

CIMCIM Bulletin December 2020



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Cover: Three members of the ensemble *I Musicanti di Riva presso Chieri* playing the singing idiophones called cusa or ravi, Riva presso Chieri, 1 February 2005 @Museo del paesaggio sonoro di Riva presso Chieri. See the Classification Working Group report on page 19.

DEADLINE FOR THE NEXT BULLETIN: 15/04/2021

Editor: HEIKE FRICKE heikefricke@arcor.de

Editorial Board: CHRISTINA LINSENMEYER and ARNOLD MYERS

Frank P. Bär
 2020 BUSINESS MEETING ONLINE
 CHAIR'S REPORT

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.

Communication

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.



Networking

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.

Governance

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 Musea 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.

Frank P. Bär

Some information about the ICOM leadership crisis

The stir created by the resignation of ICOM president Suay Aksoy on 19 June 2020 has led to a plethora of discussions, comments and some actions amongst the ICOM membership. As the different issues are far from being resolved, it is not possible yet to write a comprehensive report of the events. However, the moment after ICOM's annual General Assembly, held online on 24 July 2020, seems appropriate to provide a first overview. This is not intended to be an exhaustive documentation, but

rather an aid and a motivation for all CIMCIM members to consult the pertinent documents available in ICOM's member space and for everybody to make up their own mind. This report contains three elements: 1) an overview identifying the main players in the events, 2) a recommendation of documents for you to become familiar with the issues, and finally 3) a tentative timeline of events.

Although many ICOM members raised their voices, we can identify four main participants: the

first is the standing committee for Museum Definition, Perspectives and Prospects (MDPP) that had been installed in 2017 by ICOM's Executive Board (EB) – our second player – “with the mandate of analysing the historical 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 vote on 7th September 2019 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 an open letter on 12 August 2019. Signatories included 26 National (whereof ca. 20 were European) and 7 International Committees.² 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 7th September 2019 in Kyoto, a large majority voted for postponing the vote on the new definition draft. The current crisis culminated in a series of resignations in June this year: 2 members of the Executive Board, 6 members of the MDPP, and, as mentioned above and most spectacular, ICOM President Suay Aksoy.

As a hypothesis about what has happened, we can tentatively identify two root issues in this debate, the first being substantial, the second professional and thus relational.

To understand the first one, we shall consult the first of three documents, highly recommended with which to start: on 9th December 2018, the EB adopted the report of MDBB. This report is absolutely worth reading, be it only for an analysis of the global museum situation, regardless if one agrees or not. A 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.”³

This is not less than the claim for a profound paradigm shift within ICOM, as Juliette Raoul-Duval, President of ICOM-France, it is warning against in the second recommended document, 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.”⁴

The two conflicting positions of MDPP and ICOM France concern the core identity of ICOM, and it is thus not astonishing that the two documents cited so far contain some sentences that can be qualified as fervent, if not polemic. It is up to the reader to study them integrally.

Profound changes are always a challenge for an organisation and a company. Even if these changes are decided, they need time and a thoughtful change management. This touches the procedural and, psychologically spoken, relational issue. Here, ICOM's two main governing bodies, the Executive Board and the Secretariat, come into play, as their duties are the care for the strategic and administrative procedures respectively.

The third document recommended for reading is an Internal Review of the ICOM Executive Board published on 20 July 2020. Many self-critical topics have been laid down here, and they are worth the study if one strives for a better understanding of the situation.⁵

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

² For a list of signatories, see the article about the CIMCIM museum definition survey in this issue of the *Bulletin*.

³ Recommendations adopted by the Executive Board, MDPP, December 2018, p. 7.

⁴ At the attention of the Executive Board, Response to “Reflections of our resignation” by MDPP members Jette Sandahl (chair), George Abungu, Margaret Anderson and W. Richard West, Jr.; signed by Juliette Raoul-Duval, chair of ICOM France, p. 2.

⁵ https://icom.museum/wp-content/uploads/2020/07/EB_InternalReview16072020.pdf, by 5 October 2020.

Around and parallel to these three documents, there is a profusion of letters, comments, statements, emails and social-media posts, and it is impossible to track all of them. The texts mentioned here below in the timeline of events presage profound deceptions, personal injuries and lacks of confidence on all sides. It is impossible to do justice to this relational issue and this will not be attempted here. Apart from this, good practice from psychology tells us that, first, relational issues have to be cleared, before caring for substantial ones. In this sense, the current silence around the museum definition might be the best thing that can be done.

Which role did CIMCIM play in all this? CIMCIM did not participate as a group in the formulation of the new definition draft. However, the chair of CIMCIM signed, after consultation with the CIMCIM board, two letters to the ICOM Executive Board initiated by the International Committees Working Group (ICWG), requesting that letters of resignation, minutes, etc. were made available. He also invited some participation for a more collaborative wording in ICWG's recommendation about an internal/external review of the Executive Board.

The Current ICOM Leadership Crisis – a Tentative Timeline of events until ICOM's General Assembly on 24 July 2020

The ICOM Executive Board has announced a report on the debates in 2019 and 2020, which has not yet been published. Because not all documents are properly dated, and not all relevant information is published yet, some dates included in the following must remain less precise. All documents cited here are published and available to members in ICOM's member space.

July 2016: During the triennial ICOM General Conference in Milan, Suay Aksoy from ICOM-Turkey is elected ICOM President for a second term.

June 2017: The ICOM President and Executive Board create a standing committee for Museum Definition, Prospects and Perspectives (MDPP). The committee has an ambitious working program

that is not yet the development of a definition, but “anchoring the discussion of museums and the futures of museums in a larger framework of general societal trends and issues of the 21st century” and “to advise the Executive Board and Advisory Council on the needs for a revision”.⁶ The MDPP chair is Jette Sandahl.

9th December 2018: The ICOM Executive Board adopts the MDPP recommendations report which contains among other things a timeline towards the General Conference in Kyoto in September 2019 and announces a paradigm shift for ICOM: “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.”⁷

December 2018: MDPP begins the process of developing a new museum definition.

January 2019: Letter to all national, international, standing, and affiliated committees, plus assorted museum associations and partner organisations, encouraging them to join the efforts to generate proposals for a new definition, following the parameters of the MDPP recommendations.

January 2019 – April 2019: Proposals are submitted to a dedicated website where they are published (269 proposals, some are full proposals, some excerpts).⁸

27 June 2019: Invitation by ICOM Executive Board to the General Assembly with the purpose of voting for a new definition, to be included in the ICOM statutes.

21/22 July 2019: The ICOM Executive Board opts for one out of five new definition drafts submitted by MDPP.

July 2019: The wording of the chosen definition draft is communicated to the ICOM membership.

12 August 2019: 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”

⁶ Cf. Recommendations adopted by the Executive Board, MDPP, December 2018, pp. 5. and 13.

⁷ Recommendations adopted ... op.cit., p. 7.

⁸ <https://icom.museum/en/news/the-museum-definition-the-backbone-of-icom/>, last called 1 September 2020.

is published as an open letter. Signatories include 26 National (whereof ca. 20 are European) and 7 International Committees.

7 September 2019: After heavy debates, the postponement of the vote for a new museum definition is decided with great majority (by a vote that changed the approved Agenda) during the Extraordinary General Assembly of ICOM in Kyoto.

January 2020: Creation by the ICOM Executive Board of a new MDPP, the MDPP2, with more members.⁹

12–26 February 2020: CIMCIM conducts a membership survey concerning definition vs. mission statement.

10 March 2020: Debate “Museums, today and tomorrow? Definitions, missions, deontology” in Paris, France, organized by ICOM-France. Main purpose is to report from National and International committees about their states of discussions about the new museum definition draft. – *CIMCIM is represented by its President who presents the membership survey and recommends to split the new definition draft into a definition and a mission part for further proceeding.*

June 2020: Several members of MDPP and ICOM Executive Board resign (MDPP: 6; EB: 3, incl. the President¹⁰).

19 June 2020: ICOM President Suay Aksoy resigns. Successor is former Vice President Alberto Garlandini.

25 June 2020: First open letter to the ICOM Executive Board, initiated by the International Committees Working Group (chair: Kristiane Straetkvern), signed by 56 chairs of National and International Committees and Regional Alliances, requesting that resignation letters are published. – *Signed by CIMCIM President after consultation with the Board.*

1 July 2020: International committees internal meeting (online), organized by International Committees Working Group, chaired by Kristiane Straetkvern, joined by ICOM President Alberto Garlandini and ICOM Director General Peter Keller. Main

topics are the recommendations of the ICWG submitted to the ICOM Executive Board for the ICOM General Assembly 2020.

12 July 2020: Letter “Reflections of our resignation” by MDPP members Jette Sandahl (chair), George Abungu, Margaret Anderson, and W. Richard West, Jr.

July 2020 (n.d.): At the attention of the Executive Board, Response to “Reflections of our resignation” (see above, 12 July), signed by Juliette Raoul-Duval, chair of ICOM-France.

16 July 2020: Internal review of ICOM Executive Board submitted to Executive Board and published on 22 July 2020.

22 July 2020: Second open letter to the ICOM Executive Board, initiated by the International Committees Working Group, signed by 54 chairs of National and International Committees and Regional Alliances, requesting the publication of all minutes 2019/20, the minutes of the appointment of the new President, and an independent review. The most important documents are now online in the ICOM member space. – *Signed by CIMCIM President after consultation with the Board.*

23 July 2020: International Committee Working Group submits recommendations to the ICOM Executive Board for the General Assembly. – *CIMCIM President contributes to make the wording of the recommendation of a(n external) review of the ICOM Executive Board and Secretariat’s procedures more collaborative and to acknowledge the Executive Board’s internal review as a first step.*

23 July 2020: Open letter of ex-MDPP members Jette Sandahl, George Abungu, Margaret Anderson, and W. Richard West, Jr. in response to the Internal Review of the ICOM Executive Board.

24 July 2020: ICOM General Assembly 2020.

24 July 2020: ICOM Treasurer Emma Nardi resigns after having presented the financial report during the ICOM General Assembly but will continue as chair of SAREC.

⁹ Cf. George Abungu, Margaret Anderson, Jette Sandahl, W. Richard West, Jr.: Reflections on our Resignation from the ICOM MDPP2, (July 2020), p. 6.

¹⁰ Cf. George Abungu et al.: Reflections..., p. 4.

Frank P. Bär

CIMCIM and ICOM's new museum definition

During ICOM's extraordinary General Assembly in Kyoto on 7th September 2019 and after a long and heated debate, the vote about a new museum definition was postponed with a large majority of the delegates. Prior to the meeting, this very outcome had been requested by an alliance of ICOM Committees, mainly led by ICOM-France and ICOM-Europe in an open letter dated 12 August 2019, and titled: "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". Signatories were the National Committees of Argentina, Armenia, Austria, Belgium, Bosnia and Herzegovina, Canada, Chile, Croatia, Czech Republic, France, Georgia, Germany, Greece, Italy, Iran, Ireland, Israel, Latvia, Lithuania, Poland, Portugal, Russia, Slovakia, Spain, Turkey, Ukraine, and the International Committees CECA (education), DEMHIST (historic houses), UMAC (universities), ICMAH (archaeology), ICOFOM (museumology), ICOMON (money and banking), and ICTOP (training).¹

The reason given for this request was that there hadn't been enough time for discussion about the one proposal that had been selected and published by ICOM's Executive Committee out of the five proposals submitted by MDPP, the standing Committee for Museum Definition, Prospects and Potentials. They were based on 269 proposals or elements of proposals from many countries and in many languages, collected between January and May 2019.² The finally selected one had been submitted to ICOM's membership before the end of June 2019.

One rather large initiative to continue discussing the not-voted-on museum definition draft was an international conference in Paris organised by ICOM France on 10th March 2020. This must have been one of the last international meetings before the Corona lockdowns. Airplanes were almost empty, Paris Charles de Gaulle airport was a rather

quiet place, and French people were about to stop "se faire la bise".³

All ICOM committees, national and international, were invited to report about their state of discussion about the new museum definition. CIMCIM hadn't contributed to the definition proposals that had been collected in early 2019 by MDPP, and a substantial discussion amongst the membership hadn't taken place yet. Although it would have been possible just to report that nothing had been done so far, the CIMCIM Board wanted to seize the opportunity to inform the members and to provide them with the possibility to get in closer touch with this heavily debated text.

As a means for contributing to the question, an online survey had been chosen, starting from the assumption that the new definition draft is a mixture of a definition properly spoken, and a mission statement. 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 conducted from 12th to 26th February 2020 via Google Forms. Participation was 40 persons, representing almost 20% of the membership.

For the survey, the text of the new museum definition proposal was split into 18 different notions, and participants were asked to decide if a notion or statement is rather a definition, thus defining what a museum is, or a rather a mission statement, claiming what museums should do or be in the future. A free comment section proved immediately useful, as the way the survey's questions were formulated turned out to be misleading. After re-formulating the survey, the respondents could change their answers via a resume link they automatically received upon completing the survey.

¹ The letter is available on ICOM's member space.

² The proposals and elements are available on <https://icom.museum/en/news/the-museum-definition-the-backbone-of-icom/> after 2 October 2020.

³ Hugging each other and giving kisses on the cheeks.

The new definition draft read:

“Museums are democratising, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people.

Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance understandings of the world, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing.”⁴

Besides assigning one notion to a definition or a mission statement, participants could also tick neither/nor and state that the notion is unclear to them. The results are thus:

The table displays the figures for “Definition” according to decreasing order. The numbers in front of the notions give their original place in the sequence of the definition text. Lines 1 to 7 contain the notions with an “outright majority” of > 50% of the “votes” for “Definition”. Lines 8 to 10 contain notions with a “simple majority” or equality of votes

for “Definition”, i.e. more votes than for “Mission Statement”. In line 17 we find the notion that was the most unclear to the respondents of the survey: “Museums are polyphonic spaces” – not too surprising for a committee with music at its core.

If we try to compose a hypothetical museum definition according to simple and outright majorities and including equality, as well as dropping the unclear notion of polyphony, then we get:

“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 formula is not too far away from the current museum definition ICOM’s statutes that reads:

“A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.”⁵

The same procedure applied to a hypothetical Mission Statement yields: “Museums are democratizing and inclusive spaces for critical dialogue

	Museums are ...	Definition	Mission Statement	Neither Definition nor Mission Statement	Notion is unclear
1	6. ... “holding artefacts in trust for society”	85%	8%	3%	5%
2	7. ... “holding specimens in trust for society”	79%	5%	8%	8%
3	10. ... “not for profit”	77%	10%	10%	3%
4	8. ... “safeguarding diverse memories for future generations”	72%	21%	5%	3%
5	18. ... “exhibiting understandings of the world”	63%	13%	11%	13%
6	17. ... “interpreting understandings of the world”	61%	16%	8%	16%
7	16. ... “researching understandings of the world”	55%	21%	8%	16%
8	15. ... “preserving understandings of the world”	49%	24%	5%	22%
9	4. ... “spaces for critical dialogue about the pasts and the futures”	46%	46%	8%	0%
10	14. ... “collecting understandings of the world”	42%	26%	13%	18%
11	2. ... “inclusive spaces”	36%	51%	13%	0%
12	9. ... “guaranteeing equal rights and equal access to heritage for all people”	36%	54%	5%	5%
13	13. ... “working in active partnership with and for diverse communities”	36%	44%	13%	8%
14	5. ... “acknowledging and addressing the conflicts and challenges of the present”	31%	49%	13%	8%
15	11. ... “participatory”	28%	44%	13%	15%
16	1. ... “democratising spaces”	26%	38%	13%	23%
17	3. ... “polyphonic spaces”	24%	24%	18%	34%
18	12. ... “transparent”	21%	50%	8%	21%

⁴ <https://icom.museum/en/resources/standards-guidelines/museum-definition/> available after 2 October 2020.

⁵ International Council of Museums (ICOM). Paris, 9 June 2017, art. 3.1., p. 3. https://icom.museum/wp-content/uploads/2018/07/2017_ICOM_Statutes_EN.pdf available after 2 October 2020.

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.”

As a result, the CIMCIM members who participated in the survey, confirmed the guess that the new museum definition text contains elements of a definition and elements of a mission statement that can be identified quite clearly. As agreed within the Board, the CIMCIM President proposed at the conference on 10 March 2020 in Paris the following further proceeding as a constructive solution:

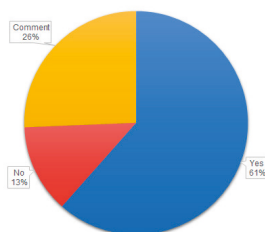
1. Acknowledge all the work that has been done by MDPP and all those who have initially contributed to bringing forward the new definition draft.
2. Analyse which portions of the text are apt for a definition and which portions would be better situated in a mission statement.
3. Continue discussion on this basis, coming diligently to a (new) definition properly spoken, and discuss within ICOM about its further goals and its mission.⁶

What has been set aside so far is the very last phrase of the new museum definition draft:

“[Museums are] aiming to contribute to human dignity and social justice, global equality and planetary wellbeing.”

The participants of the CIMCIM survey were asked if they think that museums are able to contribute to these goals? Possible answers were “yes”, “no”, or a free comment:

19. The new definition draft states that museums are “aiming to contribute to human dignity and social justice, global equality and planetary wellbeing”. - Do you think that museums are able to contribute to these goals?



The result shows a strong belief of CIMCIM members that museums can contribute to moving things on a higher level. With much precaution it could be interpreted as a hint that the affin-

ity towards the current “old” museum definition is not an expression of unreflective conservatism, but rather a sign that the current version of the definition is close to everyday’s reality. The comments here are sceptical to a varying degree with regard to the practicability of realizing such large scale goals.

Not astonishingly, the individual comments that could be left, escape from mathematical statistics. Trying to give an overview is not an easy job if one aims for avoiding personal biases, but an attempt is nevertheless better than completely muting the interesting statements.

Three comments criticized the survey’s methodological approach. Two did not accept the distinction between definition and mission statement, one of these fully supporting the new museum definition draft. The third comment claimed the possibility to agree or disagree with notions.

A large majority confirmed their impression that the new museum definition draft contains much of a mission statement to different degrees, in adding reflections on what museums can do, what they should do, and what importance the proposed new definition text has according to traditional museum values as objects, collections, conservation, education, or the museum staff itself, to name just some of them. Two main points of criticism were that the content and/or the wording of the new text is difficult to understand and to impart to a public outside museums, and that in some regions of the world, adhering to political values expressed there can lead to serious conflicts.

Many comments are quite detailed and full of thoughts that call for a deeper discussion within the CIMCIM membership and beyond. There is even one CIMCIM member who has participated in ICOM’s call for contribution in submitting a definition proposal. As the survey has been anonymized after interpretation, participants can’t be asked to grant access to their comments. However, it points to a strong interest within the CIMCIM membership to discuss not only the question of the new museum definition, but to reflect on what we are doing right now, what we might do in the future as museum professionals and museums, and, why we are doing what we do.

⁶ Contributions from National and International Committees. CIMCIM – Frank Bär, President. In: What definition do museums need? Proceedings of the ICOM Committees’ day. ICOM, Dijon, June 2020, pp. 70–73. Online: <https://www.icom-musees.fr/index.php/ressources/what-definition-do-museums-need> available after 2 October 2020.

Frank P. Bär

CIMCIM and CIMUSET joint project and conference

“Playing and operating: Functionality in museum objects and instruments”

In 2018, CIMCIM started a new project called “Preserving functionality: A transdisciplinary approach to the interpretation and preservation of functional objects in museums” which will lead to updated guidelines for musical instruments and other functional objects in museums. The same year, CIMUSET (ICOM’s international committee for museums and collections of science and technology) with President Ech-cherki Dahmali (Morocco) joined the project in submitting a joint grant proposal for the joint project’s conference, to ICOM’s Strategic Allocation Review Committee SAREC.

The current project plan is:

- 2018: CIMCIM membership survey on functional objects
- 2019: CIMUSET membership survey on functional objects
- February 2020: CIMCIM/CIMUSET joint conference on functional objects
- 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 at the 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. Marie-Pauline Martin, Director of the Musée de la Musique, and all her colleagues and staff have to be thanked for making this possible.

The call for papers, which had been issued via several ICOM ICs and other networks, 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



Fig. 1: A Q&A round, led by Thierry Maniguet of Cité de la Musique – Philharmonie de Paris

quality, was handed over to the scientific committee who decided on the program. Among the best ranked proposals, an appropriate distribution of countries and themes has been taken into account, as required by ICOM rules. Leading representatives of the three partners finally identified four papers as keynote speeches, which would open different sessions and had more time allotted.

The program contained 31 papers (including 4 keynotes), 5 posters with flash talks, 3 musical papers or demonstrations with discussion in the museum galleries, a round table, an interview with renowned artist William Christie and an evening concert with his ensemble “Les Arts Florissants”. Each section was closed by a common moderated Q&A round – an idea of the partners in Paris – that revealed particularly fruitful discussions with the public (Fig. 1).

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

Interpretation of Functional Objects

This section addressed the question how functional objects, ranging from tanks to violins, can best be presented to different visitor groups, which actions make sense, and which critical questions about sus-

tainability 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 which way and to what degree digital means can replace or augment the actual functioning of museum objects. It comprised three musical papers, presenting current research projects at the Musée de la Musique (Fig. 2).

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”.

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

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

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

The contributors’ countries were: Australia, Belgium, Brazil, Canada, China, Denmark, Egypt,



Fig. 2: Henri Boutin (STMS, IRCAM, Sorbonne Université) and Emmanuel Flety (IRCAM) presenting their musical paper “Towards facsimiles of Ondes Martenot. An ergonomic replica of the Onde 169”

Finland, France, Germany, Italy, Japan, Morocco, Netherlands, Portugal, Russia, Switzerland, United Kingdom, USA, and Zambia.

Thanks to a travel grant of €5.000 from ICOM’s Strategic Allocation Review Committee, SAREC travel support could be provided for 10 contributors, among them persons from China, Egypt, and Zambia. The 10 grantees overall included 6 young professionals, and 6 women and 4 men. ICOM-France contributed €1.000 towards translation costs. Considering the finances, CIMCIM went beyond the initial budget of €2.500 in order to facilitate the obligatory translation and, in one case, to complete travel support. Among all conference contributors, there was an exactly equal gender distribution.

This conference turned out to have been one of the last international gatherings before traveling became restricted due to the COVID-19 pandemic, and it was in effect a small CIMCIM meeting with 29 participants from our committee. Especially pleasing was the quite good representation from the world of conservation with 10 ICOM-CC members and other conservation specialists, as well as the participation of ICOM members from other ICs: ICOFOM (museumology), ICDAD (Museums and Collections of Decorative Arts and Design collections), and ICLCM (Literary and Composers’ Museums).

CIMCIM Business Meeting 2020

[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. Chair's Report (FB)

FB welcomed the membership to CIMCIM's very first online Business Meeting and thanked Christina Linsenmeyer for hosting the meeting through the Yale University Zoom platform and for administrating it technically.

[The Chair's Report is published in full on p. 3 – and so some points of attention and headlines are quoted here]:

On 5 September 2019, the newly elected CIMCIM Board had its first meeting in Kyoto. As new President, FB expressed his impression that, after a term of enormous growth with Gabriele Rossi Rognoni as President and with unforgettable meetings in great locations, we now have to take a closer look on what has been achieved, what lies in front of us, and what is still to do in this term and the future.

FB expressed his regrets that the London conference with a post-conference tour to the University of Edinburgh, which should have taken place now, for well-known reasons had to be postponed to next year.

During the last months, FB and the Board completed and updated the Action Plan for 2019–2022. FB gave a brief status and presented some points of attention for the term 2019–2022:

- Membership
- Members' surveys
- Publication of CIMCIM Membership-list
 - At the moment, we cannot pursue this as the GDPR situation is too unclear
- Update of Guidelines for the Organisation of Annual Conferences, including online conferences, as required
- Update of Guidelines to apply for travel grants, as required
 - These two updates are a rolling subject as the environment is continually changing
- Revision of CIMCIM by-laws
- Revision of the activity of Working Groups
- Participation in ICOM's further development

FB expressed his joy that CIMCIM has a representative in ICOM's Executive Board: Tayeebeh Golnaz Golsabahi of ICOM-Iran.

FB thanked the members of the CIMCIM Board, and members who during the past year were leading and have been very active in different projects, collaborations, publications, and working groups.

As President of CIMCIM, FB has written and/or signed four letters so far: One in support of the Geelvinck Museum in Zutphen, the Netherlands; one to our 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 (ICWG) to disclose letters and minutes relevant to the current ICOM crisis and to undergo an assessment. Many documents are now available to ICOM members.

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. FB thanked the people involved with the conference.

[Frank Bär's report from the conference is published in full on p. 12f.]

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. [See the dedicated article in this Bulletin, p. 9.] Laurence Libin asked how, according to these statements, 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:

- Abandoning the old system of internal links in favour of a clearer distribution of the text.
- Updating the Sigla page and making available a PDF document with all the sigla, and an interactive map.
- 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 Instru-

ment 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 instru-

ments 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 CIM-CIM 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 this issue of the Bulletin, p. 5. 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.

Jeremy Montagu (1927–2020) and his great support for MIMO – Musical Instrument Museums Online

Jeremy Montagu's work on musical instruments has been of major importance for the creation of the MIMO classification thesaurus. This thesaurus is originally based on the classic Hornbostel-Sachs classification published in 1914. The many limitations of classifying musical instruments along a Dewey tree structure have long been pointed out, but up till now this classification has been the most widely used and internationally referred to system, challenging the user to reflect critically about the exact ways sounds are produced. From the revisions of the Hornbostel-Sachs classification published after 1914, the one written by Jeremy in 2009 ("It's time to look at Hornbostel-Sachs again". *Muzyka i*, 2009, pp.7–27) was the most important and inspiring one for the MIMO work group. Jeremy generously shared with MIMO all resources associated with it, resulting in the addition of many new categories in the MIMO thesaurus. His own extraordinary collection contributed to the enriched MIMO version. New categories were often based on his own findings. The category of the "Concussion bells (111.143)", for example, was added after Jeremy acquired a pair of Nigerian double-bells that are struck concussively against each other.

Since the creation of the MIMO thesaurus, Jeremy happily continued to help with classifying instruments which turned up from collections

participating in the MIMO consortium and which seemed to fit in none of the existing categories. Long mail discussions on details in definitions and numbers for categories he ended with: "Fun, isn't it." He could be quite convincing in his critique on our proposals for new additions. When MIMO suggested to redefine labrosones (lip-vibrated instruments) for the purpose of accommodating those that are played by suction as well as those which are blown, he replied that single examples of instruments played by suction may have been the whim of an individual musician, adding: "my father could play the barrels of his shotgun by sucking!" On the other hand, he did not hesitate to insist on adding new categories for, in our eyes, obscure instruments. As he used to say: "Having found one, I'll bet we'll find more!" This helped to make the MIMO thesaurus a highly detailed and extensive thesaurus, doing full right, also, to the numerous non-western musical instruments, attributing greatly to the unique character of the MIMO thesaurus.

Thank you, Jeremy.

Saskia Willaert,
Musical Instrument Museum Brussels,
on behalf of the MIMO Core Management Group



Jeremy Peter Samuel Montagu
(27 December 1927—11 September 2020)

In her eulogy at Jeremy’s funeral, his daughter Rachel recounted an incident at a conference where Jeremy was about to speak: the moderator asked him to state his name so he could be recognized, whereupon the audience burst into laughter. Of course, everyone recognized Jeremy, an imposing man with outstanding eyebrows and snuff-dusted beard, whose generously shared knowledge had earned him universal respect. Last and most productive of his generation of instrument collectors and a pioneer of the mid-century early music revival, he was, as one admirer remarked, the “public face” of British organology.

Jeremy touched innumerable lives through his lecturing and mentoring, his unending stream of publications, his music performances, his consultancies with arts organizations, his curatorship in 1960

at the Horniman Museum and from 1981 to 1995 of the Bate Collection at the University of Oxford. He was a leader in the Galpin Society (of which at his death he was President), the Fellowship of Makers and Restorers [later, Researchers] of Historical Instruments (secretary, 1975–2000), the Thames Valley Early Music Forum (founding president), the Royal Anthropological Institute (Fellow and secretary of its Ethnomusicology Panel, 1963 to mid-1970s), and the European Seminar in Ethnomusicology (president, 1994–96). He ardently supported CIMCIM’s mission; after he could no longer attend meetings, he regularly followed CIMCIM online and celebrated its progress. Jeremy’s achievements were honoured by the Anthony Baines Memorial Prize of the Galpin Society, the Curt Sachs Award of the American Musical Instrument Society, the Christopher Monk Award of the Historic Brass Society, honorary life membership of the National Early Music

Association, and Fellowship of the Society of Antiquaries of London and of Wadham College, Oxford.

Jeremy's personality embraced contradictions. Hospitable to a fault, he imperiously swept aside tourists as he strode through Oxford's crowded streets. He coupled conservative views with a liberal social conscience. A believer in Brexit and lover of Israel, he found the actions of Tory and Israeli politicians appalling. Born into privilege, he abhorred classism and racial discrimination, courageously raising his voice on these issues in public forums. A former president of London's West Central Synagogue and mainstay of the Oxford Jewish Congregation, he kept a strictly kosher home but participated wholeheartedly in interfaith organizations. Grateful for his affiliation with Wadham College, he was cynical about the University's administration. His mind was orderly; his house was a mess.

Jeremy's publications are too numerous to cite here; many can be found on his website, www.jeremymontagu.co.uk, along with his autobiography, *Random Memories*. Not individually listed there are dozens of articles he wrote, revised, or commissioned for the *Grove Dictionary of Musical Instruments*, second edition (2014), for which he served as senior editor in charge of a vast territory of non-western, folk, and percussion instruments. Age did not diminish his output; if anything, it accelerated thanks to production assistance from his son, Simon. Recent years brought forth *Horns and Trumpets of the World* (2014); *The Shofar: Its History and Use* (2015); *The Conch Horn: Shell Trumpets of the World from Prehistory to Today* (2018); *The Industrial Revolution and Music* (2018); *Shawms Around the World* (2019); *Trumps (Jews Harps)* (2020). These titles express some of Jeremy's main interests: ethnography of instruments, instruments of the Bible, morphology and development of instruments since prehistory. His thinking about classification systems yielded valuable contributions to the MIMO project, discussed elsewhere. Little-explored or controversial byways also intrigued him; lately he was writing about "Making (Faking) Early Music," a topic addressed in our joint seminar at All Souls College, Oxford, in spring, 2019.

Jeremy's erudition and technical skill were all the more impressive since he was largely self-taught, driven by insatiable curiosity. He shared his knowledge unreservedly, not only among his official stu-

dents but with visiting scholars and curious amateurs, many from far countries, whom he welcomed into his home. Among prestigious teaching posts, in 1970–71 Jeremy was John R. Heath Visiting Professor at Grinnell College in the USA, a position previously occupied by Arnold Toynbee. A tenor drum made by Jeremy, now part of Grinnell's instrument collection, testifies to his ability as a craftsman informed by musicality and iconographic evidence, a synthesis displayed in his book *Making Early Percussion Instruments* (1976). A series of further books introduced general readers to European instruments of all periods, and to the origins, history, and usage of instruments worldwide. Most of his recent articles can be freely downloaded from his website.

Jeremy's writings are lively in style, not pedantic or overburdened with footnotes. He appreciated academic scholarship and amassed a major library of organology, but his original insights stemmed from practical experience; his conclusions therefore could be opinionated, even provocative, though he was quick to accommodate new evidence and address contrary views. He looked kindly upon naïve practitioners of so-called critical organology, glad for any acknowledgement of his field's relevance to musicology and ethnomusicology. He had no patience, however, with pretense; he deplored fashionable jargon and gleefully pounced on such locutions as "foot pedal"—what other kind is there? Playful with words and ideas, for entertainment he wrote *Wendy: The Life and Loves of a Dragon* (2012). His wit remained intact to the end; a few days before his death he wrote to me of feeling "feak and weeble." (For a personal account of our relationship see "Congratulations and Contributions: Jeremy Montagu at 90" in *CIMCIM Bulletin*, August 2018, pp. 26–27.)

Jeremy and his sister, the eminent art historian Jennifer Montagu, descended from a distinguished family. Their father, Hon. Ewen Samuel Montagu, KC, CBE, a hero in Naval Intelligence, was the grandson of Samuel Montagu, 1st Baron Swaythling, a banker who sat in the House of Commons. Their mother, Iris, was a daughter of the renowned portrait artist Solomon J. Solomon, RA, RBA. Jeremy, who wore this heritage lightly, benefitted from first-class educational opportunities but never earned a degree (Oxford gave him a *pro forma* MA to enable him to teach there). As a boy early in World War Two he was sent to the exclusive Hotchkiss School

in Connecticut, USA, where he started playing baritone and horn, then to Gordonstoun School in Elgin, Scotland, whose headmaster instilled in Jeremy his guiding principle of helpfulness to others. (He modestly hung a testimonial to his courage in rescuing two men from drowning, signed by the Duke of Gloucester, in a loo.) After postwar military service in Egypt he pursued economics at Trinity College, University of Cambridge, aiming for a law degree; soon realizing this was not to be his vocation, he transferred to London's Guildhall School of Music and Drama to learn conducting and percussion, the latter to improve his rhythm.

Jeremy's professional career began in 1950 when he joined the Musicians' Union. While playing as a freelance percussionist and conducting amateur groups, around 1952 he founded the Montagu String Orchestra, one of the first modern British ensembles to experiment with historical instrumentation. Subsequently he appeared as percussionist with *Musica Reservata*, for which he reconstructed various medieval drums, and with major symphony orchestras including the Royal Philharmonic under Sir Thomas Beecham. At this time, he began collecting old instruments for his own use, often while on concert tours; his fascination with non-Western types grew out of his work at the Horniman Museum, as he recounted in an interview for the *NEMA Newsletter*, March 2018. He married his beloved Gwen in 1955. Having studied English and medieval history at Cambridge, Gwen understood Jeremy's goals and collaborated in his research; in her own right she was an expert on historical textiles and a prominent figure in international women's organizations. The couple had three adoring children. Gwen's unexpected death, in 2003, left Jeremy bereft but strong in his faith.

Jeremy was an opportunistic rather than systematic collector. Usually too busy to hunt for specific items, he bought what was available and affordable. For teaching purposes, he aimed to represent all families of conventional acoustic instruments, not with masterpieces (though he owned some fine rarities) but with ordinary types played by all kinds of musicians. Even the most commonplace examples held lessons for him and thus for his students and audiences. Some of his best pieces came as gifts from an international network of friends, many more from estate sales, flea markets, and auctions. His

educated eye uncovered treasures others had overlooked; he was a stiff negotiator but enjoyed good relations with dealers who appreciated his acumen. For twenty years he contributed sales room notices to the journal *Early Music*, pointing out errors in auction catalogues and unmasking fakes but also encouraging prospective bidders whose enthusiasm paralleled his own.

Although his perspective was encyclopaedic, Jeremy focused on what he knew best: chiefly winds and percussion of the world. His collection included the major types of chordophones, some represented by reproductions. Keyboards didn't interest him much, partly because he had no space in his house to keep them; he lent to the Bate Collection some large items such as timpani, an alphorn, and a harmonium, as well as numerous woodwinds. The Bate's mandate to make its instruments available for student use influenced Jeremy's relaxed attitude toward conservation, expressed for example in his article "A Clavichord by Hieronymus Hass in the Bate and how we treat our instruments" for the journal of the National Art Collections Fund (2003). As long as he was able, he carried about and demonstrated many of his own instruments to illustrate his frequent popular lectures. Documenting this assemblage occupied Jeremy continually; he made data and photos available by request, but never finished cataloguing his library.

Death held no fear for Jeremy; following a diagnosis of adenocarcinoma in March 2019, he calmly prepared for its inevitability. Eschewing surgery and chemotherapy, he simply resigned himself to a change in diet, figuring other ailments would claim him before the cancer did, and he was right. He passed away from heart failure, peacefully at home in his sleep.

Laurence Libin