



Formstack Submission For: [EN-ICOM INTERNATIONAL COMMITTEES ANNUAL REPORT 2020-2021](#)

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Name of Person filling this form: Marie Martens

You are: The Secretary of

If you selected "Other" please specify:

Name of International Committee: CIMCIM (Comité international des musées et collections d'instruments et de musique ; International Committee of Museums and Collections of Instruments and Music)

Email: cimcim.secretary@gmail.com

Have your IC been able to conduct its Annual Meeting?: NO

If YES, please give a short description (date, digital platform used, dates, etc.):

If NO, please give details of the decision to cancel or delay the meeting.:

In early March 2020, the Local Organizers (London) in agreement with the CIMCIM Board decided to postpone the planned and announced 2020 conference to 2021, probably in the same period (September). The decision to postpone the annual conference to 2021 was communicated to CIMCIM's members on 24 March 2020 on the CIMCIM email ListServ – and on the same day, the ICOM Secretariat was notified about the rescheduling. Furthermore, the postponement of the 2020 conference was announced on CIMCIM's website, on ICOM's website, and was communicated on CIMCIM's Facebook page as

well. Moreover, the people who had submitted paper proposals and/or travel grant applications were notified personally by individual emails.

If NO, does your IC plan to hold the meeting at a later date?:

The Royal College of Music and the Horniman Museum & Gardens (with a post-conference in Edinburgh) were due to host the annual CIMCIM meeting in London in September 2020, discussing the role of collections in music museums. For more information, please visit: <http://cimcim.mini.icom.museum/what-we-do/cimcim-annual-meeting-2020/> The paper committee received 56 proposals for papers and panel discussions from contributors in 18 countries and four continents, and were getting ready to publish the preliminary programme and to open enrolment. Furthermore, the travel grant committee was ready to begin assessing the 12 applications received. However, the fast spreading of Coronavirus around the world and the containment measures that were being implemented by many countries, made it unrealistic to plan and prepare the event. Moreover, most participants would be unable to make travel plans for the upcoming months. Initially, when we all hoped that the current emergency would be over and we could all start making new plans, the intention was to issue a new call for papers, maintaining the same conference topic, and to also re-issue the call for travel grants. But when CIMCIM held its online Board and Business Meetings in September 2020, the decision to change the conference topic was made, as the originally planned conference theme seemed to have lost its appeal. The Local Organizers with the CIMCIM Board have decided to launch a conference theme in the manner of “how museums react to big changes in the world around us” – and it will give a platform for museums to share. In due time, the Local Organizers will ask the members on CIMCIM’s email ListServ if it is likely that the members will attend the conference in London in person (or via an online platform if/when possible). Further details about the conference will be confirmed by March 2021. The committees (organizing, scientific, and travel grant) will remain the same. CIMCIM did not consider to hold an online conference, as the human interaction has always been the aim of CIMCIM’s conferences. As it is impossible to predict how the CORONA situation will develop, the CIMCIM Board has decided to envisage a new conference format in 2021, i.e. a hybrid model of a small physical conference with a strong online solution. The current situation is constantly observed, and the options for either a fully physical or a fully virtual conference are not discarded at the time of this report. Hopefully, by 2022 a personal conference as usual will be possible – and still with a strong online solution as well which will make CIMCIM’s conferences more democratic, especially as, together with the ICOM General

conference in Prague, important decisions are to be voted on. As a consequence of the postponement of the London conference, the Rijksmuseum in Amsterdam that was planning to host the 2021 conference has kindly accepted to shift their plans forward to accommodate to the change of schedules. Thus, the meeting in 2023 will take place in Amsterdam and Utrecht.

How did your IC adapt the already planned activities to the pandemic?:

Despite the pandemic, CIMCIM carried out business as well as possible, increasingly using available virtual meeting tools. All already planned activities have been carried out as well – except for the annual conference which has been postponed to 2021. Hence, CIMCIM's annual Board Meeting (8 September 2020) and Business Meeting (10 September 2020) were held as originally planned but, naturally, both meetings went online and were made possible and technically administrated through a CIMCIM Board member's work license for the Zoom platform. Other activities were already planned for – or were transformed into – an online format, except for the joint CIMCIM-CIMUSET international conference which took place on location in Paris in February 2020, just in time before the pandemic restrictions: The international conference "Playing and operating: Functionality in museum objects and instruments" on 4th-6th February, 2020 at Cité de la Musique-Philharmonie de Paris, France, offered the opportunity to discuss common challenges and opportunities of interpreting and preserving functional objects in museums. This special project obtained financial support from ICOM and stands as a cornerstone of CIMCIM's joint project with CIMUSET towards new guidelines for functional objects in 2022 (Please, see the attached supporting document for further information [CIMCIM_Annual Report 2020_01]).

Could you outline a timeline of 2020 showing how they have been adapted?:

For the timeline, please see the attached supporting documents [CIMCIM_Annual Report 2020_02]. Furthermore, in 2020 CIMCIM has had ongoing collaborations with other international institutions and organisations as well as a number of research activities and other activities. Please, see the attached supporting document [CIMCIM_Annual Report 2020_03].

If your IC was unable to adapt a particular planned activity, why was it?:

Please, see the aforementioned information about the postponement of the CIMCIM annual conference to 2021.

How did your IC's members react to your adapted activities? :

CIMCIM's members welcomed the postponement of the annual conference, which was planned to take place in London (with a post-conference to Edinburgh) in September 2020, by c. one year

to 2021. They appreciated that the Board and Business meetings were maintained and offered online.

What new, not foreseen activities did your IC develop within or without the network, tailored to the ongoing sanitary context, in spite of the manifold sanitary restrictions?:

The issue of sanitary restrictions etc. due to the pandemic has been very much in the hands of the individual museums/collections. Reactions to the pandemic have been very different, spanning from complete suspension of operations, to focussing on internal projects, to transforming or developing new public facing initiatives, mostly online. Some museums/collections have been open on and off during the pandemic, and some have been closed – all depending on the situation and the countries' sanitary restrictions/containment measures respectively. And as museum staff around the world have by and large been working from home, their work has been very dependent of stable internet connectivity at home. The CIMCIM Board has referred its members to the COVID-19 related information and material issued by ICOM (<https://icom.museum/en/covid-19/>). Furthermore, in April 2020 CIMCIM signed the open letter to The World Intellectual Property Organization (WIPO) to support the fighting of the negative impact of the COVID-19 on access to culture, research and education. Additionally, members of the CIMCIM Board have responded to members' requests for advice on how to deal with re-opening musical instrument museums/collections and COVID-19 related health and protection issues in connection to study visits, concerts, museum staff and museum visitors in general, etc. The advice given was based on the Board members' experience from their own institutions in different countries.

What activities have your IC come up with that regard specifically to the early COVID-19 resilience of your network's museums? :

Please, see above! Further, in part due to the increased feasibility and acceptance of online meetings, CIMCIM is more seriously considering the possibility it has raised in the past – to offer between annual meetings interim workshops, webinars, or other sorts of discussion meetings on various topics of interest (some potential topics have been identified in CIMCIM's member survey in 2019) to enhance dialogue, collaboration and to share professional training and knowledge.

Website address:

<http://cimcim.mini.icom.museum/>

How did your IC keep in contact with the members during the pandemic?:

CIMCIM kept in contact with the members through the usual means of communication, namely CIMCIM's email ListServ, CIMCIM's website, CIMCIM's Facebook page, and CIMCIM's newsletter publication. Furthermore, The CIMCIM Board referred the members to COVID-19 related information from ICOM (ICOM's survey "help us assess the impact of COVID-19 on museums", newsletters, webinars, general information on the dedicated part of the website <https://icom.museum/en/covid-19/>),

encouraged CIMCIM's members to subscribe to ICOM's e-Newsletter, and urged members to use the member space on ICOM's website for information in general.

Did the method of communication with the members change?:

NO

If YES, how?:

If NO, why?:

Aside from holding our Business meeting online, it did not prove relevant to CIMCIM to change the methods and ways of communication with the members.

Have your network's websites and online contents been further developed as a result of the pandemic?:

It is unclear if this question relates to the CIMCIM mini website or to the websites of members' museums. Concerning the first, the CIMCIM website is under permanent development and enhancement, as some resources from the old CIMCIM website couldn't have been integrated yet, partially due to CMS restrictions. Other resources are about to be reorganized and enhanced for a better usability. Concerning the second, CIMCIM didn't have the resources to lead a survey about the development of websites of museums with CIMCIM members. Sporadic messages have talked about the development of some more online-activities.

In which social media are you active?:

CIMCIM as an International 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.). The CIMCIM Board has initiated a Working Group (chaired by a CIMCIM Board member) for 2021 which is to lead a survey on the nature of the exchanges and the media used by CIMCIM's members in order to better promote our actions and reach out to various communities. Currently, CIMCIM is active on: CIMCIM-L (CIMCIM's email ListServ): Membership is open to all; all CIMCIM members are subscribed when they join (and can withdraw should they wish it). At the end of August 2020, 408 subscribers were recorded, 31 more than last year. Listserv traffic currently averages 120 postings per annum, an increase of 50% from 2019. All posts are moderated. The sole criterion for acceptance is whether the topic is related to music museums or collections of musical instruments. CIMCIM's website: The new ICOM-managed mini-site has allowed CIMCIM to migrate the data and take advantage of a more modern design which, however still is presenting some issues, as e.g. the missing possibility to host a database. Facebook

(with both a group page and a public institutional page). At the moment, as preferred by members, CIMCIM engages through Twitter and Instagram through the personal accounts of members, rather than a dedicated CIMCIM account.

Newsletter: YES

If YES please specify:

The CIMCIM Bulletin is a medium for discussions and the face of CIMCIM. We aim for two issues annually, and in 2020 the two issues were published in April (65 pages) and in December (23 pages). All are uploaded to CIMCIM's website (please, see <http://network.icom.museum/cimcim/publications/bulletin-current-issue/>). The CIMCIM Bulletin is published in the form of an electronic, open-access PDF. Furthermore, as a part of CIMCIM's ongoing development and collaboration with the Russian Association for Music Museums (AMMC), the AMMC contributes to the CIMCIM Bulletin and is happy to continue the work of presenting it in Russian.

Publication(s): NO

If YES please specify:

How did the pandemic affect your budget?:

Due to the pandemic, it has not been possible for CIMCIM to spend the money as initially planned, in particular the amounts allocated for the annual conference. In the Business Meeting in September 2020 the CIMCIM Board requested the membership's approval in order to adjust the budget in allowing more money for publications and collaborations with other international institutions and organisations. The adjusted budget for 2020 was approved by CIMCIM's members.

Do you have projects for 2021 where unused 2020 funding are planned to be used? If yes, are these projects that have been planned for 2020, but that have been modified and adapted to the new situation?:

The CIMCIM Board has had the membership's approval to spend more money on publications – and to reserve € 6.000 to support a project for MIMO (Musical Instrument Museums Online: <https://mimo-international.com/MIMO/>). Furthermore, CIMCIM welcomed ICOM's Solidarity Project 2021 and submitted a joint application with ICOM-CIDOC. We hope to see this special project realized, and both CIMCIM and CIDOC have earmarked a further € 2.842,50 for the project in response to the current pandemic by proposing a collaborative online environment to document a thematic collection and in so doing, tackle two central challenges confronting museums: Digital skills and the information infrastructure to work remotely. The geographical focus will be in Latin America and the Caribbean, at risk of falling behind the digital divide (as evidenced by the

ICOM Report on Museums and COVID-19). This initiative will also aid young members of our community who are particularly sensitive to the availability of safe, nurturing environments to build their social and professional networks. In brief, the purpose of the project is to create an online platform where museum collections can publish their assets in a simple and less expensive way. Musical instruments will be the showcase, and Latin American collections will be the focused area where CIMCIM and CIDOC hope to expand their reach.

If still unused, how do you think to use 2020 young members travel grants?:

The travel grant committee received 12 applications to the CIMCIM 2020 conference in 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 of the London conference, 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 in 2020 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. The CIMCIM Board has decided to transfer the ICOM SAREC grant to the conference in 2021, whereas the OECD grants are not automatically renewed because they are government funding. As is customary, the ICOM SAREC travel grants will be amplified with CIMCIM funds. The call for travel grants will be re-issued for the 2021 conference which, hopefully, can take place in some form.

Have you implemented new institutional strategies to better attract young individual members?:

In 2020, CIMCIM as usual reached out to young members as part of our IC's whole membership efforts which always focus on both young members and on Category 3 & 4 countries. This has become visible e.g. through the conference in February 2020 in Paris, where young members have been a target group for travel grants. In recent years, CIMCIM has prioritized its travel grants to young members for the annual meeting, particularly those from Category 3 & 4 countries. CIMCIM has also increasingly augmented the funds provided by ICOM for young-member travel grants. CIMCIM regrets not having this opportunity in 2020 as the conference was unexpectedly postponed with little time for alternate solutions aside from planning an online annual business meeting for all who could attend virtually. In terms of communication, CIMCIM has consistently reviewed its social media engagement (in 2018 and again in 2020/2021) to ensure it maintains especially good contact with younger generations. In 2020 CIMCIM appointed a Board Member to a newly created

	<p>position to lead an assessment and review of its communication platforms, including but not limited to social media, to ensure the best possible communication means, methods, and efficacy.</p>
Number of Members in 2020:	240
Number of Members in 2019:	246
Number of represented countries:	50
Increase/Decrease of Membership in %:	C. 2,5 % decrease (based on the incomplete numbers available from ICOM). For further information about CIMCIM's membership 2020, please see the attached supporting document [CIMCIM_Annual Report 2020_04]
Did you provide additional financial support for young members?:	YES
If YES please specify:	<p>For the aforementioned joint CIMCIM-CIMUSET conference in Paris, ICOM SAREC supported the conference through a € 5.000 travel grant; of this sum, € 2.900 had been reserved for young museum professionals under 40 years of age. Beside age, region of travel, origin, and gender were also taken into account. CIMCIM and CIMUSET nominated the following speakers/contributors (unfortunately, ICOM membership numbers haven't been recorded): Ekaterina GRECHIKHINA, Russian National museum of Music, Russia; Martin GRÜNFELD, Medical Museion and CBMR, The University of Copenhagen, Denmark; Heba KHAIRY, The Grand Egyptian Museum, Egypt; Nohran SALEM, Cairo Egyptian Museum, Egypt; Lingman LI, Chinese Museum Association, China; Byron PILLOW, National Music Museum, Vermillion, USA. The SAREC travel grants were amplified with CIMCIM funds (€ 661,22) to complete travel support.</p>
Could you please mention what you consider your IC's three main strong points?:	<p>1: CIMCIM is a relatively small IC what makes communication and decision making sometimes very fast. 2: CIMCIM's c. 250 members are representing around 120 collections and museums on all continents. In the last years a considerable growth in membership of more than 50% has been achieved, especially from Asia and Eastern Europe. 3: Although musical instruments</p>

may appear a rare species to many museum professionals, CIMCIM's annual meetings themes are more and more embracing themes that point beyond musical instruments. In this way, CIMCIM takes up current museological debates in a critical way, and also engages in the exciting task of exposing tangible and intangible heritage in the field of music.

Could you please mention what you consider your IC's three main weak points?:

1: CIMCIM is a relatively small IC, and musical instrument collections are often part of larger museums where they are not at the forefront of administrative interest, so that the impact on the museum world in general is rather limited. 2: Along with no. 1 often goes a lack of institutional support for engaged members' eager to participate, so they might lack the time to complete the projects selected, especially publications. 3: Although CIMCIM is probably the most qualified network for musical organology in the world, it would need more expertise and resources to cope with the fast-changing digital environment (especially in pandemic times). Very recently, CIMCIM has strengthened its relationship with CIDOC that has started in Kyoto in 2019 and is hoping to move forward in this domain.

Financial Report 2020 (Appendix 2.1) and Budget 2021 (Appendix 2.2):

[View File](#)

Supporting Document 1:

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Supporting Document 2:

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Comments:

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I agree

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