

CIMCIM Business Meeting 2020

MINUTES

[Due to the extraordinary circumstances of the meeting being online, most speakers submitted their reports in advance. The reports are quoted here in slightly edited versions]

Date: Thursday, 10 September 2020, 15:00 – 17:00 CET (Paris time, GMT +2)

Location: Zoom Online platform

Board members present (11): Frank P. Bär (FB); Jean-Philippe Echard (JPE); Christina Linsenmeyer (CML); Emanuele Marconi (EM); Marie Martens (MM); Arnold Myers (AM); Gabriele Rossi Rognoni (GRR); Jen Schnitker (JS); Giovanni Di Stefano (GdS), Pascale Vandervellen (PVA); Anna Wang (AW).

Members present (26): Mar Alonso, Silke Berdux, Margaret Birley, Jurn Buisman, Sabari Christian Dao, Sarah Deters, Manu Frederickx, Golnaz Golsabahi, Bengü Gün, Matthew Hill, Olaf Kirsch, Sebastian Kirsch, Laurence Libin, Karen Loomis, Marisa Ruiz Magaldi, Leila Makarius, Marie-Pauline Martin, Sanfo Moctar, Ken Moore, Jonathan Santa Maria Bouquet, Carla Shapreau, Lisbet Torp, Eric de Visscher, Mimi Waitzman, Elizabeth Wells, Xiang Zhang

Unable to connect: Nataliya Emelina, Esther Kabalanyana

1. Approval of the minutes and regrets (MM)

The membership approved the minutes of the last Business Meeting in Kyoto on 3 September 2019.

Board members absent with regrets: Patrice Verrier (PVE)

Members absent with regrets: Heike Fricke (HF), Kathrin Menzel (KM), Trilce Navarrete

2. President's Report (FB)

Dear CIMCIM members, colleagues, and friends, Corona, COVID-19 –

I would have preferred not to start my report with these words or to use them at all. However, the pandemic came over the planet like a haunted ghost, and we all could just react and try to contribute in a way so that things wouldn't become even worse. I hope that you, your friends, and your families all are safe, in good health, and that you don't suffer too much under any restrictions that unfortunately can change at any time depending on the general and local situation. On 5th September 2019, the newly elected board of CIMCIM had its first meeting in Kyoto. As the new President, I expressed the thought that, after a term of enormous growth with Gabriele Rossi-Rognoni as President and with unforgettable meetings in great locations, we now have to have a closer look at what has been achieved, what lies in front of us, and what is still to do in this term and the future – a combination of benefits and duties, so to speak.

Let me first express my joy that, since Kyoto, CIMCIM has again a representative on ICOM's Executive Board. It is Tayeebeh Golnaz Golsabahi from ICOM-Iran. Congratulations!

During the last months, we have, together with the Board, completed and updated the action plan for 2019–2022. In this report, I will only make short mention of topics that are treated elsewhere in the

minutes or in a separate article in the Bulletin. Meetings On behalf of our annual meetings, the London conference, hosted by the Royal College of Music and Horniman Museums and Gardens with a post-conference tour to the University of Edinburgh should have taken place just at the moment of the online Business Meeting, but has been postponed to next year due to the Corona crisis. In 2022, we will meet in Prague where the triennial ICOM General Conference will be. The theme is the Power of Museums, and the dates are from 20th to 28th of August 2022. The planned international conference, as part of our project towards new guidelines for functional objects, was held in Paris in February this year, and there is an article in this Bulletin.

For the edited volume about “Displaying music in the 21st century” see Gabriele Rossi-Rognoni’s and Eric de Visscher’s report in the minutes. Emanuele Marconi has succeeded in a quite painstaking bundle of work to migrate our old website to the new ICOM mini-site format. CIMCIM’s online face is much more appealing now, and thank you, Emanuele Marconi, for having taken up the task of our webmaster as well. For details, please see Emanuele’s report. Another leap forward has been achieved by the redesign of our Bulletin in 2017 which has become an interesting and appealing online publication thanks to the relentless and competent work of Heike Fricke. Our task will now be to support Heike in order to have it appear more frequently. During the last weeks, there has been an animated discussion amongst Board members about our mailing list CIMCIM-L and our two Facebook presences. It turned out that, before talking technical platforms, we have to talk about our communication needs, internal and external, and then choose what technical means are the best. This will also include required online meetings, an issue that no one even could think of a year ago. Thanks a lot to Kathrin Menzel who is caring for our Facebook affairs and Arnold Myers for CIMCIM-L now for 25 years.

The publication of the International Directory of Music Museums has made some steps forward, and Giovanni Paolo di Stefano will report on it. The other item is our collaboration with the MIMO database and website. As you will hear from Pascale, there is some money that is earmarked, and we are looking forward to proposals we can accept. As you might know, I am a member of the MIMO core management group and, in order to avoid a possible conflict of interest with my position as CIMCIM chair, I will stay out of any decision-making processes as far as possible.

To keep this short, I will just mention the subjects, as we will have reports in the minutes:

- Membership
- Members’ surveys, especially this year’s one about the new ICOM museum definition
- Publication of CIMCIM Member-list: We don’t pursue this for the moment, as the situation with international personality rights is too unclear
- Update of Guidelines for the Organisation of Annual Conferences, including online conferences, as required, and update of Guidelines to apply for travel grants, as required by changing circumstances.
- Revision of CIMCIM by-laws
- Revision of the activity of Working Groups
- Participation in ICOM’s further development

This was in brief the Action Plan, and we will certainly not run out of work before the end of the term in 2022.

Due to the COVID-19 pandemic, International Museum Day 2020 happened online. As always, ICOM urged its members to attend. The subject this year was “Museums for Equality: Diversity and Inclusion.” Four CIMCIM members reported (on a call for short reports about the International Museums Day 2020, issued by the CIMCIM Board) about the initiatives organized by their museums for 18 May 2020, namely: The Royal College of Music Museum in London, The Museu de la Música in Barcelona, The Russian National Museum of Music in Moscow along with the AMMC Russia, and The State Museum of Musical Culture of Azerbaijan. CIMCIM’s contributions to International Museum Day 2020 will be reported to ICOM in CIMCIM’s annual report for 2020, and we expect that ICOM, as usual, will request further details about the events for ICOM’s annual report. The subject for 2021 will be, as earlier announced by ICOM: “Inspiring the Future”.

As President of CIMCIM I have written or signed five letters: One to support the Geelvinck Muziek Museum in Zutphen, the Netherlands, although without much effect; one to the ICOM Director General to support World Intellectual Property Day, one to our Chinese friends and colleagues in China to assure our solidarity and support during the Corona crisis, and two letters to ICOM’s Executive Board, joining an initiative by the International Committees Working Group and requesting to disclose letters and minutes relevant to the current ICOM crisis and to undergo an assessment. These letters have been very successful, as many documents are now available for ICOM members.

At the end of my report I want to pronounce some thanks. These go first and foremost to the members of CIMCIM’s Executive Board, Vice President Christina Linsenmeyer, Secretary Marie Martens, and Treasurer Pascale Vandervellen. Even in difficult times and with complicated and delicate matters, working constructively together has always been a pure pleasure. Thanks also to all members of CIMCIM’s Advisory Board, Giovanni Paolo di Stefano, Jean-Philippe Echard, Nataliya Emelina, Emanuele Marconi, Jennifer Schnitker, and Anna Wang, some of whom have already been mentioned. In the last year, everybody contributed to discussions and solutions according to his or her possibilities and competencies. I always felt a strong and friendly team at the helm of our committee, even online, where I want to thank Christina for hosting and administering our Online Business Meeting professionally through the Yale University account. Thanks as well for all those who were leading or very active in different projects, collaborations, publications, and working groups: Margaret Birley, Arnold Myers, Susana Caldeira, Sebastian Kirsch, Kathrin Menzel, and Mimi Waitzman. My special thanks are for Gabriele Rossi-Rognoni who, with his long standing ICOM experience has been an excellent advisor and held contact with our Russian and Chinese friends, and Patrice Verrier who simply has the Golden Hand in steering through the complicated membership area and ICOM’s IRIS database. If ever I should not have mentioned someone personally who deserves it, please accept my apologies and my gratitude. There are so many helping hands on the Board and in the membership as well, and if we continue like this, I am sure that CIMCIM will break its way through all crises that are currently whirling around us.

3. Financial report and budget 2019/2020 (PVA)

PVA presented the financial report for 2019 and the budget for 2020.

Due to the pandemic, it has not been possible for CIMCIM to spend money as planned, and PVA requested the membership’s approval of the need to adjust the budget: To spend more money on publications – and

to reserve € 6.000 to support a project for MIMO. PVA stressed that possible CIMCIM funding of MIMO projects must be of benefit to CIMCIM and must be approved by the CIMCIM Board.

The financial report for 2019 was adopted and the budget for 2020 was approved.

Mimi Waitzman asked why the China Conference Proceedings are not in the budget. The Proceedings are paid for by the CCMI and there are no expenses involved for CIMCIM.

4. Membership (PVE)

With the most recent update, CIMCIM has 216 individual members and 24 institutional members, representing 50 countries, including a new country with CIMCIM: Croatia. Currently, there are problems with ICOM's IRIS database which means that the data for 2020 has not been updated for all countries. We lost some members who apparently did not pay their 2020 registration fee, but this might change before the end of the year.

Our committee is rather well represented in the world:

- Americas: Argentina, Brazil, Canada, Cuba, Dominican Republic, and the USA
- Africa: Burkina Faso, Chad, Sudan, Tunisia, and Zambia
- Asia: Armenia, Azerbaijan, China, Georgia, India, Indonesia, Iran, Japan, Jordan, Korea, Kuwait, and Nepal
- Oceania: Australia
- Europe: 25 countries

The NCs with the most members are: France (41), Germany (27), USA (16), UK (15), Italy (12), and Japan (10).

On behalf of the CIMCIM Board, MM encouraged CIMCIM members to subscribe to ICOM's e-Newsletter – and to urge members to use the member space on the website. It seems that there are some difficulties with the member space (to create an account and/or log on). [After the meeting MM sent a message on the CIMCIM-L to hear from members who experience account and/or log-on problems.]

EM suggested to the Board to send a letter to our institutions to promote institutional subscription/membership to CIMCIM in order that we have more institutional CIMCIM members.

5. Travel grants (MM)

The Travel Grant Committee (Jen Schnitker, Arnold Myers, and Marie Martens) was just about to begin the selection process for the London conference when the Corona virus situation called for the Local Organisers with the CIMCIM Board to postpone the conference. We received 12 applications to London, 2 of which were Category 3 & 4 countries, and 6 of the applicants were Young Members (i.e. under the age of 40). Seven countries were represented among the applications: China (1), France (2), Germany (2), Norway (2), UK (1), USA (3), and Zimbabwe (1). Because of the postponement, nominations for the ICOM SAREC Grant (€ 1.200) for young members was not issued this year – and the same applies to the two further OECD

travel grants with priority this year to requests from China, Zambia, and Zimbabwe (each for a maximum of € 1.700) made available by the Royal College of Music thanks to the Global Challenges Research Fund awarded by UK Research and Innovation. We expect that ICOM will transfer the SAREC grant to next year, whereas the OECD grants are not automatically renewed because they are government funding. The call for travel grants will be re-issued for the 2021 conference.

6. Change of By-Laws (FB)

Earlier this year, the CIMCIM Board announced a vote for a change of its by-laws. FB explained why the vote in the meantime had been suspended. The ICOM Secretariat informed all International Committees that General Assemblies are allowed to happen online only if expressly stated in each committee's by-laws, which is not the case for CIMCIM's current by-laws (last adopted in 1992). According to CIMCIM's by-laws, we have a General Assembly every three years and votes can only take place during GAs. However, this year's meeting is a Business Meeting and therefore does not allow for a voting process.

CIMCIM's by-laws are quite outdated in several respects, and the Board will continue Gabriele Rossi Rognoni and other people's work to update the by-laws and to submit them for a vote during the General Assembly in 2022 (ICOM's next triennial meeting).

Gabriele Rossi Rognoni agreed to chair a Working Group to update CIMCIM's by-laws.

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

FB reported from the conference, which took place 4–6 February 2020 at Cité de la Musique – Philharmonie de Paris in Paris, France. [Please, also see Frank Bär's report from the conference in the *CIMCIM Bulletin*, December 2020].

In the last term, more precisely in 2018, we started a project called "Preserving functionality: A transdisciplinary approach to the interpretation and preservation of functional objects in museums" which should lead to updated guidelines for musical instruments and other functional objects in museums. We had the chance to get as a partner CIMUSET, ICOM's international committee for museums and collections of science and technology. Updated milestones are as follows:

2018: CIMCIM membership survey on functional objects.

2019: CIMUSET membership survey on functional objects

February 2020: CIMCIM/CIMUSET joint conference on functional objects (with ICOM SAREC travel grant support).

2021: Edited volume or conference proceedings about functional objects in museums

2022: Guidelines on the functionality of museum objects.

The international conference "Playing and operating: functionality in museum objects and instruments" took place from 4 to 6 February 2020 in Cité de la Musique – Philharmonie de Paris in Paris, France. For this event, the project partners CIMCIM and CIMUSET concluded a written agreement with the host institution as third partner who not only provided the location and its services as an in-kind contribution, but also contributed a substantial financial share.

Thank you so much for this, Marie-Pauline and all colleagues and the staff for your generous support!

The program contained 31 papers (where of four key notes), five posters with flash talk, three musical papers with discussion in the museum galleries, a round table, an interview with renowned artist William Christie and a concert with his ensemble “Les Arts Florissants”.

In the forerun, the call for papers, which had been issued via several ICOM ICs and other networks had prompted 109 proposals from all continents. A six-person review group with two experts from each of the three partners rated all proposals through a point system. A review report, listing all proposals grouped by contribution type and shortlisted by quality was handed over to the scientific committee who decided about the program, taking into account an appropriate distribution of countries and themes. Leading representatives of the three partners finally identified four papers as key-note speeches.

The nine sessions of the conference were grouped in four sections:

Interpretation of Functional Objects.

This section addressed the question how functional objects from tanks to violins can best be presented to different visitor groups, which actions make sense, and which critical questions about sustainability and authenticity have to be reflected upon.

The Ontology of Functional Objects

As virtually no museum object has preserved its original state nor its original context, the question was discussed what actually is the ontological state of such an object when interpreted, exhibited or researched.

Objects Functionality in the 21st Century

This section addressed the theme in which way and to which degree digital means can replace or augment the actual functioning of museum objects. It was completed by three musical papers, presenting current research projects in the Musée de la Musique.

Good Practice and Risk Management

As operating a functional object always presents a risk in terms of conservation and security, this section showcased and assessed current practices and described strategies to manage these risks.

During the round table session, four proponents from France, Switzerland, Australia and Zambia led a partially emotional discussion about the theme “Raising the Volume? The playability of historical non Western musical instruments: Relevance, Approaches and Actors”. This event has to be considered as opening new perspectives to participants from Western-oriented musical instrument collections and to participants from technical museums as well.

The conference was proposed as a public event with free participation on registration. It turned out that, seen the large number of French attendants, this concept worked out and had quite a good impact on the local interested public. A simultaneous translation from and into French as an obligation imposed by French law can thus be considered as a sound investment.

The conference turned out to be an international, even worldwide event with 130 visitors from 23 countries plus 50 contributors from 20 countries on all continents:

130 visitors: Andorra, Australia, Canada, Croatia, Russia, Israel, Japan, Pakistan, Netherlands, Poland, Czech Republic, Singapore, Ukraine, Spain, Iran, USA and Norway, Denmark, United Kingdom, Belgium, Germany, Italy, France.

50 contributors: Australia, Belgium, Brazil, Canada, China, Denmark, Finland, Japan, Morocco, Netherlands, Portugal, Russia, Zambia, USA, Egypt, United Kingdom, Italy, Switzerland, Germany, France.

Amongst the contributors, we had a perfectly equal gender distribution.

This conference was one of the last international gatherings before traveling became restricted, and it turned out to be some kind of small CIMCIM meeting with 29 participants from our committee, and, what was also great, a quite good representation from the world of conservation (10 ICOM-CC and other conservation specialists).

Thanks to a travel grant of € 5.000 from ICOM's Special projects program SAREC we could give travel support for 10 contributors, amongst them persons from China, Egypt and Zambia. Among all grantees there were 6 young professionals, and all in all there were 6 women and 4 men who received a grant. ICOM France helped with € 1.000 for purposes of translation. Considering the finances, CIMCIM went beyond the initial budget of € 2.500 in order to facilitate the obligatory translation and to complete travel support in one case.

The next step will be to publish the conference proceedings online, and for this, some financial help for the proofreading and editing procedure will be needed and is earmarked within CIMCIM's budget.

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

EdV gave an update on the ICOM–Routledge publication. GRR and EdV only very recently had a response from ICOM and Routledge that the book is in good progress and GRR and EdV will respond to Routledge in the near future. Publication should happen in 2022.

The book looks at the different ways that music finds its way into museums, and so is not just dedicated to musical instrument museums but also provides a broader aspect. The book will be divided in three sections and will involve aspects of immateriality, conservation, public engagement, education, documentation, and research. The original plan was to publish all case studies in a digital version, published by Routledge in parallel with the printed book. As Routledge only foresees limited digital documents, we will include some case studies in print, and we suggest others could be accessible through the CIMCIM website.

9. CIMCIM survey about the new museum definition (FB)

FB reported on the process of the new museum definition and on CIMCIM's survey. [Please, also see the dedicated article in the *CIMCIM Bulletin*, December 2020].

During ICOM's extraordinary General Assembly in Kyoto on 7 September 2019 and after a long and heated debate the vote about a new museum definition was postponed with great majority of the delegates. In the forerun, this outcome was requested by a quite wide alliance of national committees, mainly led by ICOM France and ICOM Europe.

The reason given for this request was that there had not been enough time for discussion for the one proposal that has been selected by ICOM's executive committee out of five proposals that had been formulated by MDPP, the standing Committee for Museum Definition, Prospects and Potentials. These five proposals whereof only the one presented in Kyoto is published, were based on 269 proposals or elements of proposals from many countries and in many languages, collected between January and May 2019. The finally proposed one has been submitted to ICOM's membership end of June 2019.

Besides the changes in ICOM, one big initiative to go on with the not-voted museum definition was an international conference in Paris organised by ICOM France on 10th March 2020. All committees, national or international, were invited to report about their state of discussion about the new museum definition.

As the invitation was very shorthand, and substantial discussions had not taken place within the CIMCIM membership, the Board opted for a survey based on the hypothesis that the new museum definition text is a mixture of a definition properly spoken, and of a mission statement. For in the most compelling understanding, a definition is a means to divide between entities who correspond to the definition's conditions and those who don't. In our case: It defines what a museum is and what is not.

The CIMCIM survey was held from 12 to 26 February 2020 via Google Forms. Participation was 40 persons, representing almost 20% of the membership.

The text of the new museum definition proposal has been split up in 18 different notions, and participants should decide if a notion or a statement is a rather definition, thus defining what a museum is, or a rather a mission statement, claiming what museums should do in the future.

Further on, participants could answer a question about museums' role for further political with "yes" or "no" or a free text and could leave a comment.

If we try now to compose a museum definition out of the notions that got 50% or more in our CIMCIM survey, we get the following new definition:

"Museums are spaces for critical dialogue about the pasts and the futures. They hold artefacts and specimens in trust for society and safeguard diverse memories for future generations. Museums are not for profit. They collect, preserve, research, interpret and exhibit understandings of the world."

This reminds much of the current museum definition with one addition at the beginning.

If we compose the notions that have qualified as mission statement, we get the following:

"Museums are democratizing and inclusive spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they guarantee equal rights and equal access to heritage for all people. Museums are participatory and transparent, and work in active partnership with and for diverse communities."

These are noble goals, mainly inspired by the UNESCO sustainability principles of 2015 which in itself is a good thing.

But all this has to be discussed, and this is what I finally proposed in Paris on behalf of CIMCIM:

1. Acknowledge all the work that has been done by MDPP and all those who have initially contributed for bringing forward the new definition draft
2. Analyze which portions of the text are apt for a definition and which portions would be better situated in a mission statement.
3. Continue discussion on this base, coming diligently to a (new) definition properly spoken, and discuss within ICOM about its further goals and its mission.

Since then, not much more substantial seems to have happened, as there was first the Corona crisis and then the ICOM governance crisis we will hear about later.

Following FB's presentation, Laurence Libin asked how, according to the definition revisions discussed by members, museums differ from libraries and archives. FB replied that we need to look further into this.

10. CIMCIM Communication platforms

a. Bulletin report (HF)

The last CIMCIM *Bulletin* appeared in April 2020 with a pleasing number of different contributions from numerous museums. We received contributions on working methods and safety issues as well as on issues relating to the social commitment and social responsibility of museums. Moreover, we published four articles on new displays and temporary exhibitions.

The travel grant reports allow an insight into the perspective of different conference participants that may be of help or inspiration for future conferences.

As usual, 'Particulars', mentions of 'New Books', and 'Notices' rounded off the 65-page publication. The next issue of the *Bulletin* is planned for this year and the editor will send out a call for contributions, soon. HF suggested to plan a shorter issue, with contributions split between two issues of the *Bulletin*, if there is again such a great response.

CML added that the deadline is not set yet, but the two annual issues should happen more regularly.

b. CIMCIM-L report (AM)

Membership is open to all; all CIMCIM members are subscribed when they join. At the end of August, we recorded 408 subscribers, 31 more than last year. Listserv traffic currently averages 120 postings per annum, an increase of 50% from last year. All posts are moderated. The sole criterion for acceptance is whether the topic is related to music museums or collections of musical instruments.

c. Website (EM)

The transition initiated in 2019, from the old website to the new ICOM-managed mini-site has allowed CIMCIM to migrate all data and take advantage of a more modern platform which allows more flexibility and a better user experience. Most users might have noticed that the website has a responsive layout that automatically adjusts and adapts to any device screen size, including mobile phones and tablets. After the transition, a relevant amount of time has been dedicated to clean up the automated imported pages. The actual site structure, however, reflects what was developed in 2018 as a temporary solution for the previous website and does not satisfy browsing criteria standards for effective user experience that are much needed. The ICOM-managed website also has a number of limitations that do not allow full control of the template. In some cases, the webmaster has to make a request to the ICOM IT liaison officer and wait several weeks before getting an answer (if any) or in many cases the modifications are not allowed at all. That has significantly slowed down the implementation of the new website.

What has been done so far, in order to limit the length of the pages and to make some documents more easily accessible, can be summarised:

1. Abandoning the old system of internal links in favour of a clearer distribution of the text.
2. Updating the Sigla page and making available a PDF document with all the sigla, and an interactive map.
3. Creating a new contact page with new Gmail addresses of the elected officials. It will allow a smooth transition from term after term and protects from the risk of losing information.

Concerning next steps, a new content revision should be considered: the present tree structure and the main categories ('What we do', 'Resources', 'Publications', etc.) must be redesigned.

EM thanked AM for being there during the transition!

Silke Berdux asked where to find the International Directory. [Please, see agenda item 10d].

FB replied that it is not active at the moment.

d. Institutional Directory (GdS)

The database of the International Directory has been recently recovered from the Italian server which originally hosted it. There were some technical issues – they have been solved. The file will need to be transformed into a more accessible format. The Board is currently considering the best and most sustainable solution to import the Directory into a new updated database and make it available on the CIMCIM website. A call will be launched soon.

e. Facebook report (KM)

KM being absent with regrets, CML reported briefly. Currently, CIMCIM has two Facebook pages (group page and open page), it is confusing and should be resolved. FB added that the questions to focus on are how we communicate what, to whom, and why? FB proposed a Working Group and had invited JPE to be in charge of the WG.

JPE thanked FB and gave a short presentation of the goals and of what the work will involve:

CIMCIM as a Committee as well as CIMCIM members communicate in various ways, using various media (CIMCIM website, CIMCIM *Bulletin*, CIMCIM-L, Facebook, other social media, messaging apps, etc.), and this diversity of media may be sometimes confusing. The aim of this Working Group for the next year is to make a survey on the nature of the exchanges and the media used in the recent times by the CIMCIM members keeping in mind that the first question is not technology, but our needs, from exchanging between CIMCIM members, to promoting our actions and reaching out to various communities.

f. China Meeting Proceedings (AW) & Kyoto Meeting Proceedings (CML)

AW reported that the China Conference Proceedings are now reaching their final editing phase; the work had been delayed by the COVID-19. Hopefully, the China Proceedings will be finished and out this year. For the Kyoto Conference Proceedings, CML referred that we received 20 paper contributions. We hope also to have the draft of the Japan Proceedings prepared by the end of this year. The template used for the Kyoto Proceedings can be used for future publications. CML added that CIMCIM has acquired a DOI (Digital Object Identifier) in order that we can publish online with stable URLs.

11. Annual meetings

a. 2021 London (GRR/MW)

GRR stated that the Local Organisers with the CIMCIM Board took the right decision to postpone the conference. GRR thanked the people who submitted abstracts and the members of the paper committee. In terms of rescheduling to next year, there are still many question marks for the year to come. On top of that, CIMCIM as an International Committee has considerations of climate change (the green agenda) in relation to (airplane) travelling. In general, the conference scenario is changing and so the Board has

considered the possibility of having the conference online – or having a “normal” conference. The Board has settled for a hybrid: A physical conference with more or less the same program as earlier announced with sessions made available digitally. A new CFP will be issued. But this year’s topic seems to have lost its appeal, and it has been decided to launch a conference theme in the manner of “how museums react to big changes in the world around us”. It will give a platform for museums to share. The Local Organisers will run a question to the members on CIMCIM-L to ask if it is likely that the members will attend the conference in London (please reply!). Further details will be confirmed by March 2021.

b. 2022 Prague ICOM General Conference

In 2022, the triennial ICOM General Conference will take place in Prague. The conference theme is “The Power of Museums”, scheduled for 20–28 August 2022.

c. 2023 Amsterdam (GdS)

GdS confirmed that the conference can be held in Amsterdam and Utrecht in 2023.

12. Reports from connected organisations

a. RIdIM (AM)

RIdIM is the Répertoire International d'Iconographie Musicale. Its aim is to facilitate access to the music-related images, typically in art works. Association RIdIM, incorporated in 2011, is directed by a Council on which CIMCIM is represented. Until recently, AM was both CIMCIM Liaison Officer and RIdIM Vice-President. AM demitted office as Vice-President in November 2019, but continues to represent CIMCIM on the Council. Recently the main activity has been the development of the interface to harvest data from the German RIdIM database to the main database of Association RIdIM. Currently the database offers 4382 published and freely available records documenting a broad variety of visual items including more than 325 types of musical instrument. RIdIM also holds a successful series of international conferences on musical iconography. The most recent was in Hobart, Australia in November 2019 and the next will be in July 2021, to be held in Prague.

b. AMMC, Russia (NE)

In 2020, two large-scale meetings were going to be held – CIMCIM’s annual meeting in London, and with the kind support and welcoming letters from GRR and FB, 2 members from AMMC Russia applied for the travel-grant of the Russian Foundation, but we faced the cancellation of the grant due to the virus.

AMMC is still planning a meeting in St. Petersburg this November: The International Colloquium Museum and Music. All will depend on the global situation and the option of an online event is considered. Last year, AMMC was honoured to welcome GRR as a speaker at the International cultural forum. This year, we will hope to see among the guests Eric de Visscher. The discussion will allow participants to get closer to answering the question of which is more important: digitalization and accessibility or the process of aesthetic perception in a museum? What are museum artifacts for or is it enough to get acquainted with their digital copy?

AMMC contributes to the *Bulletin* and is happy to continue the work of presenting it in Russian to our colleagues.

As regards the International Directory, AMMC will collect and provide details about the Russian museums.

The Year of Music will be held in Russia in 2023. Its central events will be the 150th anniversary of Sergei Rachmaninoff and the 17th Tchaikovsky Competition. There will be a number of events and AMMC is inviting CIMCIM to be a partner in organizing an international session, devoted to the overall development of musical museums and collections in the world (2022–2023).

c. CCMI, China (AW)

The period from fall 2019 to fall 2020 was very challenging for CCMI and all of our members. CCMI started working according to our plan, reached inspiring achievement, experienced the hardest time – and now CCMI is back on its journey again. After the Kyoto Conference, CCMI and CIMCIM's editorial board has been working on the final stage of the China Conference Proceedings. The work was put on hold because of COVID-19, but now CCMI has successfully renewed the funding application, and we are aiming to publish the 2018 Proceedings by the end of 2020.

CCMI also closely cooperated with our international partners in an international musical instrument database project. As our first project launching site in November 2019, organization member Hunan Museum started cataloguing, according to the MIMO standard, about 200 musical instruments spanning over 3,500 years; this project was officially launched at the International Museum Day 2020 with the Royal College of Music Museum.

CCMI will continue to develop these projects, promote multilateral cooperations among our organization members and international partners. 2020 is a very different year, and CCMI is much aware of protecting and supporting our members during the pandemic, as well as trying to shift our international cooperation and access for our audience via the internet. Before the lockdown in Wuhan, music conservatoires in Wuhan and Shang as the representatives, reached out to all recorded inheritors of intangible music cultural heritage in China and sent the necessary material supplies to them. During the lockdown, CCMI and AMMC held a small-scale, important museum collections digital exchange project by sharing our top 10 important museum collections to international audiences and introducing the international museum to our audience.

13. Working groups

a. Conservation Working Group (JS)

JS reported that the Conservation Working Group is excited to announce a rethinking and reframing of its goals and function within CIMCIM. Moving forward, this group will step away from a “task force” model and move towards functioning as a network of conservators and allied collections care professionals. This group, tentatively titled the Instrument Conservation Network will be co-organized by Sebastian Kirsch and we would like to acknowledge and extend our gratitude to Susana Caldeira and Mimi Waitzman for their stewardship of the CWG to this point.

The task force's goals include:

- providing a venue for exchange of ideas and dissemination of news amongst conservation professionals
- serving to promote individual and collaborative research projects in the field
- raising the profile of conservation professionals within CIMCIM

The group's aim is to bolster communication by taking advantage of the virtual tools we've all become familiar with over the past months and plan on having a few casual virtual gatherings in between annual meetings to work towards the previously stated goals.

If you would like to join this task force network, please contact Jen Schnitker at

Jennifer.Schnitker@metmuseum.org

JS asked to please pass this on to anyone not attending today's meeting that you think might be interested.

FB welcomed the initiative which will give more weight to the conservation part of the CIMCIM community.

b. Classification Working Group (MB/AM)

MB had microphone problems, and so the report from the WG was read by CML:

The class of musical instruments known as 'Singing Idiophones' was identified by the Italian scholar Professor Febo Guizzi, and it appears in his translation into Italian of the English translation by Baines and Wachsmann of the Hornbostel Sachs classification of musical instruments. 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. Details of this class of instruments called 'Singing Idiophones' or 'Idiophonic Mirlitons' were published in this year's CIMCIM Bulletin which appeared in April 2020 (p. 59). Here, it was suggested that this group of instruments should be allocated class number 18, and should appear as a new Addendum to the MIMO Revision of the Hornbostel Sachs classification that can be found in the Resources section of the CIMCIM website. Comments were invited, but as none were received it is proposed that this new Addendum should now be published.

14. ICOM leadership (FB)

FB reported about the subject and announced a more detailed report for the *CIMCIM Bulletin* [Please, also see the December 2020 issue].

The information offered here concerning the current ICOM crisis is not more than a trial of an analysis of what happened and where we are. I want to encourage everybody to make up his or her own mind, using the documents that are accessible on ICOM's member space.

In a simplified way, we can identify four "players" in this affair: The first is the standing committee for Museum Definition, Perspectives and Prospects (MDPP) which was installed in 2017 by ICOM's Executive Board (EB) – our second player – "with the mandate of analyzing the historic background and the epistemological roots of the museum concept, and exploring, researching and observing current societal trends as they implicate also museums"¹ and, from December 2018 on, to work on a new museum definition to be submitted to a vote on 7 September in Kyoto. The third player is a group we might call ICOM Europe-France who submitted an "Invitation to postpone ICOM's Extraordinary General Assembly in order to continue, with the National and International committees, the reflection on a new museum definition" as open letter on 12 August 2019. Signatories were 26 National (whereof c. 20 European) and

¹ Supporting paper for the Extraordinary General Assembly of ICOM in Kyoto, 7 September 2019, p. 5

seven International Committees. The initiative was, at it seems, mainly led by ICOM France. The fourth player is the ICOM Secretariat led by the Director General.

In a heated discussion, during the Extraordinary General Assembly in Kyoto on 7 September 2019 in Kyoto, a large majority voted for postponing the vote about the new definition draft. The current crisis culminated in a series of resignations in June this year: Two members of the Executive Board, six members of the MDPP, and, most spectacularly, ICOM president Suay Aksoy on 19 June 2020.

It seems that there are two root issues in this debate, the first being substantial, the second processional and thus relational.

To understand the first, the substantial one, I want to cite the first of four documents I recommend highly for starting a lecture: On 9 December 2018, the EB adopted the report of MDDB. This report is absolutely worth reading, and one key phrase is: “While ICOM has, for decades, assumed a position of advocacy around museum collections, historic monuments and even cultural landscapes, there seems to be a need for a framework of value-based advocacy or activist positions relative to people, to human rights and social justice, as well as to nature as the – increasingly threatened – source of life.”²

This is not less than the claim for a profound paradigm shift within ICOM, or as Juliette Raoul-Duval, President of ICOM France, has put it in an open letter in July 2019: “In other words, the recommendations of the report are an invitation to change ICOM from an organisation of professionals, committed to sharing their skills in order to improve them, into a political organisation, aware of its potential to influence the levers of society, especially those aimed at eradicating social, racial, environmental and other inequalities.” At this point, we must stress the fact that none of the documents quoted is of an absolute scientific austerity to say it more or less mildly.

The fourth player is the ICOM Secretariat. If we talk about Governance and Leadership, it is the Secretariat and the Executive Board who are mainly concerned. The fourth document, an Internal Review of the ICOM Executive Board reveals under other things a conflicting communication structure with the Secretariat. If we try to understand the situation, then this seems relatively clear for the substantial issue. Such a profound change as expressed in the statements I have cited touches at the very identity of ICOM, as it would do for any other association, institution, company or even family. Profound changes in identity are most threatening. They need time, and, ideally a dedicated change management. Looking on the timeline of events and the documents, we can state that both were missing.

Change management leads us to the procedural or relational issue. If we go through these and other documents in the ICOM member space, there is much to read about missing support, be it for MDPP by the EB in Kyoto or be it by the Secretariat to the EB and so on. Communication is also a theme, as it is often considered as too late, too restricted, or incomplete. Especially, in this respect, things become extremely complicated to be reconstructed.

CIMCIM did not participate in the formulation of the new definition draft. However, as chair of CIMCIM FB signed, after consultation of the board, two letters to the EB initiated by the International Committees Working Group (ICWG), requesting that letters of resignation, minutes etc. were made available. FB also

² RECOMMENDATIONS ADOPTED ... op.cit., p. 7.

gave a small participation for a more collaborative wording in an ICWG's recommendation about an internal/external review of the Executive Board.

Following FB's presentation, EdV asked what the next steps are and FB replied that we don't really know at this point. FB referred to a schedule of what is planned, it is available on ICOM's website [Log-in on ICOM's website, see under Government & Toolbox for International Committees].

15. Other business

Webmaster Emanuele Marconi asked for help to make available the old issues of the *Bulletin*. EM urged the members to go to that section on the website and if you find that you have one that is missing there, please send a PDF to EM.