5:

If CIMCIM were to offer training schools and workshops in collaboration with other ICOM International Committees (<http://icom.museum/the-committees/international-committees/>), would you be interested in participating?

Answer Options	Response Percent	Response Count
Yes	91,7%	55
No	8,3%	5
answered question		60
skipped question		8

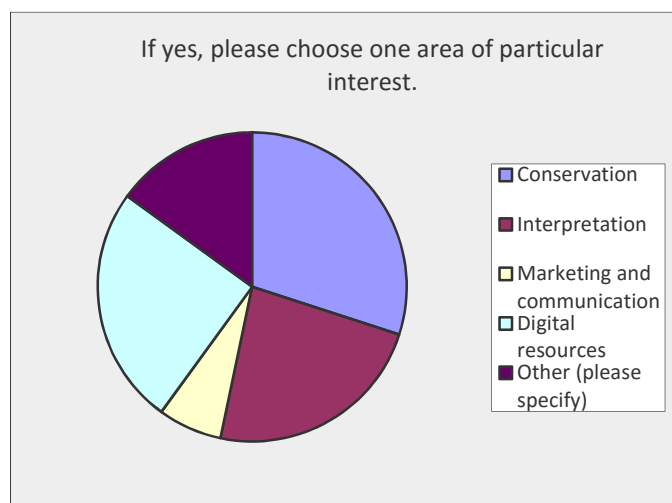
### Question 6:

If yes, please choose one area of particular interest.

Answer Options	Response Percent	Response Count
Conservation	30,0%	18
Interpretation	23,3%	14
Marketing and communication	6,7%	4
Digital resources	25,0%	15
Other (please specify)	15,0%	9
answered question		60
skipped question		8

Other areas of interest, comments:

- The given areas are necessarily linked to each other, I'd choose: "Digital resources" in regard to "marketing and communication". Cultural history, again, is missing.
- History of technology and making: interpretation of the transformation of historical artefacts in the view of transfer of technologies 16<sup>th</sup>– 21<sup>st</sup> century.
- It is a good idea and I would have been particularly interested in conservation, but am now retired.
- Interested but unable to participate.
- Diversifying engagement and reaching more and new audiences. Applying for grants and finding sources of funding acquisitions and activities.





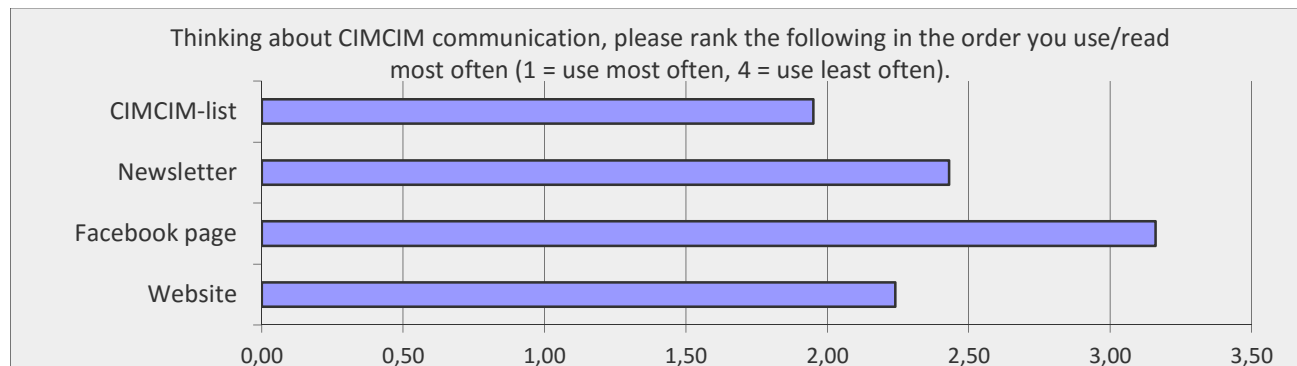
- Museum Work in general, including the library and archives.
- All mentioned, but especially marketing and interpretation, as related to the public.
- Restoration.

### Question 7:

Thinking about CIMCIM communication, please rank the following in the order you use/read most often (1 = use most often, 4 = use least often).

Answer Options	1	2	3	4	Rating Average	Response Count	
Website	13	22	12	7	2,24	54	
Facebook page	11	4	6	35	3,16	56	
Newsletter	10	18	17	8	2,43	53	
CIMCIM-list	26	12	13	5	1,95	56	
answered question							62
skipped question							6

N.B.: the ranking 1 to 4 means that for the rating average CIMCIM-list is used most and the Facebook-page is used least often.



### Question 8:

Would you like CIMCIM to use other or different means of communication?

Answer Options	Response Percent	Response Count
Yes	17,0%	9
No	83,0%	44
If yes, please specify (e.g. Twitter, Instagram)		9
answered question		53
skipped question		15

Suggestions for other or different means of communication, comments:

- Facebook
- Instagram
- Normal mail per post
- Twitter and Instagram are time consuming and of shallow information value.
- Twitter (4). More generally, I think that CIMCIM should always keep using e-mails, webpage services as a background, and use apps / social networks (run by private companies: Twitter, Facebook, etc.) only as additional tools (icing on the cake).

### Question 9:

Which of the following publications do you find particularly useful? Please rank them, 1 = most useful.

Answer Options	1	2	3	4	Rating Average	Response Count	
Standards (e.g. Sigla for musical instrument collections, Classification of musical instruments, Terminology)	11	16	15	7	2,37	49	
Guidelines (e.g. Interpreting musical instruments / Voices for the silenced, Recommendations for the access to musical instruments in public collections)	21	14	7	5	1,91	47	
Thesauri and controlled vocabularies	12	7	13	18	2,74	50	
Case studies	10	15	11	12	2,52	48	
answered question							56
skipped question							12

N.B.: the ranking 1 to 4 means for the rating average that guidelines are considered as most and thesauri as least useful.

### Question 10:

**Are there any other publications you would find useful? Please tell us about them here (optional)**

Suggestions made:

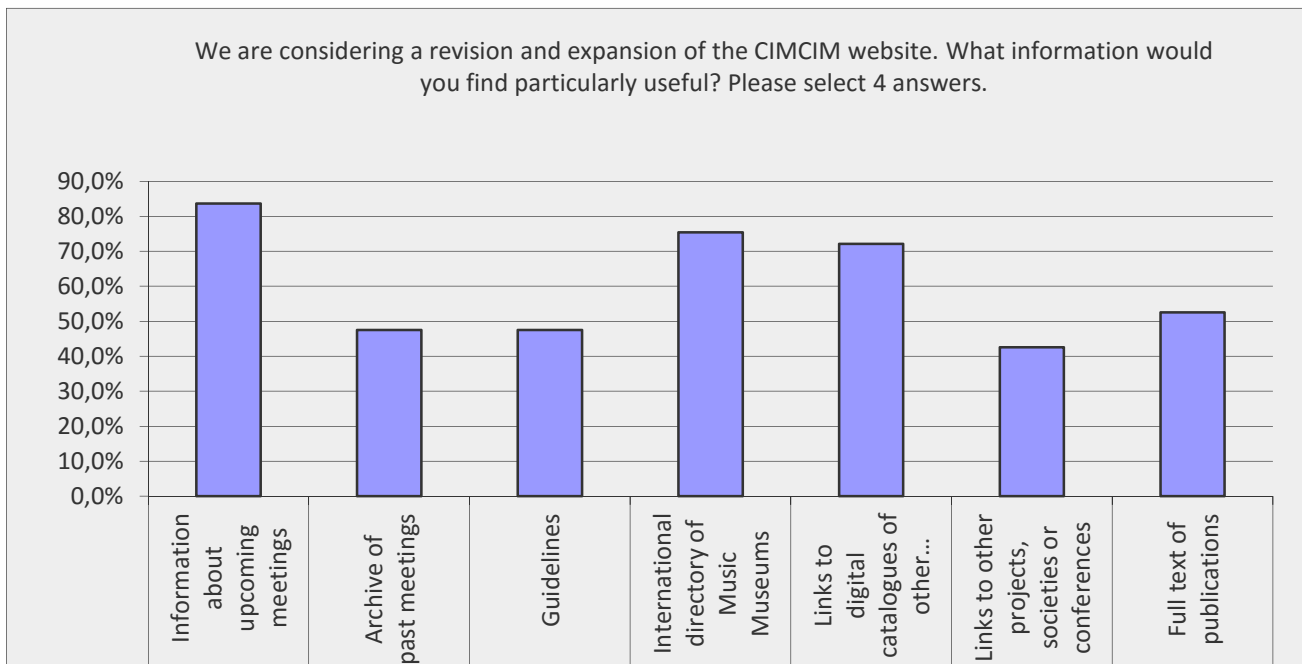
- A bibliography of all new editions about musical instruments
- Activities of the museum, not personal but museum
- Aims and results of organology in today's world
- Anything in regard to musical history and what could be interesting for visitors
- Collections directory needs to be reinstated. It is an embarrassment that this was set up on a commercial site that reverted to a porn page!
- Conference abstracts and papers
- Directory of specialized training and education offers (student and professional levels; private and public)
- Dissertations and today's masterpieces from handcraft
- I wish there would be a Guide for decision making: playing or not

- Papers delivered at CIMCIM meetings should be made available to the CIMCIM membership
- Reports from Conservation or Material Analysis Projects
- The Care of Historic Musical Instruments by B. Barclay. It would be extremely useful having it searchable per with the images
- We participate in several “e-Lists” (e.g. harpsichord-list, IAML-list, etc.)

**Question 11:**

We are considering a revision and expansion of the CIMCIM website. What information would you find particularly useful? Please select 4 answers.

Answer Options	Response Percent	Response Count
Information about upcoming meetings	83,6%	51
Archive of past meetings	47,5%	29
Guidelines	47,5%	29
International Directory of Music Museums	75,4%	46
Links to digital catalogues of other museums	72,1%	44
Links to other projects, societies or conferences	42,6%	26
Full text of publications	52,5%	32
Other (please specify)		5
answered question		61
skipped question		7



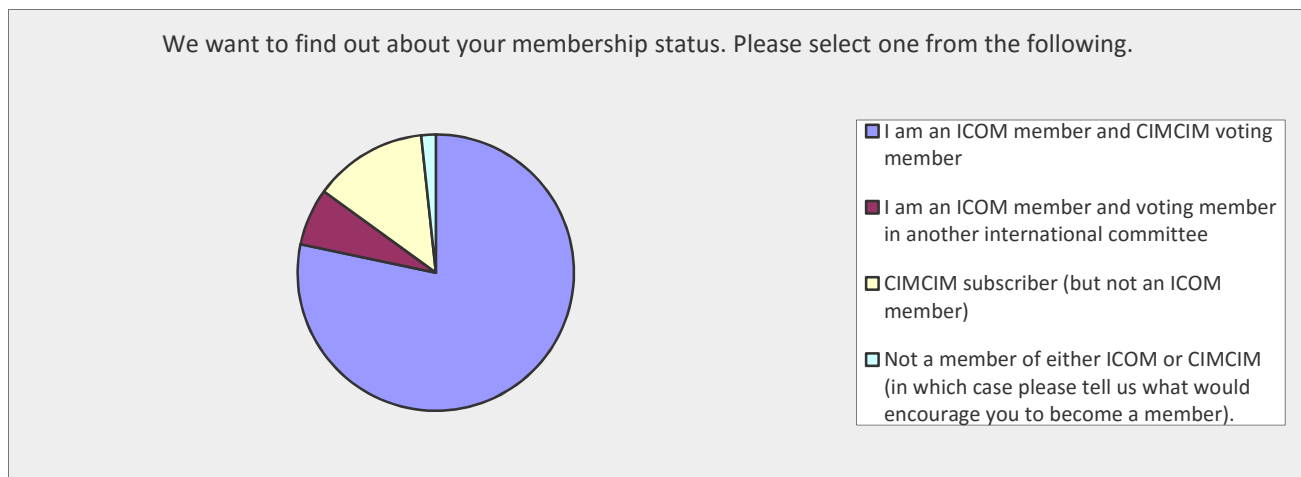
Other suggestions, comments:

- All of the above would be useful, esp. the International Directory of Music Museums. Updated register of technical drawings?
- An updated list of publications concerning conservation, as well as a bibliography of articles published year by year by the members
- Bibliographic references in conservation matters
- Catalogues of other museums should become available through MIMO
- Please consider a more attractive appearance of the website!!

**Question 12:**

We want to find out about your membership status. Please select one from the following.

Answer Options	Response Percent	Response Count
I am an ICOM member and CIMCIM voting member	78,3%	47
I am an ICOM member and voting member in another international committee	6,7%	4
CIMCIM subscriber (but not an ICOM member)	13,3%	8
Not a member of either ICOM or CIMCIM (in which case please tell us what would encourage you to become a member).	1,7%	1
answered question		60
skipped question		8



Remark / question:

I would like to become a member but I am not attending the events regularly, so I didn't renew my membership. I am also not a museum worker, but still in the art business. I think it is a criterion to be a member?

### Question 13:

Are you involved in the activities of any other ICOM Committee? This includes participating in conferences and being a board or voting member.

Answer Options	Response Percent	Response Count
Yes	23,3%	14
No	76,7%	46
If yes, please specify.		12
answered question		60
skipped question		8

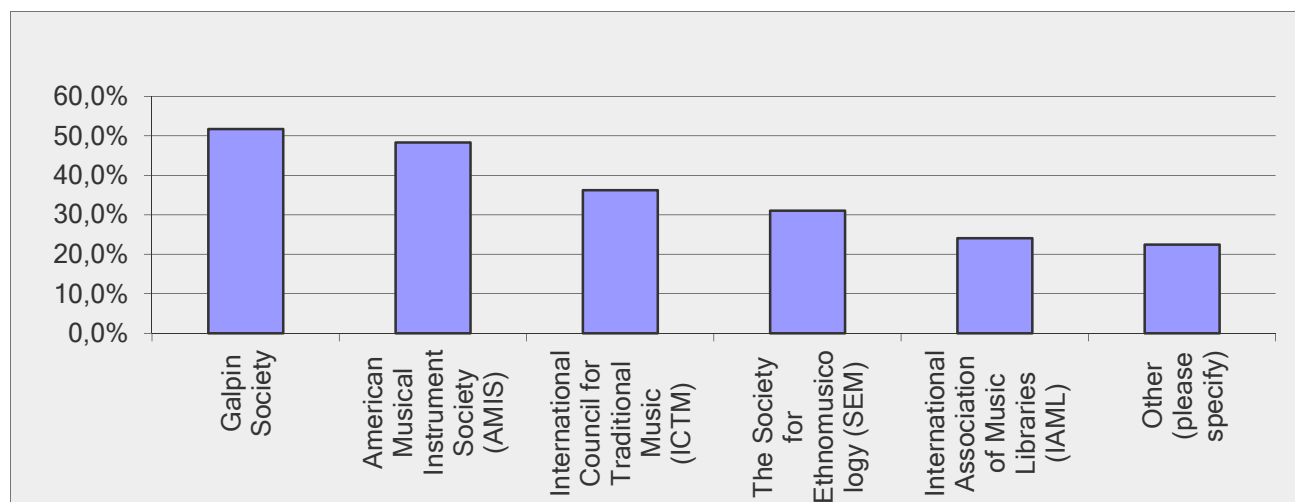
#### Specifications:

- Ceramic
- COMCOL (not voting member), following newsletters, projects, conferences
- I am active in other committees by participation in their conferences based on my career and interests. International committees like CIDOC, ICFA, CECA, ICOFOM
- ICLM (board member)
- ICLM, DemHist (as well as involved in ICOMOS ISCs and other international *gremia*)
- ICME
- ICOM France (3)
- ICOM-CC
- In fact, I am a voting member but I can't participate for institutional reasons.
- UMAC

### Question 14:

We are considering organising joint activities with other organisations (i.e. conferences, workshops and networking opportunities). Which of the following would you prioritise for a collaboration? Please select 2 answers and/or provide your own suggestions.

Answer Options	Response Percent	Response Count
Galpin Society	51,7%	30
American Musical Instrument Society (AMIS)	48,3%	28
International Council for Traditional Music (ICTM)	36,2%	21
The Society for Ethnomusicology (SEM)	31,0%	18
International Association of Music Libraries (IAML)	24,1%	14
Other (please specify)	22,4%	13
answered question		58
skipped question		10



Others as specified, comments:

- International Musicological Society (IMS) (2)
- ICTM Study Group on Musical Instruments
- Répertoire international d'iconographie musicale (RIdIm)
- RIDM and IAML
- Education for the ordinary people. Mental effect to people (music therapy)
- Dependent on conference / workshop theme the contacted organisations could vary..
- 1. Scientific Instrument Commission: <http://iuhps.org/index.shtml>
- 2. Scientific Instrument Society (SIS): <http://www.scientificinstrumentsociety.org/>
- CIMCIM should retain its focus on museum issues and not become an organology society. It would be good to see CIMCIM become less euro/western centred, thus good to reach out to ethno. / anthro. communities and not always Galpin / AMIS
- ICC-CCI
- We already have a good and effective cooperation with the Galpin Society and AMIS; this should continue. To my mind, working with IAML is certainly interesting: they are active! SEM too, but also e.g. ICLM, International Music Council, AEC (conservatories), REMA (early music) etc.
- Association with violin (etc.) making association
- Association of Musical Museums and Collections (Russia), International Music Council (IMC).

### Question 15:

Would you like to give any other suggestion to strengthen the impact and profile of CIMCIM and make it more relevant for what you do?

Answer Options	Response Count
	17
answered question	17
skipped question	51

Answers:

- The mission statement of CIMCIM needs to be widened at least regarding the three main functions set in the ICOM guidelines: “preservation (which includes the acquisition, conservation and management of collections), research and communication. Communication itself includes education and exhibition, undoubtedly the two most visible functions of museums.” In: André Desvallées and François Mairesse (Ed.): Key Concepts of Museology (2010).
- Can we find affinities with other ICOM committees to help get us out of our silo???
- I was collecting documents of music iconography up to 1650 in whole Switzerland. RIdIM doesn't publish the astonishing result. It is of interest for organology. CIMCIM should join RIdIM.
- As a retired and therefore untypical member, now mainly concerned with collection history, I have left this and other sections to those still in employment in museums.
- Giving more opportunity to young experts and trying to increase membership through different part of the world with different music culture.
- To strengthen the Conservation working group and make it representable as one of the ICOM CC working groups.
- Make stronger connections with other music museums: rock museums, composer's houses, ...
- Classification is important for the researcher, but not so important for the ordinary people. How musical instruments and music can do to make people happy?
- Conservation.
- Preservation.
- 1) Opening up the “spectrum” of collaborations with other international committees and organizations which may not be traditionally associated with CIMCIM (see question 14)  
2) Establishing methods of support for young professionals who work (or want to work) with musical instrument collections, e.g. through educational programs, workshops, research fellowships, study visits, seminars, etc. These activities can be combined with the annual CIMCIM conference and be hosted by the organizing institutions (for instance, as pre- or post-conference events for 1 week). This could also strengthen the existing training opportunities in the fields of musicology, organology, musical instrument conservation, etc., while providing an introduction to the wider cultural and museum studies.
- The guidelines should be updated, some of them are pretty old, and the old bulletins should be available in pdf [format]. It is also necessary to implement a section devoted to conservation, that could serve as a reference for all the museums looking for basic information.
- Retain focus on museum issues, serve as a resource for next generation of professionals in the field, don't become an organology society.
- If one isn't able to attend a CIMCIM meeting (and even when one does attend), it would benefit the membership to have access to papers from conference talks to further scholarship. The history of past CIMCIM meetings and the scholarship involved is not preserved, except in brief summaries in newsletters (only three such newsletters are on the CIMCIM website). It would be good if past newsletters could be scanned and placed in an online archive for CIMCIM members.
- Facilitate "small" conferences / workshops on specific topics.
- Our museums and collections are under financial stress (anyway at least some of them). We can lament on that, but we can also try to team up with other *gremia* in the music world and other related areas [that] have or should have a “natural interest” in the content of our collections, and together with them develop a public and politically strategic (national and international) lobby to preserve and study the tangible and intangible heritage related to our collections.
- Much more robust and active CIMCIM-L; stronger networking opportunities; readily available membership list; collaboration with other non-ICOM societies.

- Please space out future meetings so that they fall in different financial years. The time between Milan and Switzerland was too short. Take a more proactive role in advocacy for musical instrument collections and help more to raise their profile nationally and internationally. Join with other relevant ICOM Committees for events that may be mutually beneficial: e.g. documentation, historic houses.

**Question 16:**

This was the place to provide contact information. Only the statistical data is published here.

Contact		
Answer Options	Response Percent	Response Count
Name	95,7%	45
Museum / Institution (if applicable)	87,2%	41
City / Country	97,9%	46
answered question		47
skipped question		21