

CIMCIM GENERAL ASSEMBLY 2019

Minutes

Date: Tuesday, 3 September 2019, 13:00-15:00

Location: International Conference Centre, room 501 Kyoto, Japan

Board members present (11): Frank P. Bär; Alla Bayramova; Nataliya Emelina; Christina Linsenmeyer; Panagiotis Pouloupoulos; Gabriele Rossi Rognoni; Jennifer Schnitker; Giovanni Paolo di Stefano; Patrice Verrier; Eric de Visscher; Xiang Zhang

Attended by (41):

Waleed Alsaif; Rodolphe Bailly; Verena Barth; Margaret Birley; Jonathan Santa Maria Bouquet; Vera de Bruyn-Ouboter ; Mikhail Bryzgalov; Jurn Buisman; Stewart Carter; Christian Sabari Dao; Sarah Deters; Jean-Philippe Echard; Nusi Lisabella Estudiantin; Manu Fredericx; Heike Fricke; Mayuu Fudo; Philippe Adoum Gariam; Bobby Giglio; Tayzebeh Golnaz Golsabahi; Matthew Hill; Yang Jin; Sebastian Kirsch; Yeong Jin Lee; Lihong Liang; Alice Little; Kathrin Menzel; Ken Moore; Kazue Nakamizo; Qiao Qing; Jean Michel Renard; Conny Restle; Elizabeth Solomon; Moctar Sanfo; Kazuhiko Shima; Satoko Shima; Maho Takase; Dunya Verwey; Mayumi Wakiya; Anna Wang; Izumi Yamakawa.

1. Approval of the minutes and regrets (CML)

The membership approved the Agenda. The membership approved the minutes with the change of the spelling of Sarah Deters' name from "Dieters" to "Deters".

Regrets Board: Arnold Myers

Regrets Membership: Susana Caldeira; Sabine Klaus; Marie Martens; Darryl Martin; Marie-Pauline Martin; Madeleine Modin; Katherine Palmer; Carlos Rausa; Pascale Vandervellen; Mimi Waitzman; Elizabeth Wells; Saskia Willaert

2. President's Report (GRR)

Following the 2016 election in Milan, the newly elected Board led by the President developed a Strategic Plan for the three-year term. We took a step back to rethink the value of CIMCIM for its membership. Established in 1961, CIMCIM has one of the longest histories of all of ICOM's

international committees. So, we started by asking members what they wanted. We conducted a membership survey and identified some areas for improvement. First, was to revise the mission statement. Secondly, it was also clear that the annual conferences are now the main activity that involves the largest number of members. We identified some barriers for members to attend conferences, including financial ones. The membership also expressed a desire for CIMCIM to be involved in big projects. Shortly after its foundation, CIMCIM had initiatives, for example, to establish professional guidelines, etc. But increasing burdens and challenges meant increasingly withdrawing from content projects. There is currently an appetite for such projects and to more greatly expand CIMCIM's level of activity among ICOM's 45,000 members. Finally, the third strategic issue concerned the usual challenge of communication. We aimed to revise the way we communicate.

Looking back on the three years, what did we accomplish? CIMCIM expanded in a truly international direction, particularly beyond its European and N. American centrality. We tried to expand international participation and the paper session yesterday demonstrated this in action. Over the last three years, CIMCIM's membership increased by 50%, from 170 to 250 members, with 11 new countries. This is extraordinary. Plus, the milestones of signing MOUs with the Russian and Chinese Associations, added about 100 more museums (about 50 for each country) in our network. Further, CIMCIM now translates its newsletter into Chinese and Russian, reaching a much greater audience, previously out of contact. Nepal, Sudan, Namibia are some of CIMCIM's new countries. To encourage participation from these countries, CIMCIM increased its annual event budget from two thousand pounds (GBP) per year to ten thousand GBP, including a reallocation of funds towards travel grants. Increasing the travel-grant allocation sparked an increase in applications that demanded a new evaluation system that Frank Bär led, assisted by Christina Linsenmeyer.

Notably, we have a new website. Our new webmaster is Emanuele Marconi. If you see something you want changed on or added to the website, please write to the webmaster.

During this annual meeting, we have two joint sessions with other ICOM International Committees: CIDOC, and ICME. Plus, a third collaboration, a joint conference with CIMUSET (the international committee for science and technology museums) coming up to expand CIMCIM family.

We submitted two successful applications for special funding for projects. One is for functional objects in museums, not only musical instruments. We were funded five thousand pounds for that, and for a publication on displaying music in the context of the twenty-first century, six thousand pounds. ICOM received a total of thirty-seven applications for special content development and only seventeen of these were funded; and, we got a bit more than average project funding.

Our strategy was ambitious so naturally some things were not achieved. Rossi-Rognoni feels that we have unintentionally suppressed our Facebook page. With the former closed group, there were posts every week and it was active. Yet, we aimed to improve this and decided that we wanted something open, and we made it a public page, and its activity mostly ceased. Do we want to discuss why it did not work and whether we should go back to original format?

(Frank Bär suggested a potentially enhanced connection between CIMCIM-L and social media such as Facebook.)

Additionally, we did not yet accomplish the revision of the International Directory of Music Museums. The old database could not be implemented in the new web structure though the new Directory has not yet been started. We have allocated funds to support this and it is a matter of human resources.

Overall, the result of three years is one to be proud of, and it is the result of each and every member of the Board working directly on specific projects.

Rossi-Rognoni explained that he is stepping down as CIMCIM President. It has been a pleasurable and wonderful experience. He sent best wishes to the incoming Board, which will be announced at end of meeting.

3. Financial report and budget 2018 (PV)

2018 was a special year because of the Chinese meeting, which was a big success, but a problem was that members could not pay registration directly to China. To solve this, participants from outside of China paid CIMCIM, and then CIMCIM transferred the fees to China. So a sum of 18,027 euros was received by CIMCIM from conference participants for registration fees for the China meeting. Subsequently, an amount of 18,216 euros was paid back to China. This was a special case for 2018. Otherwise 2018 was a typical year: 1,200 euros went to travel grants for young people, and ICOM gave us 1,200 euros for two young people to attend the China meeting.

Membership income came from seven subscribers who paid dues (it is 40 euros per year to subscribe to CIMCIM; subscribers are non-voting members). We had a total income of 280 euros from ‘subscriber’ members. The annual subvention from ICOM was 5,356 euros. This is a high amount and was very good for us. At the end of the year we had more than thirty-two thousand euro.

In terms of travel grants, there were six members awarded, totalling 4,395 euros. Also, a thank you to our Chinese colleagues for extra grants for members to attend the meeting. Other expenses included: 60 euros for postcards sent to members who could not attend the 2017 meeting; travel costs included a 1,060 travel grant for Rossi-Rognoni to travel to Kyoto to prepare the 2019 meeting; banking fees, which were somewhat exceptional in 2018 for the China meeting; and note, the honorarium to the *Bulletin* editor is paid the subsequent year.

For 2019, we again had subscriber income. Our annual subsidies from ICOM were again generous, totalling 5,728 euros. Other funds included 5,000 euros from ICOM for the CIMUSET special project.

There were more expenses for grants in 2019, totalling 8,000 euros (5,000 euros in member travel-grants and 3,000 for Board member travel, part of a special budget). A total of 2,900 euros

was spent towards printing publications: 2,000 euros allocated for the International Directory: 400 euros for the Chinese proceedings; and 500 towards the *Bulletin* newsletter.

Travel costs included 200 euros for attending the RIdM conferences, usually Arnold Myers. We do not know if it will happen this year or not. An expense for 1,000 euros went toward improving the website. Of the other 4,500 euros for projects, 2,500 is for the workshop with CIMUSET and 2,000 is for the functionality project.

The membership approved the budgets for 2018 and 2019.

4. Membership (PV)

We are now using the new ICOM database Iris, and one member has access, Patrice Verrier. It generally works but there are bugs and sometimes mistakes. Verrier works with Tito Chan at the ICOM office every three months to confirm the CIMCIM member list in the database. The result was good, with increasing members. In 2017 there were 173 CIMCIM Individual members; in 2018 there were 192; and in 2019 there were 220. The institutional members total 30, which is about the same. If you can persuade your institutions to become a member, please do.

Now we have a total membership of 249. Individual members are now from 51 countries. This is an increase from 43 countries in 2017. Iceland, Senegal, and Mexico are no longer represented, but new countries include, for example: Ukraine, Belarus, Nepal, Korea, Jordan, Tunisia, Sudan, and Namibia. It is positive that there are notably more Arabic and African countries.

5. Travel grants (CML)

We 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.

We used our new selection process and application form. There were some glitches – thanks for everyone’s patience – and we can now make improvements to further refine the process for next year.

6. ICOM – Routledge publication *Displaying Music in the 21st Century* (GRR/EdV)

Eric de Visscher presented the Routledge publication. The background is that ICOM was already in collaboration with Routledge; the last collaborative publication concerned *Natural History*. Our project furthers this ICOM–Routledge collaboration and concerns how music is presented in museums as well as issues of education and conservation.

The Call for Papers was sent out about one year ago and there were many responses. 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 next year (2020) if possible.

7. CIMCIM-CIMUSET joint project Playing and operating: Functionality in museum objects and instruments (FB)

At the 2014 meeting in Copenhagen the issue was raised that we have been discussing here for 30 years, yet a result or guidelines have never been reached. Frank Bär explained that the conversation stopped at a polarized place. This project is not advocating either *for* or *against playing*; it will approach the topic from the beginning. What are the arguments *for* playing? This has never been published. And other positions will be discussed, that is, some arguments *not to play* will be convincingly presented. This conference concerns the ontology of playing instruments. We know it is not the original sounds when an historical instrument is played – an old instrument is not the same as when it was new. So how can we consider this topic from different viewpoints and what is the value? And which values, etc.

We hope to collaboratively point to out and gain new insights. It will take place 4–6 Feb. 2020 in Paris at the Philharmonie. The Call for Papers was issued in July via CIMCIM-L. Please go to the CIMCIM website and look again and consider if you can contribute to the themes, the ontology of functional objects. We will consider topics of good practice and risk management. 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 international committee, 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. We also acquired extra some extra budget to translate the conference activities into French, gaining greater outreach. And thanks to the Philharmonie because they are providing the venue for free in addition to more funds. Bär hopes it will be a great conference. The deadline of the call is the 15th of September 2019. We aim to make the publication for 2021. The conference's Proceedings that will shed light on questions and present new guidelines will be ready in 2022 for the ICOM conference in Prague.

Further, not included in the initial call because still needed clarification from ICOM, is that there will be considerable means for travel grants, including more for young professionals to promote participation.

8. CIMCIM Communication platforms

Rossi-Rognoni presented the key, common challenge for all international committees: keep it brief to be practical but enough to be communicative and effective. It can be difficult to reach everyone. CIMCIM has 4 to 5 platforms to communicate. Various people are in charge of these platforms and will give updates.

8a. Bulletin report (HF)

Heike Fricke, the editor, explained that the *Bulletin* was revamped in terms of layout and content. Notably, there are now more organological articles. The last issue was in January 2019 after Christmas break and was well received. We aim to have a second issue this year, possibly in November 2019.

Rossi-Rognoni added that the *Bulletin* has now increased on average from 7 pages per issue to the last issue of 56 pages. This is an explosion of content. It is ambitious to attempt two issues of that size annually for our committee, so perhaps we will moderate the length. Now all issues are available open access on the CIMCIM website, including all back issues.

The Bulletin welcomes news and announcements about exhibitions, publications, etc. Please send contribute to Heike Fricke.

8b. CIMCIM-L report (AM)

The email 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.

Rossi-Rognoni added to Myers' report above: please use the email list. We would like to see more discussions, about professional topics and issues. Please share job opportunities, exhibitions, etc.

8c. Website / Institutional Directory (GPD)

Giovanni Paolo di Stefano presented on the new website, which is richer in terms of content as well as a new layout, which still fits within guidelines and restrictions of the ICOM template. During the last year nothing significant happened with the structure but some contents were added and Marconi is an active and fast webmaster to post updates. Please use the webpage to announce events and exhibitions, job offers, and share publications. Send content to be posted to Emanuele Marconi.

The Directory still to be accomplished, and we still have budget to do this. The Directory will go to the agenda of the next Board to complete.

Rossi-Rognoni gave a special thanks to Marconi who undertook revision of website and now volunteers as webmaster.

8d. Facebook report (KM)

Kathryn Menzel explained that we decided last year to change from “closed group” to an “open page” with the possibility to contribute and exchange thoughts from the Board and greater community. The old group has 307 members, and now we have 285 likes and 300 followers and an average outreach of about 1,029 views per post. Yet, the old and new group are both somewhat inactive. A decision is to be made whether we will archive the old group and completely move completely to new group.

Manu Fredericx asked if people generally still use the Facebook app as much as before due as much due to adverts?

Rossi-Rognoni explained that we surveyed what people use and want to use in the membership survey. Our survey showed that Facebook is still good vs. other social-media platforms.

Alice Little asked if the old group is better for community interaction? Menzel said that the new page had this community “feature” but it is difficult to find.

Panagiotis Pouloupoulos asked what is the link between the CIMCIM-L email list and Facebook and how do the two communication platforms complement or contradict one another?

Rossi-Rognoni suggested to continue the discussion outside of the meeting.

8e. China Meeting Proceedings (AW)

Anna Wang shared that during CIMCIM China conference 2018, CCMi presented the proposal to issue the first conference proceedings for a CIMCIM conference.¹ After the confirmation by the chair CIMCIM, there was an editing board established of Gabriele Rossi-Rognoni, Christina Linsenmeyer, Xiang Zhang, and Anna Wang. By the end of November 2018, we collected 30 papers from 14 countries, included Zambia, China, Germany, Iran, Republic of Korea, Indonesia, Norway, Zimbabwe, Denmark, Georgia, Japan, the Netherlands, USA and UK. Nine of the papers are from China, and 21 papers from international speakers outside China.

At this moment, CCMi has completed the administrative procedure for the proceedings budget with our local supervisory department, the editing board, the Chinese publisher and the design team, and completed the second round of editing and proofreading of the *Proceedings* texts. After the Kyoto conference, the board will complete the final round of editing, proofreading, and the layout adjustment. And we hope to officially issue the proceedings at the CIMCIM conference 2020.

¹ Addendum: Note that the China proceedings will not be the first proceedings for a CIMCIM conference. There are two in our Publications series (numbers 3 and 4; online: <http://network.icom.museum/cimcim/publications/publications-available/cimcim-publications-series-1-4/>) and at least two from the 1980s (online: <http://network.icom.museum/cimcim/publications/publications-available/historical-publications-by-year-1967-1998/>) Thanks to Arnold Myers for reminding us of this [9 Jan. 2020].

At the end, we want to especially thanks to Christina for her generous spirit and dedication for helping and doing the editing and proofreading with a symbolic amount budget.

9. Annual meetings

9a. 2020 London (GRR/MW)

The 2020 meeting will be in London. The possibility remained open for some time to accept invitations in case some other institution came forward, and now the London invitation is confirmed. The conference will be based in London with a post-conference in Edinburgh. It will highlight three major new displays:

- 1) The new RCM Museum that is currently in process getting ready to deliver a new gallery, performance space, temp exhibition space, and study centre. The final part of the project is to be delivered one week before meeting;
- 2) The Horniman's new exhibition called "At home with Music" featuring keyboards from the late sixteenth to the early twentieth centuries, curated by Mimi Waitzman; and
- 3) The still somewhat recent renovation, 2 years ago, of the Edinburgh museum and St. Cecilia's Hall.

We have agreed upon the second week of September, likely the 7-12 September 2020, but considering slightly shorter program than typical for an annual meeting. The CIMCIM Board shares the opinion that a meeting Monday through Sunday might be too much. So, in next days we will discuss Tuesday through Friday with a post-conference on Saturday, or possibly shorter with Wednesday through Saturday.

A show of hands was requested of how many would prefer shorter conference. [There was general agreement favouring a shorter meeting.] So, we will try shorter core program with maybe slightly more generous post conference to find balance and compromise.

The meeting will consider the debate, over the last 10-15 years, concerning how the museum has moved away from the "object" to focus more on the "visitor" and intangible heritage. While this shift has arguably enriched our understanding of what a museum is, the definition of "museum" is now is a bit unclear. Does a collection of artefacts (or Do collections) still have value?

Planning meeting accommodations is still a challenge but after an initial survey, we have over 100 places at convenient prices of 45 GB-pounds per night.

The Call for Papers is expected to be distributed mid-September 2019 and we look forward to seeing you all in London next year (2020).

9b. 2021 Amsterdam?

Giovanni Paolo di Stefano discussed the still tentative possibility of the Rijksmuseum, Amsterdam hosting the 2021 meeting. There will be discussions with the museum in the coming weeks to confirm.

If there are any other proposals we might reconsider; please submit suggestions if there is interest. The last two years we have been in Asia: we want to come back to Europe but if someone from the Americas or Africa has an idea, we would welcome offers so we do not focus too much in Europe.

9c. 2022 Prague (ex-Alexandria, Egypt) ICOM General Conference

ICOM announced recently that the 2022 meeting will be in Prague rather than Alexandria, Egypt. The Egyptian government withdrew the invitation so ICOM went to second in line and their program was ready; Prague stepped up and gave their presentation already at the current ICOM meeting.

10. Reports from connected organisations

10a. RIdIM

No updates from RIdM to report.

10b. AMMC, Russia (NE)

Nataliya Emelina expressed that it is nice that the AMMC and CIMCIM have mutual goals. She stated that we all do an important thing for museums and world with our aim to popularize musical heritage. The AMMC is working towards connecting the network of Russian museums with CIMCIM and also delivering more information internationally about the Russian museums international via CIMCIM. The AMMC is also making efforts to deliver information about and from CIMCIM throughout Russia. Currently the AMMC is contributing to the *Bulletin* and participating in the Music in the Twentieth Century publication, which is an important topic for Russian museums.

For next year (2020), AMMC has confirmed a budget for a museum workshop. It will not be hosted in Moscow or St. Petersburg but will be in the Republic of Tartastan. A 1,5-hour workshop devoted to museum work with a focus on musical topics. If you would like to participate as a speaker, please you are welcome. The geographic area is developed and has exiting international activity with conferences.

It was noted that CIMCIM and AMMC should be more specific about the collaborative plans for next year.

10c. CCMI, China

CCMI is and will devoting into bring and offering more cooperation inside and outside China for our CCMI members and CIMCIM colleagues. And based on the cooperation agreement between CCMI and CIMCIM in Shanghai, CCMI will

1. Establish an International Music Cataloguing project with Royal Music College and the Hunan Museum; and
2. Observe and test for one year an international music and museum touring project in Italy and Greece.

11. Working groups

Due to restricted time, it was decided that the working group reports for working groups for both Conservation and Classification would be available online (and distributed in the minutes).

11a. Classification working group

The following report had been submitted by Margaret Birley and is inserted below. It can also be found in edited form in the Newsletter.

Report of the CIMCIM Working Group for Classification

(Chair: Margaret Birley, The Horniman Museum and Gardens, London, UK)

The Classification Working Group has focussed this year on a new class of instruments called 'Singing Idiophones' or 'Idiophonic Mirlitons'. This addition to the Hornbostel Sachs classification was identified by the Italian scholar Professor Febo Guizzi, in his translation of the classification into Italian. Singing idiophones are used in various parts of Italy. They do not produce a note of their own but like mirlitons, they modify the singing or speaking voice. They are typically made of a small pumpkin split in half, with an aperture for directing the voice cut into the shell. The proposed definition for them is given below. It is based on the translation of Professor Guizzi's Italian text, but does not replicate it.

18 Singing idiophones (idiophonic mirlitons). The instrument is made to vibrate by speaking or singing through an aperture into the hollowed space between two opposed and close-fitting concave bodies, forming a valve. The instrument does not yield a note of its own but merely modifies the voice. *Italyⁱ*

11a. Conservation working group

[No news to report from this working group, but stayed tuned for activity in 2020.]

12. Result of the Election and presentation of the new CIMCIM Board 2019-2022 (EdV & VdBO)

Eric de Visscher and Vera de Bruyn-Ouboter oversaw the 2019 election process. They reported 89 responses from the total of 222 invitation sent. The voting members were comprised of 78 individual and 11 institutional members. The breakdown of the results follows:

Officers

President Frank Bär, 95% votes

Vice President Christina Linsenmeyer, 98%

Secretary Marie Martens, 98%

Treasurer Pascale Vandervellen, 93%

Advisory Board members (9 candidates for 6 positions)

1. Giovanni Paolo di Stefano

2. Emanuele Marconi
3. Nataly Emelina
4. Jennifer Schnitker
5. Anna Wang
6. Jean-Philippe Echard

It was noted that the limitation to having a maximum of two Board members from each country probably had a negative impact on the results of the voting for the three German candidates who ran as Advisory Board Members.

Frank Bär: I am very glad for the results and I hope everyone is pleased. The new Board starts working tomorrow with meeting, scheduled tentatively for 12–1:30.

The outgoing Board specially honoured local meeting organizer Kazuhiko Shima, and outgoing officers Patrice Verrier and Gabriele Rossi Rognoni with gifts of appreciation presented by Frank Bär, Christina Linsenmeyer, Giovanni Paolo di Stefano, and Jennifer Schnitker.

13. Other business

Eric de Visscher made a publication announcement: there is a special link to CIMCIM because the editors of this journal issue of *Curator: The Museum Journal* [Vol. 62, Issue 3: <https://doi.org/10.1111/cura.12318>] were members Kathleen Wiens and [Eric de Visscher]. Published by Wiley, *Curator* is primarily an online journal. Wiley also printed 200 copies, mostly for subscribers. This publication further contributes to building the literature on sound in museums.