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<b>Name of Person filling this form</b>	Marie Martens
<b>You are</b>	The Secretary of
<b>Name of International Committee</b>	CIMCIM - International Committee for Museums and Collections of Instruments and Music
<b>Email</b>	marie.martens@natmus.dk

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<b>Jointly organised with (an)other Committee(s)?</b>	NO
<b>Title</b>	Music Museums and Education
<b>From (Date)</b>	01/09/2019
<b>To (Date)</b>	07/09/2019
<b>Location</b>	Kyoto and Hamamatsu, Japan
<b>Host Institution(s) or Organisation(s)</b>	ICOM General Meeting 2019 (Kyoto International Conference Center, ICC Kyoto) and: 1) Minpaku (the National Museum of Ethnology) in Osaka; 2) Hamamatsu Museum of Music; 3) the Yamaha factory; 4) the Kawai piano factory
<b>Conference Website</b>	<a href="https://icom-kyoto-2019.org">https://icom-kyoto-2019.org</a> & <a href="http://network.icom.museum/cimcim/what-we-do/meeting-2019/">http://network.icom.museum/cimcim/what-we-do/meeting-2019/</a>
<b>Sub-Theme(s) of Conference (if applicable)</b>	Music Museums and Education
<b>Number of Contributors</b>	48
<b>Number of Presentations</b>	2
<b>Number of Participants: ICOM-Members</b>	51
<b>Number of Participants: Non-ICOM-Members</b>	2
<b>Number of represented countries</b>	22

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**Please list the countries represented**

Argentina, Azerbaijan, Burkina Faso, China, Finland, France, Germany, Indonesia, Iran, Japan, Korea, Kuwait, Namibia, Netherlands, Norway, Russia, Switzerland, Taiwan, Tanzania, Tchad, UK, USA

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**Conference Language(s)**

English  
French  
Other: Japanese

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**Further information related to the Annual Conference 2019 // ICOM Kyoto 2019**

CIMCIM held a very successful meeting in Kyoto as part of the 25th ICOM General Conference with an intense programme that included ten paper sessions, music performances, visits to makers' workshops and to museums in Kyoto and Osaka and a post-conference trip to Hamamatsu. The programme was organised and coordinated by the program & scientific committee of three members, including a local organizer, plus three Board members.

Thirty-three papers were presented by delegates from 22 countries focused on the theme 'Music Museums and Education'. Two joint sessions were organised in collaboration with CIDOC - on the documentation of music collections - and ICME - on the role of music in ethnologic museums. The latter was hosted by MINPAKU - the National Museum of Ethnology situated in Osaka, as included a fascinating program of behind-the-scene visits to the museum storages and permanent and temporary displays.

The current reality of traditional musical instrument making in Japan was explored through a series of visits which included the Tobaya Silk String factory in Kyoto - active in the production of musical instrument strings since the 17th century - and a post-conference trip to Hamamatsu, which included special visits to Yamaha and Kawai musical instrument factories.

The conference also offered the opportunity to appreciate some private performances of traditional Japanese music, which the delegates greatly appreciated, both in Kyoto and in Hamamatsu. Overall, the 2019 Kyoto conference was a memorable and enriching experience, which provided the opportunity to create new and intense professional connections and that will hopefully result in stronger ties and collaborations with some Asian institutions that are emerging at the forefront of the world of music museums.

For the meeting's legacy, the conference program will be uploaded to the CIMCIM website archive. We are discussing digital proceedings, and a call is hoped to go out for final paper submission in February 2020.

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**Activity 1**

Other

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**Title Activity 1**

CIMCIM membership survey - results

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## Description Activity 1

Our primary objective was identified in an effort to revise the way CIMCIM operates, in order to address the major changes that have happened in the world of music museums (and museums in general) in recent years: the appearance on the scene of new countries and entire continents, of new professional profiles, a change in the way we display music and musical instruments and the advent of new ways of communicating.

Members' priorities and requests were assessed through an initial public consultation phase consisting in a survey which gathered suggestions from ca. 70 colleagues. The results identified priority areas for action (particularly networking opportunities, workshops, collaboration with other ICOM committees, and the production of guidelines) and barriers that prevented members from taking full advantage of the opportunities offered (most notably, the cost of attending events). It also resulted in a list of suggested topics that has since been used to inform the theme of our annual conferences and to guide our communication strategy (web- and Facebook pages).

The results of the survey informed most of the following actions, including a revision of CIMCIM's mission statement, and the revision of the web-page thanks to the collaboration of CIMCIM's webmaster. The page was re-designed and populated with new content, including the archive of all CIMCIM Bulletins since 1989, full-text of several publications and overview of the locations of the sixty conferences organised by CIMCIM since 1960.

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**Activity 2**

Other

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**Title Activity 2**

New travel-grant guidelines and grading system - results

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## Description Activity 2

A new grading system was developed to guarantee that all grant applications are transparently and equally assessed against published criteria in line with ICOM guidelines and the Kyoto conference offered a chance to test and revise the system.

To encourage participation from Category 3 & 4 countries, CIMCIM increased its annual event budget from two thousand euros (EUR) per year to ten thousand EUR, including a reallocation of funds towards travel grants. Increasing the travel-grant allocation sparked an increase in applications that demanded a new evaluation system.

Annual conferences are clearly the activity that reaches the largest percentage of CIMCIM members, usually attracting between 40 and 80 people and extending between three and six days. The cost of attending conferences was also addressed as a priority and the global annual allocation for travel grants was gradually increased, often further increased by the generous support from the local organisers. This is now by far the largest expense in CIMCIM's annual budget.

CIMCIM had 16 applications for 2019 travel grants to Kyoto. Ten (10) awardees were selected, and seven (7) were able to accept. Three awards were announced for Category 3 & 4 countries, and 6 of the total awardees were 'young' members. Included in these totals was our successful nomination for a SAREC grant application.

In 2019, we used our new selection process and application form. It streamlined the process, made our deliberations more consistent, and we found that the grading procedure allowed us to quickly sort out any issues or discrepancies that arose.

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### Activity 3

Research Activity

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### Title Activity 3

ICOM-Routledge publication: Displaying Music in the 21st Century

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**Description Activity 3**

This special project was developed and obtained financial support from ICOM. The project furthers the existing ICOM-Routledge collaboration and concerns how music is presented in museums as well as issues of education and conservation. It includes publication of an edited volume on *Displaying Music in the 21st Century*, edited by Eric de Visscher and Gabriele Rossi Rognoni.

The Call for Papers was sent out about one year ago and there were many responses. Over 100 proposals from 30 countries were received and reviewed. The selection process took place. Submissions were separated into two general categories: 1) in-depth studies: and 2) case studies. We have received the essays and case studies for the book already. Publishing both categories has turned out to be too long, so we cannot publish both. As a result, the essays will go into the Routledge book and the case studies will be in digital format on the web, either through Routledge or the CIMCIM website. We submitted the proposal to Routledge and are awaiting the response; we will update in the next month or so, or at least by next conference. The book is to be published by the end of 2020 if possible or 2021.

The CIMCIM website provides up-to-date information:  
<http://network.icom.museum/cimcim/news/projects-and-exhibitions/>

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**Activity 4**

Research Activity

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**Title Activity 4**CIMCIM project "Playing and operating: Functionality in museum objects and instruments"

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#### Description Activity 4

This special project was developed and obtained financial support from ICOM; The conference "Playing and operating: Functionality in museum objects and instruments" on 4th-6th February, 2020 in Cité de la Musique - Philharmonie de Paris, France, offers the opportunity to discuss common challenges and opportunities of interpreting and preserving functional objects in museums. This is a cornerstone of CIMCIM's joint project with CIMUSET towards new guidelines for functional objects in 2022.

The Call for Papers was issued in July via CIMCIM-L and other mailing lists (CIMUSET, ICOM-CC, ICOFOM, UMAC, AMIS-L). This project matches well with the publication about the functionality of objects in the twenty-first century.

The project's final goal will be to work together with CIMCIM and CIMUSET, a large ICOM-IC, to determine common guidelines since they have exactly the same problems as we have. Our ICOM grant proposal was successful, being allocated 2,500 euros from CIMUSET and the same from CIMCIM plus funds from ICOM SAREC, 5,000 euros as travel grants for keynote speakers and young professionals. We also acquired extra some extra budget to translate the conference activities into French, gaining greater outreach. And thanks to the Musée de la musique-Philharmonie (Paris) because they are providing the venue for free in addition to more funds.

The deadline of the call was the 15th of September. We aim to make the publication for 2021, using exemplary contributions from the conference and acquiring more pertinent contributions in order to make this book a reference about the topic of functional objects in museums. The new guidelines will be ready in 2022 for the ICOM conference in Prague.

Information is available on the CIMCIM website:

<http://network.icom.museum/cimcim/members-activities/conferences-and-events/>

and at the Cité de la Musique - Philharmonie de Paris website:

<https://philharmoniedeparis.fr/en/activity/colloque/21277-jouer-et-actionner-les-instruments-des-collections-patrimoniales>

Type of project: workshop/conference/publication/guidelines

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#### Activity 5

Research Activity

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#### Title Activity 5

Classification Working Group

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**Description Activity 5**

The Classification Working Group has focussed this year on a new class of instruments called 'Singing Idiophones' or 'Idiophonic Mirlitons'. The result of the working group efforts was to add a new addition to our scientific classification system (the Hornbostel Sachs classification system) - one that was newly identified in recently published research/literature. The working group agreed upon the proposed definition and presented it in a report addressed to the general assembly at the Kyoto meeting for review.

The results are included in the minutes of the general assembly in Kyoto 2019, (to be made available on the CIMCIM website), published in the newsletter, and added as an addendum to the working group's documents on our resources webpage.

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**Activity 6**

Research Activity

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**Title Activity 6**

Conference Proceedings 2018

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**Description Activity 6**

For the proceedings of the CIMCIM annual meeting in Wuhan and Shanghai, China, in 2018, the editorial work is finished, and thanks to the generous support by the Chinese Association of Music Museums (CCMI) and the relentless work of the CIMCIM Board, the volume is in the final print-proof stage.

The volume is expected to come out early in 2020. We aim to have printed as well as digital publication/open access, not only on the CIMCIM website.

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**Activity 7**

Other

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**Title Activity 7**

CIMCIM-L (email ListServ)

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**Description Activity 7**

The e-mail list CIMCIM-L was set up by Cary Karp following the ICOM meeting in Stavanger in July 1995 and has since then been moderated by Arnold Myers on behalf of the CIMCIM Board. It is currently hosted by the University of Edinburgh. Membership is open to all; new CIMCIM members are subscribed on joining.

We have 377 subscribers, 22 more than last year, and list traffic currently averages 80 postings per annum. Members are encouraged to make good use of the list for announcements and discussion of topics related to musical instruments in museums and collections.

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**Activity 8**

Other

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**Title Activity 8**

Letter of support from CIMCIM for institutional sustainability

<b>Description Activity 8</b>	<p>CIMCIM provided a letter of support for an institution whose continuation was at risk:  Letter of support (2019-09-13) for Geelvinck Muziek Museum Zutphen (NL) to Minister of Education, Culture and Science, Netherlands.</p> <p>The letter came to good effect initially, but unfortunately late in 2019, the museum lost occupancy of its building despite our efforts.</p>
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<b>Activity 9</b>	Other
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<b>Title Activity 9</b>	Redevelopment of the CIMCIM International Directory of Music Museums
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<b>Description Activity 9</b>	<p>The revivification of the International Directory of Museums and Collections of Music, which CIMCIM developed many years ago, is ongoing and will continue. It requires a major digital renovation and content update to be compatible with the requirements of current on-line databases. Sufficient financial resources have been set aside to deliver this project.</p> <p>We are currently preparing a call for a paid position to develop the revised Directory. Upon completion, it will be posted on the CIMCIM website.</p>
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<b>Activity 10</b>	Other
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<b>Title Activity 10</b>	Further collaboration with the Chinese Association of Music Museums (CCMI)
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<b>Description Activity 10</b>	<p>Ongoing development and collaboration to strengthen the new relationship with CCMI.</p> <p>International cooperation was further strengthened through the signing of the cooperation agreement with partner associations in China (CCMI) in 2019. CCMI represents over 50 Chinese museums and provides invaluable support in bridging linguistic and cultural barriers that had hindered the dissemination of CIMCIM activities in the past.</p> <p>The editing of the aforementioned 2018 conference Proceedings represents an excellent sign of our collaboration with the Chinese Association of Music Museums.</p> <p>In 2019, CCMI announced two new initiatives fostered via the CIMCIM network:</p> <ol style="list-style-type: none"> <li>1. Establish an International Music Cataloguing project with Royal Music College and the Hunan Museum; and</li> <li>2. Observe and test for one year an international music and museum touring project in Italy and Greece.</li> </ol>
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<b>Activity 11</b>	Other
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<b>Title Activity 11</b>	Further collaboration with the Russian Association for Music Museums (AMMC)
<b>Description Activity 11</b>	<p>Ongoing development and collaboration to strengthen the new relationship with AMMC.</p> <p>International cooperation was further strengthened through the signing in 2018 of the cooperation agreement with partner associations in Russia (AMMC), also representing over 50 further museums and providing invaluable support in bridging linguistic and cultural barriers that had hindered the dissemination of CIMCIM activities in the past.</p> <p>AMMC announced a budget for a museum workshop next year (2020) held in the Republic of Tartastan. A 1,5-hour workshop devoted to museum work with a focus on musical topics. AMMC invited CIMCIM members to participate.</p> <p>Another event has been testimony of the good relationship with our partners, the Russian Association of Music Museums. CIMCIM's President was invited to join the International Cultural Forum in St. Petersburg on 14th-16th November 2019.</p> <p>It was noted that CIMCIM and AMMC should be more specific about the collaborative plans for next year.</p>
<b>Activity 12</b>	Research Activity
<b>Title Activity 12</b>	Research project application
<b>Description Activity 12</b>	<p>With the Midlands State University of Harare, (Zimbabwe) and the National Museum of Lusaka (Zambia) CIMCIM put together an application for the British Academy. The bid aimed to map tangible and intangible musical heritage in the former British colony of Rhodesia. The application was led by the RCM London (home institution of the CIMCIM President at the time), with the other two partners as co-investigators and CIMCIM as external partner.</p> <p>This was an effort to promote more diverse geographic participation in CIMCIM and equality in the field of music museums. The CIMCIM network was critical to the facilitation of this collaboration with ICOM Category 4 countries.</p>
<b>Title Activity 13</b>	Conservation Working Group (Research)

**Description Activity 13**

There is no news to report for the Conservation Working Group. In 2019 they have had discussions about how to redirect their aims and reconfigure their leadership. We look forward to new developments in 2020.

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<b>Website address</b>	cimcim.icom.museum
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<b>In which Social Media are you active?</b>	Facebook (with both a group page and a public institutional page). At the moment, as preferred by members, CIMCIM engages through Twitter and Instagram through the personal accounts of members, rather than a dedicated CIMCIM account.
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<b>Newsletter</b>	YES
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<b>If YES please specify</b>	The CIMCIM Bulletin is a medium for discussions and the face of CIMCIM. We aim for two issues annually and all are uploaded to CIMCIM's website (see <a href="http://network.icom.museum/cimcim/publications/bulletin-current-issue/">http://network.icom.museum/cimcim/publications/bulletin-current-issue/</a> )
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<b>Publication(s)</b>	YES
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<b>If YES please specify</b>	In addition to the Newsletter/Bulletin (English), there are three publications planned and envisioned for the upcoming year+: 1) the Proceedings of the 2018 conference (see above; in print-proof stage; English); 2) the ICOM-Routledge publication Displaying Music in the 21st Century (see above; proposals accepted in English, French, and Spanish); and 3) Kyoto Proceedings (open-access, electronic format) for which a final call for papers will go out in February 2020.
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<b>Did you send four copies of the Paper Version(s) (if applicable) to ICOM Secretariat*?</b>	NO
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<b>If NO please explain why not.</b>	The Bulletin was the only 2019 publication and we only publish it in electronic, open-access form. Paper version available print-on-demand.
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<b>Collaboration with ICOM and/or (an)other ICOM Committees, ICOM Regional Alliances, ICOM Affiliated Organisations</b>	YES
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<b>If YES please specify</b>	1) ICOM-ICME and ICOM-CIDOC; 2) ICOM-CIMUSET. Collaboration: meetings / research / publications / networking
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<b>Collaboration with other Institutions, Organisations etc.</b>	YES
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**If YES please specify**

4) Russian Association for Music Museums (AMMC); 5) Chinese Music Museum Association (CCMI); 6) Association Répertoire International d'Iconographie Musicale (RIdIM); 7-8) Galpin Society and Musical Instrument Resource Network (MIRN). Collaboration: meetings / research / publications / networking

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**Result(s)**

1?2) Joint sessions with 2 ICOM?ICs for the Kyoto meeting: ICME (IC for museums of ethnology) and CIDOC (IC for documentation).

URLs as requested above:

<http://network.icom.museum/icme/>

<http://network.icom.museum/cidoc/>

3) CIMUSET (IC for museums and collections of science and technology): Joint project on functionality with international conference in February 2020.

URL as requested above:

<http://network.icom.museum/cimuset/>

4) AMMC: Ongoing development and collaboration.

5) CCMI: Ongoing development and collaboration.

6) RIdIM (the association for music iconography). A member liaison usually attends the annual meeting. However, he did not attend the meeting in Tasmania in November 2019. Our member recently retired from the position of Vice President of RIdIM, but will continue as CIMCIM Liaison person on the RIdIM Council. Participating and networking with RIdIM keeps the two groups connected and informed, and offers a broader outreach and targeted communication for CIMCIM.

7-8) In 2020, CIMCIM's annual meeting will be in London, UK at the Royal College of Music and the Horniman Museum and Gardens with a post-conference tour to Edinburgh university, St. Cecilia's Hall museum. Both institutions will have seen major redevelopments. It may be possible to collaborate with the Galpin Society (for musical instruments) and MIRN (the Musical Instruments Resource Network), both UK-based. A number of members participated in two special symposium meetings hosted in 2019 by these societies, both in August, that added further opportunity for CIMCIM members to network and collaborate.

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**If you have not yet used the subvention of €1 200 which you were allocated to support the participation of Young Members in your annual meeting in 2018, please describe how you are planning to use this subvention in 2020.**

Subvention used in full and amplified with CIMCIM funds.

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**Please provide feedback to the grants allocated by ICOM SAREC to support the participation of Young Members of your IC in your activities at ICOM Kyoto 2019.**

On behalf of the CIMCIM IC, the CIMCIM Board nominated as its primary candidate Mr. Moctar Sanfo, Burkina Faso (ICOM Membership Number: 69076). Mr. Sanfo delivered a paper presentation "Museum of music in Ouagadougou: showcase of the aspirations of a people" and has submitted his travel report.

The nomination was part of CIMCIM's efforts to broaden the geographical reach and impact of CIMCIM, particularly in Africa. The grant was effective to amplify this aim and broaden the diversity of networking and collaboration.

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**Did you provide additional financial support for young members?**

YES

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**If YES please specify**

CIMCIM provided financial support (travel grants) to 6 young members, including Moctar Sanfo (see the above SAREC grant), however two of the six grantees were not able to attend: Up to 1000 € each to 1) Sebastian Kirsch (Germany, age 35, ICOM #-81059, Musical Instrument Museum University of Leipzig); 2) Alice Little (UK, age 33, ICOM #-130082, University of Oxford); 3) Daria Melnichenko (Russia, age 25, ICOM #-23714, Russian National Museum of music). All grantees presented papers and general participation and have submitted their travel reports after the conference.

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**Total number of grants for young members**

6

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**Number of grants for young members from category 3 and 4 countries**

1

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**Total sum provided for grants for young members (in Euro) (excluding the subvention of €1 200)**

€ 5989 directly from CIMCIM

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**Number of Members in 2019**

246

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**Number of Members in 2018**

241

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**Number of represented countries**

47

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**Increase/Decrease of Membership in %**

2 % increase

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**Comments/Information**

The total number of members 246 above includes: 25 institutional members (including 35 representative CIMCIM members), 213 individuals, and 8 subscribers. Of the 47 countries, 3 are in Secretariat.

CIMCIM is today an international association which includes close to 250 members from 47 countries distributed across all continents, and its greatest challenge is to express at least part of the potential offered by such a reach while counting almost exclusively on the voluntary efforts of its Board members.

Membership has expanded substantially over the past triennium, from 173 individuals and institutions (2016) to the current number, which represents an increase of almost 50%.

The geographic reach has also expanded with the inclusion of 11 new countries since 2016. While the largest part of our membership is still in France, Germany, USA, UK, Belgium, Italy and Japan, it's a great pleasure that new members have joined from countries such as Ukraine, Belarus, India, Nepal, Indonesia, Korea, Taiwan, Jordan, Tunisia, Sudan, and Namibia.

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<b>Jointly organised with (an)other Committee(s)?</b>	NO
<b>Title</b>	Beyond the Object and Back, the Role of Collections in Music Museums
<b>From (Date)</b>	06/09/2020
<b>To (Date)</b>	10/09/2020
<b>Host Institution(s) or Organisation(s)</b>	London, Horniman Museum and Gardens (6, 9-10 September) London, Royal College of Music (7-8 September)
<b>Conference Language(s)</b>	English

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## Further Information related to the Annual Meeting 2020

The next CIMCIM Annual Meeting will be held between the 6th and 10th September 2020 in London, hosted by the Royal College of Music Museum and the Horniman Museum & Gardens. It will be followed by a post conference tour of St. Cecilia's Hall in Edinburgh (11-12 September). All three museums have undergone major recent redevelopments that will be presented by the respective teams with insights into the projects and behind the scene visits to the new facilities.

The preliminary programme includes 4 paper sessions, presentations and visits to musical instrument museums and collections, and concerts.

The call for papers has been sent to the membership:

The same collections often prove capable of telling profoundly different stories. Musical instrument collections have been deployed to support everything from evolutionist narratives to those of decolonization, from systematic organology to those highlighting context, at times prioritising conservation, academic research, display or playability. While some collections reflect individual tastes and interests, others represent collective ideas and the trends, methodologies and cultural priorities of their times. As such, they are powerful mirrors of those times - and indicate the nature of the relationship between music and society itself.

Today, changing attitudes towards audiences and the cultural and social role of museums, the balance between tangible and intangible heritage and the availability of digital technologies are among the many drivers that influence the way museums collect or dispose of objects, choose what to display or preserve, and decide how to deal with the objects that cannot be displayed. Cultural and political agendas, public interest and preconceptions have often played a major role in defining what should and shouldn't be represented. In some cases, the relevance of collections in museums has even been questioned altogether, while the centrality of objects in displays has been reconsidered, and storage space is an increasing challenge.

This conference aims to present critical perspectives on the ways that music collections represent - or struggle to represent - the ambitions and purposes of the institutions that manage them, throughout history and today. How are music collections responding to changes in the identity of museums? What are the implications for the care and conservation of collections? What is driving, or hindering these changes? In what ways can historical collections still be used to represent current ideas?

Papers are invited in the following formats:

- Full papers 20 min.
- Lightning papers 10 min.
- Panel discussions up to 60 min.

As part of the programme, one session will address the topics above with

specific reference to the collecting and playing of historical keyboard instruments and one will specifically address conservation.

A session will be reserved for short communications (7 min), aimed at presenting current projects and updates in the field of music museums, not necessarily related to the theme of the conference.

A call for travel grant applications will be issued separately in January 2020.

Further information available at the CIMCIM website:

<http://network.icom.museum/cimcim/what-we-do/meeting-2020/>

**Please share with us any information you find useful or important regarding the ICOM General Conference which took place in Kyoto, Japan in September 2019.**

Overall the planning and execution was impressive and took great care and efforts to ensure a wonderful meeting. We are very grateful.

From an IC planning perspective, it is more difficult to organize the General Assembly meetings/triennial meetings in terms of aligning with the ICOM schedule/framework though the reward of all coming together is worth it. The collegiality and responsiveness of the local organizers was exceptional. In the future it would be preferable to have fewer form submissions, which often seemed to be repetitive. And despite the redundancy, information and communications were sometimes lost or miscommunicated in the process.

In terms of execution there were, particularly on the main opening day, very long lines to register, which caused many to miss the opening events. Perhaps ways around this can be organized though understandably security plays a critical role in this aspect as well.

A second point for improvement would be the extreme and lengthy technical difficulties and lack of clear instruction to delegates regarding the handheld voting machines at the Ordinary and Extraordinary General Assembly meetings. The lunch delivery helped ameliorate this difficult situation.

The meeting was further enhanced for CIMCIM members thanks to our local organizer's dedication (a CIMCIM member). His creativity and generosity made the meeting unforgettable. He organized musical events, visits and gave us an incredibly warm welcome, and his personal commitment to smooth and overcome any difficulty was invaluable.

More generally, the site selection, venue, programming, refreshments, and detailed organization and hospitality were appreciated by all. Thank you!

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**Financial Report 2019 (Appendix 2.1)  
and Budget 2020 (Appendix 2.2)**

[https://s3.amazonaws.com/files.formstack.com/uploads/3639362/84158108/571288426/84158108\\_copie\\_de\\_2019\\_2020\\_ic\\_financial\\_and\\_budgetary\\_report\\_en.xls](https://s3.amazonaws.com/files.formstack.com/uploads/3639362/84158108/571288426/84158108_copie_de_2019_2020_ic_financial_and_budgetary_report_en.xls)

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I agree

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