

ICOM international
council
of museums

M CIMCIM international committee
of museums and
collections of instruments
and music

ANNUAL MEETING 2021

Global Crises and Music Museums:
Representing Music
after the Pandemic

Conference booklet

6-8 September, London, Royal College of Music /
Horniman Museum and Gardens



Generously supported by The National Lottery Heritage Fund



CIMCIM is the acronym for Comité international pour les musées et collections d'instruments et de musique (International Committee for Museums and Collections of Instruments and Music; Comité internacional para museos y colecciones de instrumentos y de música).

CIMCIM is one of 32 international committees of ICOM, the International Council of Museums, and was established in 1960.

CIMCIM aims to promote high professional standards in the use and conservation of musical instruments in museums and collections.

Mission

As an international committee, CIMCIM works within the framework of ICOM in fostering connections amongst, advocating for and advising museums and collections of musical instruments and music of all kinds.

As an organization that promotes high-professional standards, CIMCIM supports ICOM's Code of Ethics in providing a global platform to discuss state-of-the-art, best-practice solutions related to tangible and intangible musical heritage, particularly in the context of museums.

As a worldwide and inclusive committee, CIMCIM aims at a mutual understanding of different cultural practices and viewpoints with respect to musical instruments and music in supporting active dialogue and exchange between all stakeholders.

CIMCIM Board Members

PRESIDENT

Frank P. Bär

[Germanisches Nationalmuseum](#) (Nurnberg, Germany)

email: cimcim.president@gmail.com

VICE-PRESIDENT

Christina Linsenmeyer

[Morris Steinert Collection of Musical Instruments at Yale](#) (New Haven, CT, United States of America)

email: cimcim.vicepresident@gmail.com

SECRETARY

Marie Martens

[Musikmuseet / The Danish Music Museum](#) (Copenhagen, Denmark)

email: cimcim.secretary@gmail.com

TREASURER

Pascale Vandervellen

[Musée des instruments de musique](#) (Bruxelles, Belgium)

cimcim.treasurer@gmail.com

WEBMASTER

Emanuele Marconi

[Le Musée des Instruments à Vent](#) (La Couture-Boussey, France)

cimcim.webmaster@gmail.com

ADVISORY MEMBERS

Giovanni Paolo Di Stefano

[Rijksmuseum](#) (Amsterdam, Netherlands)

Jean-Philippe Echard

[Musée de la musique – Philharmonie de Paris](#) (Paris, France)

Nataliya Emelina

[Russian National Museum of Music](#) (Moscow, Russia)

Emanuele Marconi

[Le Musée des instruments à vent](#) (La Couture-Boussey, France)

Jennifer Schnitker

[The Metropolitan Museum of Art](#) (New York, NY, United States of America)

Yuanyuan (Anna) Wang

[Hubei Provincial Museum](#) (Wuhan, Hubei Province, China)

COOPTED BOARD MEMBERS

Arnold Myers

University of Edinburgh and Royal Conservatoire of Scotland (United Kingdom)

Gabriele Rossi-Rognoni

Royal College of Music Museum (London, United Kingdom)

Patrice Verrier

Musée de la musique – Philharmonie de Paris (Paris, France)

2021 Annual Meeting Committee

Paper and conference committee

Gabriele Rossi Rognoni (co-chair)
[Royal College of Music](#) (London, UK)
g.rossirognoni@rcm.ac.uk

Mimi Waitzman (co-chair)
[Horniman Museum and Gardens](#) (London, UK)
mwaitzman@horniman.ac.uk

Marie Martens
[Musikmuseet / The Danish Music Museum](#) (Copenhagen, Denmark)
cimcim.secretary@gmail.com

Arnold Myers
[University of Edinburgh](#)
University of Edinburgh and Royal Conservatoire of Scotland (Edinburgh / Glasgow, United Kingdom)
a.myers@rcs.ac.uk

Jen Schnittker
[The Metropolitan Museum of Art](#) (New York, NY, USA)
jennifer.schnittker@metmuseum.org

Technical coordination

Richard Martin
Royal College of Music (London, UK)
richard.martin@rcm.ac.uk

Joyce Lam
Royal College of Music / Horniman Museum & Gardens (London, UK)
joyce.lam@rcm.ac.uk

Conference administrator

Esteban Mariño Garza (London, UK)
Royal College of Music
esteban.marino@rcm.ac.uk

Call for Papers

The COVID19 pandemic has arguably caused the biggest disruption to the museum and heritage sector since the Second World War. All over the world, museums have had to close, some never to reopen, and many have had to suspend their operations for prolonged periods. However, the disruption has also invited – sometimes forced – substantial changes in the way museums perceive themselves and their interactions with their audiences. This has included an increased focus on digital offers, a reconsideration of the human relationships with external as well as internal stakeholders, new ways to guarantee the preservation, documentation and availability of collections and revised financial and sustainability planning.

Some of these changes will be transitory, while others are likely to leave permanent footprints on the identity of museums and the way they operate even after the emergency has passed.

This conference will highlight and discuss some of the initiatives and innovations that emerged from the past year, with particular attention to curatorship, conservation, learning & participation, and documentation and research. Critical perspectives, as well as case studies are invited to focus on the long-term impact of the pandemic and on the way the identity of music museums, their value and relevance to society and research, and their ways of operating internally and externally may have been transformed.

Conference Programme

Monday, September 6, 2021

10:45-11:00¹ Welcome

11:00-12:30 Paper Session: Museums during the COVID 19 Pandemic 1
(Chair: Frank Bär)

Saskia Willaert (Musical Instrument Museum, Brussels, Belgium) & Alexandre Girard-Muscagorry (Musée de la musique, Paris, France), *Activating European Collaborations in Times of COVID-19: The Example of the Joint Acquisition of the Boulanger-Bouhière Collection of African Lamellophones.*

Xiang Zhang & Yuanyuan (Anna) Wang (Hubei Provincial Museum, Wuhan, China), *Online or OnSite – Chinese Music and Instrument Museums after the Pandemic.*

Perminus Matiure (University of Namibia, Windhoek, Namibia), *Covid19 Pandemic and the Sustainability of Museums in the Southern African Region: Challenges and Mitigating Measure.*

12:30-13:30 Lunch Break: Unveiling the New Royal College of Music Museum

13:30-15:00 Paper Session: Online Displays 1
(Chair: Jean-Philippe Echard)

Panagiotis Pouloupoulos (Deutsches Museum, Munich, Germany), *Serial Numbers as Information Source and Tool for Building Virtual Instrument Collections.*

Rebecca Wolf (University of Regensburg, Germany), *Beyond the Display: a Virtual Exhibition on Glass Instruments.*

Emanuele Marconi (Le Musée des Instruments à Vent, La Couture-Boussey, France), *Digital Resurrection of a Silent Museum.*

15:00-15:30 Break

15:30-17:30 Paper Session: Online Displays 2
(Chair: Christina Linsenmeyer)

Marie-Pauline Martin & Delphine de Bethmann (Musée de la musique, Paris, France), *The Museum's Virtual Experience: Opportunities and Sustainable Perspectives.*

Vilma Vilunaite (Lithuanian Theater, Music and Cinema Museum, Vilnius, Lithuania), *Lithuanian Kankles in the Past and Today: Presentation of the Virtual Exhibition.*

Matthew Hill (Collection of Musical Instruments at Rickenbacker International Corporation in Santa Ana, California, United States), *Being Nimble in the New Normal; Re-energizing the Responsive and Effective Museum in a Post-Pandemic World.*

Angel Olmos (Musicology Department at the Royal Conservatory of Music of Madrid, Spain), *Tracing Historical Instruments with eCauda.*

¹ All times are in British Standard Time / UTC+1)

Tuesday, September 7, 2021

11:00-12:30 Paper session: Museums during the COVID 19 Pandemic 2 (Chair: Pascale Vandervellen)

Fanny Guillaume Castel, Esteban Mariño & Arianna Rigamonti (Royal College of Music, London, United Kingdom), *Covid19 and Music Museums: Impact, Mitigation, Reaction*.

Nataliya Emelina (Russian National Museum of Music, Moscow, Russia), *Take a breath and Think about the Role and Meaning: the Experience of the Russian National Museum of Music in the Context of the Activities of Museums in Russia during the Period of Restrictions*.

Kazuhiko Shima (Former Director of the Hamamatsu Museum of Musical Instruments, Japan), *Focusing on the Inner World of Musical Instruments and People's Mind ~A Way for Roles of Musical Instrument Museums with/after Covid-19*.

12:30-13:30 Lunch Break: Horniman Museum, Keyboard Instrument Project. From Genesis through Pandemic to Conclusion

13:30:15:00 Paper Session: Conservation and Research 1 (Chair: Arnold Myers)

Pascale Vandervellen (Musical Instrument Museum, Brussels, Belgium), 'The Excellence of Belgian Keyboard Instrument Making Doubly Celebrated'.

Marguerite Jossic (Musée de la Musique, Paris, France), 'The 'Vibration and conservation' project: how to measure and prevent vibration damages for museum objects?'.

15:00-15:30 Break

15:30-17:00 Paper Session: Conservation and Research 2 (Chair: Emanuele Marconi)

Althea Sully Cole (Columbia University, New York, United States), 'Analysing Intangible Cultural Heritage in Musical Instrument Collections in Museums'.

Louise Condi (Musée de la Musique, Paris, France), 'Locating and Documenting European Sympathetic Strings Instrumentarium: A Transversal Approach through Collections around the World'.

Federica Colucci (University of Pavia, Italy), 'The Restoration, Study, and Documentation of a French School Violin in the Pandemic Era'.

Wednesday, September 8, 2021

11:00-12:30 Paper Session: Museums during the COVID 19 Pandemic 3 (Chair: Marie Martens)

Sawako Ishii (Hamamatsu Museum of Musical Instruments, Japan), 'Online-based Museum Education under the Impact of COVID-19: a Case of Hamamatsu Museum of Musical Instruments'.

Heike Fricke (Musical Instrument Museum, Leipzig, Germany), 'Closed but Open'.

Wonder Maguraushe (Midlands State University, Gweru, Zimbabwe), 'Zimbabwe Music Museology during the Covid19 Pandemic'.

12:30-13:30 Lunch Break

13:30-14:00 Separate meetings of the CIMCIM Working Groups

- a) Communication Working Group (Chair: Jean-Philippe Échard)
- b) Conservation Interest Group (Chair: Jennifer Schnitker)
- c) Classification Working Group (Chair: Margaret Birley)

14:00-15:30 CIMCIM Business Meeting

15:30-16:00 Break

16:00-17:00 Paper Session: New Displays (Chair: Giovanni Paolo di Stefano)

Eric de Visscher (V & A Research Institute, London, United Kingdom), 'Between Covid and Fire: Curating an Exhibition about Beethoven in 2020'.

Christina Homer (Open University, London, United Kingdom), 'Finding a Place for a Collection of Ancient Mexican Musical Artefacts'.

Annabella Skagen & Verena Barth (Ringve Music Museum, Trondheim, Norway), 'A new Concept for our New Main Exhibition'.

17:00 – 17:15 Closing remarks.

Abstracts and Speakers

Activating European Collaborations in Times of COVID-19: The Example of the Joint Acquisition of the Boulanger-Bouhière Collection of African Lamellophones

Saskia Willaert (Musical Instrument Museum, Brussels, Belgium) & Alexandre Girard-Muscagorry (Musée de la musique, Paris, France)

In April 2021, the Muziekinstrumentenmuseum (MIM) and the Musée de la musique completed the first step of an ambitious collaboration leading to the joint acquisition of the most important collection of African lamellophones still in private hands and its equal division between Brussels and Paris. This impressive ensemble of 600 sanzas – as they are usually referred in Europe – was assembled by Françoise and François Boulanger-Bouhière, two Belgium collectors who, by the early 1990s, developed a firm passion for this iconic instrument from Central Africa. Exhibited twice, in Brussels in 2011 and at the Musical Instrument Museum (Phoenix) in 2012, the collection is highly regarded by African art collectors and scholars not only for its impressive scale but also for the quality, diversity and rarity of the instruments.

Initiated in October 2019, the acquisition spanned over a year and a half and was directly impacted by COVID-19, forcing both museums to think of original ways to conduct together the complex inventory prior to this acquisition but also to experiment an original division process built on the use of digital tools and, above all, on trust. The paper will show how this project successfully (re)activated the collaboration between two historic music museums which, since Gustave Chouquet and Victor Mahillon's time, have always mirrored in each other. We will also present a roadmap for the joint management, study and promotion of this collection, taking into account the consequences of COVID-19 on our museums but also the pressing issues regarding the future of African (musical) collections in Europe.

Saskia Willaert

Saskia Willaert holds a PhD Musicology from King's College, University of London (1999). At the Brussels Musical Instrument Museum (MIM), she is now in charge of the collections from Africa and the Middle East. Being responsible for the digitization of the collection, she brought the entire collection to the [MIMO](#) platform. As head of department a.i. and member of the Scientific Council, she represents MIM at the head office, the Royal Museums for Art and History (RMAH).

Alexandre Girard-Muscagorry

A graduate of École du Louvre, ESSEC Business School and Institut national du patrimoine, Alexandre Girard-Muscagorry is a Curator at the Musée de la Musique (Cité de la musique - Philharmonie de Paris), in charge of African, Asian, Oceanic and American musical instruments, and a PhD candidate in Art History at École pratique des hautes études en sciences sociales (EHESS).

Online or On Site – Chinese Music and Instrument Museums after the Pandemic

Xiang Zhang & Yuanyuan (Anna) Wang (Hubei Provincial Museum, Wuhan, China)

Up to 00:00 5th May 2021, based on the reports from the 31 Chinese provinces (included autonomous regions and municipalities) and Xinjiang Production and Construction Corps, there were 339 confirmed COVID-19 cases (included 26 severe cases), the accumulative numbers showed that there was 77,911 recovered cases, 4,633 death cases, and 82,883 confirmed cases in total. And there were still 5 suspected infected cases, and about 735,577 people had been tracing as the close contacts of confirmed cases, and there were 6,971 of them still under medical observation. The pandemic is a catastrophe impacted the entire world, and it caused seriously huge damages to China and Chinese people, as well as Chinese museums. On 5th December 2020, Chinese Museum Associates held exclusive conference for its branch committees' managers in Hangzhou and shared the information of Chinese museums after the pandemic. Recently, there were about more than 6,000 museums in China, compared with 26.6% were private museums which were struggling and facing shutting down after the pandemic, public museums after a long closing by epidemic prevention policy that gradually opened to public and maintained normal running since 7th April 2020. And the public museums were required offer service to audiences online while they were closing to the public, since then, Chinese museums were getting into Internet booming time. In some ways, the pandemic speeded Chinese museums digitalization, and Chinese music and instrument museums as a part of it, held exhibitions and lectures both online and offline, as well as participated into communities two-dimensional spaced establishment, and they were remarkably welcomed by the public. And it put us into consideration under the extreme environment after the pandemic, whether if it was only by accidental choice or it is an inevitable way for the development to interact with our audiences online and on our sites.

Xiang Zhang

Professor Xiang Zhang is a scholar, curator and composer. Born in 1968 in Yizheng, Jiangsu. He currently position in Hubei Provincial Museum, Hubei Provincial Institute of Cultural Relics and Archaeology as Senior Researcher. In the early years, he majored in Musicology of Wuhan Conservatory of Music and studied of Composer and Works Style with professor Peng Zhimin. He has been working in Hubei Provincial Museum since 1991, and studied music archaeology under the guidance of Mr. Tan Wei, Mr. Feng Guangsheng and Mr. Li Youping. From 1994 to 2003, he was Director of Exhibition Office of Music. In 2002, he joined the Asia-Europe Fund 'Traditionnel Music Protection Training Course'. He has visited, worked and studied in many museums in Europe, America and Asia. He is now a member of ICTM and ICOM, and also the previous advisor of ICOM-CIMCIM, Secretary-General of CCMI, Vice President of Music Image Association and Secretary-General of Chime-bell Academy.

Yuanyuan (Anna) Wang

Yuanyuan (Anna) Wang is Deputy Secretary-General of Committee of Chinese Musical Instrument Museums and Collections (CCMI), Deputy Secretary-General of Chime-bell Academy, and associate researcher of Hubei Provincial Museum. Yuanyuan is enthusiastic and endeavor in spreading the influence and importance of musical heritage's study, preservation and education, especially cross musical culture understanding. She is experienced in big scale international touring exhibition, international professional training, international music and museum students tour, and

cultural exchange programs planning and organizing, who was the program leader of the exhibitions '*Rites and Music - Bronze Ware of Shang Dynasty*' in Russia, '*Marquis Yi of Zeng - Chime-bell exhibition*' in Taiwan, and '*Han Opera*' in Beijing, organizer of serials international training program '*International Music Archeology Training Classes*', leader of Chinese music students summer tour in Italy, as well as one of the Chinese partners of '*British Musician Residence in China*' program, and the main Chinese partner of '*Chinese Musical Instrument Online Cataloguing Program*' with Royal College of Music.

Covid19 Pandemic and the Sustainability of Museums in the Southern African Region: Challenges and Mitigating Measure

Perminus Matiure (University of Namibia, Windhoek, Namibia)

The unbearable and treacherous effects of the Covid19 pandemic have not only been devastating to people's social life and economic growth, but also to museums. Museums have a mandate to preserve both the tangible and intangible heritage of communities that are rendered vulnerable to extinction. Apart from just displaying and storing the materials, museums enable the accession of these materials by visitors and scholars. To have an insight into the extent to which museums in the Southern African Region were impacted by the pandemic, the researcher conducted a survey of museums from three Southern African countries which are Namibia, South Africa, and Zambia. For ethical reasons, the writer will refer to these museums as A, B, and C. The researcher failed to visit museums in Zambia and South Africa Due to Covid19 travel restrictions. Alternatively, a novel methodology called "netnography" was adopted in which 6 questionnaires were distributed to museum administrators from the two countries using online platforms. However, besides the researcher managed to administer face-to-face interviews to three participants from Namibian National Museum. The findings indicated that the pandemic had a devastating effect on the sustainability and operations of the museums. The volume of visitors declined drastically. Also, collection of materials came to a halt especially from March to November 2020. The museum reopened this year 2020, but still there are very few activities taking place. From the suggestions provided by the participants on ways of resuscitating their museums, they indicated that they intend to digitize and create an online platform where museum materials are showcased. One participant suggested that the use of mobile museums may be another way to mitigate the problem. It is recommended that governments should aid museums the world over with money to fund online activities and mobile museum systems.

Perminus Matiure

Brought up in a mbira playing family, Dr. Matiure started playing mbira at the age of 12 and later studied mbira at the Masters and Ph.D. levels. Out of these studies, together with other researchers in the area of ethnomusicology, applied ethnomusicology, and archiving, he was able to publish several articles and book chapters on mbira. Dr. Matiure has also presented papers on mbira during an international conference like ICTM, PASME, CIMCIM, Applied Ethnomusicology Study Group, and MESI. He is the founder member of a contemporary mbira ensemble called "Zvirimudeze", which plays electrified mbiras. He also produced six innovations that he developed from nyunganyunga and dzavadzimu mbiras. The incumbent has exhibited these innovations on several high-profile expos around Zimbabwe and abroad. Dr. Matiure has skills in teaching, constructing, tuning, and playing traditional musical instruments and also ethnographic and music videos production. He also has skills and knowledge in archiving tangible and intangible musical materials.

Serial Numbers as Information Source and Tool for Building Virtual Instrument Collections

Panagiotis Pouloupoulos (Deutsches Museum, Munich, Germany)

Since the nineteenth century serial numbers have become an indispensable feature of mass-produced consumer goods. Along with other trademarks, these numbers are typically used for identification, attribution, dating and authentication purposes by manufacturers and users alike. From an organological perspective, the study of serial numbers on historical musical instruments can provide new information on their manufacture and marketing, ranging from production and sales statistics to stylistic comparisons between a firm's different designs. From a museological perspective, serial numbers can be useful tools in the construction of digital databases and collections which can virtually unify artefacts of the same maker and model that may be scattered across various locations and owners.

One representative example concerns double-action harps of the Grecian model built by Erard in London between the 1810s and 1840s. These harps, which were produced in large numbers using early industrial practices, were systematically numbered and registered in the sale ledgers of the firm, thus providing the unique opportunity to corroborate or complement object-based and archival information. However, until recently no comprehensive survey of these harps existed and most of them remained unknown and undocumented.

This paper will present the results of a project which aims to build a virtual collection of surviving Erard Grecian harps in public and private collections around the world based on the interpretation of their serial numbers. Firstly, the paper will show and analyse the serial numbering system of the Erard firm, while secondly it will illustrate how this information can be applied to Erard harps in order to enhance object biography and contextualisation. Finally, the paper will discuss the challenges and potentials of this and similar virtual collections in relation to future research, conservation and exhibition projects, particularly considering the effects of the COVID-19 pandemic for museums.

Panagiotis Pouloupoulos

Panagiotis Pouloupoulos is an organologist with a long working experience in various museums and academic institutions in Greece, Great Britain and Germany. His latest projects and publications have focused on musical instrument manufacture and trade, on the history of collections, as well as on issues of provenance and authenticity. He is currently research associate and curatorial assistant for musical instruments at the Deutsches Museum, Munich. Panagiotis is also a member of ICOM Germany and of CIMCIM-ICOM, for which he served as Advisory Board Member from 2016 to 2019.

Beyond the Display: a Virtual Exhibition on Glass Instruments

Rebecca Wolf (University of Regensburg, Germany)

How can we give museum visitors a glimpse behind the scenes? One current opportunity to deal with objects that cannot be displayed is to present them in virtual exhibitions. During the pandemic time, we learned a lot about different virtual formats. The format of an exhibition allows us to offer more detailed information on the instruments, to contextualize them and to communicate our latest research to a broader audience. Ideally, the virtual world should be combined with the “real” exhibition and should make visible museum spaces such as storages and labs, which are not accessible to the public. As an example, I would like to present the virtual exhibition on musical instruments made of glass which I have created with the research group on “materiality of musical instruments”. In addition to the physical exhibition, visitors will have the opportunity to further explore a great diversity of the sound samples and to play the instruments virtually. Furthermore, this project is based on detailed research on the several instruments on which little information is presently available. For each instrument, we have recorded the sounds of its individual notes as well as musical pieces under conservatorial care, which adds important information to the instruments' cataloguing.

Rebecca Wolf

Dr. Rebecca Wolf is guest professor for musicology at Universität Regensburg and has lead the research group “materiality of musical instruments”, hosted by the Deutsches Museum in Munich and financed by the Leibniz Association. She teaches musicology and organology at universities in Munich, Zurich, and Stuttgart. Her research focus includes cultural history, craft and knowledge with emphasis on acoustics and materials. She is preparing a monograph on experiments with materials in musical instrument making, 1750–1950.

Digital Resurrection of a Silent Museum

Emanuele Marconi (Le Musée des Instruments à Vent, La Couture-Boussey, France)

Voices, noises, music, are all part of the aural landscape with which we are familiar, when walking through the entrance of a museum. The pandemic has silenced most of these, and new sounds have replaced the old familiar ones, symbolising the transition from inertly suffering the consequences of the pandemic to a resilient reaction.

The noise of High Definition (HD) scans, digital cameras, and strobes has slowly replaced the silence caused by absent public and empty galleries, in a collective effort to digitise as much and as quickly as possible the collections, to exploit the imposed suspension of traditional museum life. To fight the state of uncertainty, we decided to launch the ambitious project to catalogue and digitise the entire collection, a project needed for years and always previously postponed for logistical and organisational reasons.

A partnership between Google Arts & Culture and the museum has allowed the museum to make accessible online new documents from the archives, create stories and presentations, translate them into English, and share them worldwide. When the museum reopens, it will benefit from being georeferenced on the Google Arts & Culture app. The lack of public has allowed the museum to use the two galleries as working space. The staff, as well as an intern, have been working on cataloguing the objects with newly acquired database software and, in parallel, a website project has started, which will become the main access point to the collections, thanks to an integrated Online Public Access Catalogue (OPAC).

The pandemic situation has accelerated a process that was already perceived as necessary for a long time. This includes making available the collections to the public worldwide, enabling the study of woodwinds instruments and preserving, promoting, and keeping alive the memory of all people who have worked in the region of La Couture-Boussey in northern France.

Emanuele Marconi

Organologist, conservator and curator, he is Director of Le Musée des instruments à vent of La Couture-Boussey, as well as webmaster and advisory board member for the CIMCIM.

After the diploma as a restorer, he has earned a MA in Conservation-Restoration of Cultural Property from the Sorbonne University.

He has worked in Italy (Milan Museum of Musical Instruments; the Correr Museum, Venice), Switzerland (Musée d'art et d'histoire, Geneva), France (Musée de la musique-Philharmonie de Paris) and USA (National Music Museum, Vermillion and University of South Dakota).

Research interests include the History and Philosophy of Restoration, through the study of the written and sources, and investigating all aspects related to the understanding of the relationship between society, culture, technical evolution, and aesthetic perception, and analyzing myths and symbolism related to musical instruments.

The Museum's Virtual Experience: Opportunities and Sustainable Perspectives

Marie-Pauline Martin & Delphine de Bethmann (Musée de la musique, Paris, France)

During the crisis we experienced in 2020, one of the priorities of the Music Museum was not only to keep contact with its public, but to invent a virtuous and sustainable way of existing 'virtually'. How can we take our place on the Internet and on audiovisual channels without replacing site visits? How can we reconcile digital communication with the scientific requirements of a museum?

The scientific and cultural teams of the Musée de la musique will share two experiences: the creation of musical films dedicated to its collection, and the implementation of a sustainable offer of remote visits of the Museum. Both are digital offers that are not only valid in times of crisis, but capable, in the long term, of renewing the image of the Museum, while deepening the knowledge of works or parts of the collection.

Marie-Pauline Martin

Graduated in Art history (PhD, Sorbonne University), musicology and philosophy, Marie-Pauline Martin is a specialist in the artistic history of the Enlightenment and the relationship between music and the visual arts. Lecturer in Art History at Aix-Marseille University, she has been Director of the Musée de la musique-Philharmonie de Paris since 2017. Curator of several exhibitions, included « Ludwig Van : le mythe Beethoven » (2017), she is currently directing the project "Animal musicians", dedicated to bioacoustics and its relationship to art history, which will be presented to the Musée de la musique from autumn of 2022.

Delphine de Bethmann

As an art historian, a musician as well as an educator, Delphine de Bethmann has been in charge of the cultural activities department of the Musée de la musique since 2010. Specialised in museology for children, her work also covers creating intergenerational bridges and enabling access to exhibitions to all members of the public incl. people with disabilities. After having worked at the Musée des Arts Décoratifs in Paris and at the National Museum of Natural History, she joined the Cité de la Musique in 2000 in order to manage the educational activities of its Museum.

Lithuanian Kankles in the Past and Today: Presentation of the Virtual Exhibition

Vilma Vilūnaitė (Lithuanian Theater, Music and Cinema Museum, Vilnius, Lithuania)

Lithuanian *kankles* as Latvian *kokle*, Estonian *kannel*, Finnish and Karelian *kantele*, Russian *gusle*, belong to the Baltic psaltery music instrument group. Lithuanian *kankles* is one of the symbols of ethnic identity, embodying a bridge between traditional and contemporary culture. A survey was conducted at the International Creative Kankles Camp in Svencelė (Lithuania, 2018) that showed this instrument being a symbol of nationality, sacredness, and spirituality for participants.

The development of the *kankles* as in the image of the *kankles* player from the second half of the 19th century to this day have been all influenced by changes in civilisation, ethnocultural developments, historical and political events. *Kankles* remained an important national symbol during the Soviet occupation being a spiritual refreshment from Soviet oppression, and the only joy of life for people in exile.

Lithuanian Theater, Music and Cinema Museum prepares a virtual exhibition "Why am I playing *kankles*?" that will present the instrument and its meaning in the past and present.

Stories, photos and sounds presented in this way, will reach distant countries, where *kankles* were heard and widely used among Lithuanian emigrants after the Second World War (Australia, Chicago), as well as today. This virtual exhibition will reach many visitors from all other countries too.

The exhibition raises the following questions (themes):

- *kankles* and their therapeutic effects;
- what significance did *kankles* have in human life in the past and today?
- what factors have led to the popularization and changes of the instrument?

Covering many aspects of life this virtual exhibition during this difficult period will allow viewers to learn about the hardship of the nation's history, will help to maintain spiritual strength, and sounds of the instrument will be the source of reassurance.

Vilma Vilūnaitė

Vilma Vilūnaitė (was born in 1973, Vilnius, Lithuania) is a ethnomusicologist, museologist. In 2000, I graduated from the Lithuanian Academy of Music and Theater and obtained a master's degree in musicology. Since 2002 I have been working at the Lithuanian Theater, Music and Cinema Museum, as a museologist of the Music Department. I have prepared the catalog "Kanklės in Lithuanian Museums" (Vilnius, 2018), and participated in the preparation of J. Viliūtė's book "Lithuanian Music in Germany 1944-1949" (Vilnius, 2005). I have also participated in preparing the following exhibitions: "Musical Instruments of Lithuanian Masters" (2005), "19 years of love and creation" (dedicated to composer Stanislaw Moniuszko) and others. Since 2007 I have been engaged in educational activities related to Lithuanian folk music. From 2018 to 2020 I participated in five *Kankles* music camps as a student as well as a lecturer.

Being Nimble in the New Normal; Re-energizing the Responsive and Effective Museum in a Post-Pandemic World

Matthew Hill (Collection of Musical Instruments at Rickenbacker International Corporation in Santa Ana, California, United States)

The Covid 19 pandemic has resulted in an unprecedented time, a period that may well stretch past its start in 2020, through 2021, and possibly into 2022. And while music museums in recent years have constantly faced challenges, this "long 2020" has created uniquely tough circumstances, which have affected individual museums in different ways. However, one thing that all music museums have in common is the need to find strategies to re-engage with the public in a post-pandemic world.

While it is good to think big – planning typical large-scale events such as exhibitions and exhibits – it can also serve museums well to think small; there are many things to be done by museums that are less time and resource intensive, and that have a good ratio of means and effort to results. This presentation will discuss some ideas that can be applied by museums on a micro to small scale, both in resources and time, that will help promote public engagement inside and outside the museum space, as well as online and in social media. It will also consider ways that museums can implement these ideas in partnership with other institutions, both public and private, both to reduce cost and to broaden a museum's sphere of influence. Few of these ideas themselves are new, but it is important to find new ways of approaching and implementing them in light of new museum realities. All of this will be presented in the context of being responsive and nimble (to use a current buzzword) in stimulating interest in musical museums during this 'new normal.'

Matthew Hill

Matthew W. Hill holds a BMus (Hons, 1st class) in composition from Napier University and a MMus and PhD in organology from the University of Edinburgh. A founding curator of the Musical Instrument Museum in Phoenix (Arizona), he is also curator of the John C. Hall collection of musical instruments in Santa Ana, California and a former curator at the Bluegrass Hall of Fame and Museum. His book, *The Rise of the Electric Guitar, 1740-1939*, will be published in 2022 by the University Press of Mississippi. Besides academic pursuits, he has enjoyed a varied musical life that includes being a Nashville session player, art music composer, double bassist, and guitarist.

Tracing Historical Instruments with eCauda

Angel Olmos (Musicology Department at the Royal Conservatory of Music of Madrid, Spain)

The "Proposal for a Regulation of the European Parliament and of the Council on the import of cultural goods - SWD(2017) 263 final" has recommended the adoption of systems that could guarantee the traceability of imported cultural goods. Not only instruments coming to or leaving the EU should be traced. The "Communication from the Commission to the Council on the protection of national treasures possessing artistic, historic or archaeological value: needs arising from the abolition of frontiers in 1992 - COM/89/594 final" has also expressed the need for tracing them. Other international regulations, like UNESCO's "Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property" have also expressed the need of creating a registry that could help to preserve the historical legacy.

This short communication will showcase how eCauda's platform can help museums sheltering musical instruments to trace and transfer property, lend items to other institutions safely, and keep track of all interventions and documents associated with any given instrument. The blockchain layer ensures the immutability and a consensus on any contract and operation. A proprietary AI unequivocally recognizes any individual instrument by taking a simple picture, helping to confirm its originality and provenance. Visitors could easily access any info, videos, and pictures of any instrument by simply flashing a QR code shown on the display.

Angel Olmos

Full Professor and Head of the Musicology Department at the Royal Conservatory of Music of Madrid and CEO of eCauda and Expediatur. Founded Zink Digital (software), PayZQ (online payments) and Zertifica (legal services). Ph.D. candidate in Economics at the University of Alcalá de Henares, Global EMBA at IESE Business School and Ph.D. in Musicology at Paris.

Covid19 and Music Museums: Impact, Mitigation, Reaction

Fanny Guillaume, Esteban Mariño & Arianna Rigamonti (Royal College of Music, London, United Kingdom),

The high level of interaction between different professions, disciplines and audiences makes music museums significant cultural crossroads. Since the early months of 2020, this interchange has been abruptly severed by the government's measures meant to contain the spread of COVID19. While a number of research projects have been carried out to assess the impact of the pandemic on museums, no study has yet examined how it has affected music museums.

This presentation is the result of a study conducted by the PhD candidates undertaking the Music and Material Culture programme at the Royal College of Music in London, coordinated by Professor Gabriele Rossi Rognoni. Through a questionnaire and a series of interviews with professionals from music museums around the world, this research provides insights on the problematics music museums have faced since the beginning of the pandemic.

While the project covers more than thirty countries, the panel will give a voice to countries that do not have a long-standing museum culture, including the Official Development Assistance from the Organization for Economic Co-operation and Development countries. The discussion will be made of three parts. First, we will present the pre-recorded testimonies from a small number of music museum professionals, then the researchers will expose the conclusions of the project, and how these could be of help for music museums in the future.

Fanny Guillaume-Castel

Fanny Guillaume-Castel is a PhD student in Music and Material Culture at the Royal College of Music in London. She is preparing a thesis on the transformations of the pedal harp from the mid-eighteenth century to the early nineteenth century in Paris and London. Before this, she obtained two master's degree from the Sorbonne in Paris, one in Economic History, and the other in Heritage and Museum Management. She has collaborated with a number of institutions regarding their musical collections, including the Château de Versailles, the Musée de la Musique in Paris, and the Musée des Instrument de Musique in Brussels.

Esteban Mariño

I studied Cultural Heritage Conservation at the National School of Restoration, Conservation and Museography Manuel del Castillo Negrete (ENCRyM), Mexico City. After finishing my bachelor's studies, I received my master's degree in Music with a Specialization on the History of Musical Instruments at the National Music Museum in collaboration with the University of South Dakota. I am currently undertaking my Doctoral Studies on Music and Material Culture at the Royal College of Music in London. Since September 2020 I have been working as a Graduate Teaching Assistant for the Undergraduate Programme of the History of Music for Ensembles at the Royal College of Music and as a researcher for the Royal College of Music Museum.

Arianna Rigamonti

Arianna Rigamonti is currently a PhD student in Music and Material Culture at the Royal College of Music in London and a LAHP (London Arts & Humanities Partnership) Doctoral

Studentship Holder. She completed two internships working with historical musical instrument collections: at St Cecilia's Hall – Concert Room & Music Museum – in Edinburgh, and at the Rijksmuseum in Amsterdam. Arianna holds a master's degree in musicology from the Department of Musicology and Cultural Heritage in Cremona of the Pavia University and a violin diploma from the Gaetano Donizetti Conservatory in Bergamo.

Take a breath and Think about the Role and Meaning: the Experience of the Russian National Museum of Music in the Context of the Activities of Museums in Russia during the Period of Restrictions

Nataliya Emelina (Russian National Museum of Music, Moscow, Russia)

The Russian National Museum of Music was closed from March to September 2020, then from October 2020 to January 2021. The process of preparing for the closure of the institution and leaving for remote operation took exactly one day. The paper will discuss the experience of reformatting Museum's work inside and with an external audience, as well as new vectors of development and new achievements.

Since February 2021, museums in Russia have been open (with restrictions), but restrictions and the general situation dictate their own terms. Great attention is paid to the safety and health of visitors. The plans and strategies of the Museum of Music acquired new vectors of development. The greatest emphasis is now being placed on:

Safety

Openness

Digitalization

Period 2020-2021 helped to open up new online platforms, formats, approaches and engage a new audience, including online. As a result, the division between the "live" visitor and the online user now is blurred. The online audience for the quarantine period in many museums was 3-4 times higher than the number of real visitors per year. On the updated priorities, approaches and projects of the Museum of Music in the context of an "updated" reality and on finding a balance between online and offline visits.

Nataliya Emelina

Nataliya Emelina is a head of the International Relations Department at the Russian National Museum of Music (Moscow), where she provides support in the development of strategic assessments for international relations and foreign affairs perspective. Coordinates the museum's network with cultural institutions, professional groups and international committees. She graduated from the State University of Saratov in 2009, with the graduation diploma in Foreign Literature and English Professional Communication. Moved to Moscow in 2012 where started her professional career in the cultural sphere. Being Awarded certificate of acknowledgement from the Minister of Culture of the Russian Federation for the professional achievements (Order No.214-VN dated 19/12/2014).

Within the years of work initialized a number of international projects with Italy, Austria, China, Mexico, Germany, Japan etc. Prepared and coordinated the application by the Museum of Music to the Ziva award organized by the Forum of Slavic Countries (FSC, Slovenia) and won the prize for the "Good Use of Resources" in 2017. Received numerous honorary mentions from organizations and institutes.

Focusing on the Inner World of Musical Instruments and People's Mind ~A Way for Roles of Musical Instrument Museums with/after Covid-19

Kazuhiko Shima (Former Director of the Hamamatsu Museum of Musical Instruments, Japan)

The draft of new museum definition, which vote was postponed at the ICOM Kyoto Conference 2019, is now under consideration for voting at ICOM Prague Conference 2022. The Covid-19 Pandemic, which appeared unexpectedly after Kyoto Conference, has made us re-think about the meaning of museum's existence and activities. Moreover it will affect the new definition of museum. When it comes to musical instruments, we will have to value more about the relationship between people and instruments than the classification, structure, and the history of their development. The importance of re-finding aspects of instruments which give and guarantee the peace and stability of people's daily life, their mind, and their heart.

I retired from Hamamatsu Museum of Musical Instruments in March, 2021. During my 27 years career, including 15 years as a director, I always tried to let people, especially those who were not familiar with music or musical instruments, would discover lots of charms which instruments have other than making music, in other words, the importance of the instrument inner world which affects our mind. For example, sculptures of Naga, or big snake as God, seen on the Gamelan in Java, sculptures of Ryu, or Asian dragon as God, seen on the frame to hang bells. Those are not skills to play instruments but ways to show such representation as respect, fear, love, and faith, etc.

In this conference I would like to report the special exhibition "Musical Instruments as Symbols : Sacred Shapes and Praying Sound" held in 1998, designed and produced by me. The relationship between instrument inner world and people's mind seems more remarkable in Asia, Oceania, Africa, and America than in Europe. This deep relationship seems to show us some guidelines for museums to carry out their new mission and activities after and with Covid-19.

Kazuhiko Shima

Former director of Hamamatsu Museum of Musical Instruments. Born in Osaka, 1955, graduated from Kyoto University, Department of Education. Worked as a middle school English teacher for 13 years including in Jakarta for 3 years. Studied recorder and ethnomusicology under Prof. Nobuo Nishioka, Osaka College of Music, having concerts in London, Antwerp, Seoul, etc, winning many prizes such as Osaka Cultural Festival Award. Changed his job in 1994 to a staff for the preparation for opening the museum. Worked as a chief curator from 1995 to 2003, as a director from 2004 to 2019. During his director years, one of the museum CDs of fortepiano was awarded Grand Prize at Japan National Art Festival 2012, also the museum was awarded world famous Koizumi Fumio Prize of Ethnomusicology 2015. Served as a steering committee member of ICOM General Conference Kyoto 2019, taking the role of CIMCIM local organizer. Retired from the museum in March, 2021.

The Excellence of Belgian Keyboard Instrument Making Doubly Celebrated

Pascale Vandervellen (Musical Instrument Museum, Brussels, Belgium)

From the 15th century on, the Belgian provinces distinguished themselves in the manufacture of keyboard instruments such as chimes and organs. Over the next two centuries, the members of the Antwerp Ruckers family gained worldwide fame for their harpsichords and are still regarded today as synonyms of extraordinary workmanship. The importance of Belgian piano making is probably less known internationally but was nevertheless one of the strongest links of the national economy, from the second half of the 19th century to the 1930s.

Two new museum initiatives, conceived in a concerted manner, pay homage today to this branch of instrument making.

At the *Musical Instruments Museum (MIM)*, as part of the redevelopment of the permanent exhibitions, a space specifically dedicated to the 'Golden Age' of Flemish harpsichord making has been reserved on the second floor. In the southern part of Brussels, the *Belgian Pianos Museum* has opened its doors recently. Located in a former hat factory, it displays over some 250 square meters a selection of instruments from Chris Maene's private collection. Among the pieces on display, one can find some of the oldest Belgian square, grand or upright pianos still preserved.

Altogether, both spaces demonstrate not only the extraordinary diversity and deep richness of keyboard instrument making in Belgium, but also its enduring excellence.

Pascale Vandervellen

Pascale Vandervellen obtained a PhD in History of Art and Archeology from Paris IV-La Sorbonne University and Brussels University with a thesis dedicated to Belgian piano makers. She works since 1995 in the *Musical Instruments Museum (MIM)* in Brussels where she is currently in charge of the keyboard instruments collection. Since 2019, she is also a scientific collaborator at the *Laboratoire de musicologie* of Brussels University (LAM). Pascale Vandervellen has conducted extensive research and published several books and articles related to keyboard instruments. Her latest book, *The Golden Age of Flemish Harpsichord Making. A study of the MIM's Ruckers Instruments*, won the 2019 Nicholas Bessaraboff Prize.

The 'Vibration and conservation' project: how to measure and prevent vibration damages for museum objects?

Loïc Forma^{1,2}, Marguerite Jossic^{3,4}, Sandie Le Conte¹, Nicolas Wilkie-Chancellor², Henri Boutin⁵, François Ollivier⁶

1. Laboratoire de recherche, Institut national du patrimoine (INP) (124 rue Henri-Barbusse, 93300 Aubervilliers, France).
2. Laboratoire Systèmes et applications des technologies de l'information et de l'énergie (SATIE, UMR 8029), CY Cergy-Paris université (5 mail Gay-Lussac, 95000 Neuville-sur-Oise, France).
3. Équipe Conservation recherche, musée de la Musique, Cité de la musique / Philharmonie de Paris (221 avenue Jean-Jaurès, 75019 Paris, France).
4. Centre de recherche sur la conservation (CNRS, USR 3224), Muséum national d'histoire naturelle / ministère de la Culture (36 rue Geoffroy Saint-Hilaire, 75005 Paris, France).
5. Sciences et technologies de la musique et du son (UMR 9912), Sorbonne université, Ircam / CNRS (1 place Igor-Stravinsky, 75004 Paris, France)
6. Sorbonne Universités, UPMC Univ Paris 06, CNRS, UMR 7190 Institut Jean Le Rond d'Alembert, F-78210 Saint Cyr l'École, France.

Objects of cultural heritage are exposed to various sources of risk to their physical integrity. The last of these potential dangers to have been considered by curators or conservators are vibrations.

However, museums' objects and especially musical instruments are regularly subjected, in a repetitive or punctual way, to vibratory sources. Transports inside or outside museums e.g. for temporary exhibitions, small shocks caused by steps of visitors in the exhibition spaces, construction works in the surrounding of the exhibition, as well as concerts and other "sound events" are considered to be a risk for objects and collections. Indeed, repeated or punctual exposure to vibratory stresses, even of low amplitude, can cause irreversible damage as lose mounting, breakage, and cracks. Therefore, there are increasing calls for protection standards, design of proper alarm systems, and relevant protection systems to prevent vibration damages.

The 'vibration and conservation' project aims to provide some answers to the question of the impact of vibrations on heritage objects, and the means to be implemented to minimize them. Led by the Institut National du Patrimoine, it gathers a consortium of four major Parisian museums (Musée de la Musique, Musée du Louvre, Musée du Quai Branly – Jacques Chirac, Musée des Arts Décoratifs - Paris) as well as scientific laboratories specialized in the vibrations and acoustics fields (the Equipe Conservation Recherche from Musée de la Musique, the STMS lab at IRCAM and the Jean le Rond d'Alembert Institute from Sorbonne University, and SATIE laboratory from CY Cergy-Paris University). The project addresses the dual issue of the analysis of the impact of vibrations on heritage objects, and the development of new protection systems adaptable to a large number of objects. The presentation of the project focuses on three main parts. First, it briefly describes the formalism used by the physical sciences to model vibrations. Second it reports the state of the art about the protection of cultural objects from vibrations. Finally, it presents the sub-projects carried out by the partner museums and laboratories to provide sustainable solutions.

Marguerite Jossic

Marguerite Jossic is an acoustician working in the Equipe Conservation-Recherche at Musée de la Musique since 2020; she worked on the linear and non-linear physics of musical instruments, with a specialization on active vibration control and percussion

instruments. Her research activities focus on the design and use of tools from acoustics and mechanics, to reveal the evolution, through history and places, of the making process of musical instruments, and assist their conservation and restoration.

Analysing Intangible Cultural Heritage in Musical Instrument Collections in Museums

Althea SullyCole (Columbia University, New York, United States)

Performance studies has brought to the fore the ways in which a community's intangible cultural heritage—e.g., songs, music, dance, drama, skills, cuisines, crafts and festivals—serve vital aesthetic, epistemic and social functions. The theorization of intangible cultural heritage, or “ICH”, in turn, has had an influence on how international organizations, such as UNESCO, determine what and how cultural heritage ought to be protected. In this paper, I begin to consider how the study of ICH in the context of musical instrument collections might come to bear on the future of their exhibition, study, and conservation in museums. The ICH of a musical instrument collection includes, though is not limited to, the practices and processes necessary in its musical instruments' construction, performance, music, accompanying dances, preservation and exhibition. Implicated in these collections' ICH is a number of over-lapping groups of stakeholders, including musicians, instrument-builders, museum professionals and organologists. How do musical instrument collections' various forms of ICH converge at the site of the museum? How can the ICH of each of these stakeholders' practices serve vital aesthetic, epistemic and social functions in the museum? How do these stakeholders' claims to the ICH represented by these collections provide important theoretical insights into recent materialistic, organological, and museological discourse? How should an analysis of this ICH inform questions regarding the status of musical instruments in museums today? This paper presents some of the theoretical entry-points to these questions with an aim of contributing to a larger conversation about how a shift from object-oriented to praxis-oriented ethics might occur in musical instrument collections in museums. This study is part of a larger, on-going research project in support of a doctoral dissertation in ethnomusicology on the collection of musical instruments from the Mandé region of West Africa at the Metropolitan Museum of Art.

Althea SullyCole

Althea SullyCole is an ethnomusicologist and multi-instrumentalist from New York City. She is currently a doctoral candidate in Ethnomusicology at Columbia University and the Sylvan C. and Pam Coleman Memorial Fund Fellow in the Musical Instruments Department at the Metropolitan Museum of Art, where she is studying the museum's collection of musical instruments from the Mandé region of West Africa. Althea holds a B.A. in ethnomusicology from Barnard College, an M.A. with distinction in Music and Development from the School of Oriental and African Studies at the University of London and an M.A. in ethnomusicology from Columbia University.

Locating and Documenting European Sympathetic Strings Instrumentarium: A Transversal Approach of Collections around the World

Louise Condi (Musée de la Musique, Paris, France)

The saying 'sympathetic strings' is used to describe a set of additional strings in a cordophone that are not played directly by the musician but do vibrate because of a frequential concordance with the played strings. A lot of diverse instruments around the world share this common organological functionality: Asiatic sarangis, Indian vinas and sitars, European violas d'amore, Swedish nyckelharpas, Norwegian hardangers, Bulgarian gadoukas, as a few examples. Among these instruments that are scattered all over the world, the cultural and aesthetical coherence in Europe unifies a set of instruments that I called ESSI: European Sympathetic Strings Instrumentarium.

In 1916, the publication *The Instruments with Sympathetic Strings* by T. Lea Southgate shows, already at the time, a will to realize a synthesis about those. In 1992, the symposium *Amour et Sympathie* (Limoges, France) aimed to discuss the historical and musical practice aspects of these poorly-known instruments, gathering the few experts on each kind of them at the time.

Therefore, my doctoral research is not the first work to apprehend *cordophones with sympathetic strings* as a *coherent* ensemble, even if they belong to diverse organological families and cultural heritages and are scattered all over the world. However, it is the first one conducted in a world where it is logistically doable to quickly localize, partly study and document a big amount of subsisting instruments, thanks to online museum databases.

Including a musicological study of the repertory of the European instruments with sympathetic strings, an acoustical study of their sound signature and a material study of the subsisting ones, my doctoral research is fundamentally interdisciplinary. The research includes a reevaluation of their description, denomination, and classification modes. Its aim is to investigate how this organological feature—the sympathetic strings—influences the musical compositions that are written for these instruments.

Louise Condi

After a double BSc in Musicology and Sciences & Technology, Louise Condi graduated with honors in musicology from Sorbonne Université (France) in 2019. Her MSc thesis was about musical, cultural, historic and material aspects of the nyckelharpa. Her PhD is fundamentally based on interdisciplinarity, associating musicology (Institut de Recherche en Musicologie, Achille Davy-Rigaux (PhD co-director), Théodora Psychoyou (PhD co-supervisor), history of musical instruments (Musée de la Musique, Cité de la Musique – Philharmonie de Paris, Jean-Philippe Echard (PhD co-supervisor), and musical acoustics

(Institut Jean Le Rond d'Alembert, Lutherie-Acoustique-Musique research team, Jean-Loïc Le Carrou, (PhD co-director)). This PhD research is labelled and financed by the Collegium Musicæ institute of Sorbonne Université. Louise Condi is also a musician: teaching and performing nyckelharpa in concerts and has a training in string instruments making.

The Restoration, Study, and Documentation of a French School Violin in the Pandemic Era

Federica Colucci (University of Pavia, Italy)

My masters thesis, recently defended at Pavia University, discusses the history and the restoration undergone by a French school violin from the second half of the eighteenth century. Privately owned, the instrument was restored before preliminary analysis, preventing the diagnostic verification of important details. Nevertheless, its sophisticated appearance justified an iconographic research to ascertain its origin and intended use.

The supposition that links the violin to Princess Marie Adélaïde de France, daughter of Louis XV, has oriented the historical-organological research, with an in-depth study on music at the French court and on the instruments intended for it.

Due to the unforeseen limitations in the Covid-era, my research plan had to be drastically changed, relying mostly on online resources available from several institutions and long-distance contacts with various experts. This investigation was a crucial part of the work and mainly possible thanks to numerous resources of museums, private and public collections that enable online access to their inventory. The information, books and publications found online were essential to this part of the research, creating sometimes even a surplus of information (a challenge for research via the internet). My personal experience mirrors the actual state of digital offers, underlining how a collaboration between different portals, institutions, and authorities in this field is increasingly required. I will illustrate the reasons for this as well as how progress in this field could be archived.

The research has been carried out in collaboration with the Laboratorio di Diagnostica non Invasiva 'G. Arvedi' at the Museo del Violino. This allowed me to critically verify physical details of the violin that were crucial in reconstructing its history.

Were the violin part of a museum collection, it would have been treated and taken care of in a totally different way, as discussed in a chapter of the work.

Federica Colucci

Federica Colucci holds a Master's degree in Musicology from the University of Pavia, Italy. Under the supervision of Prof. Massimiliano Guido, her recently defended Master Thesis discusses the history and the restoration undergone by a French school violin from the second half of the eighteenth century.

This latest work, together with a Master career oriented around the conservation and restoration of musical instruments and the general experiences built at the 'Mostra Expression(s)' dedicated to the Harmonium (2020), helped develop a new interest dedicated to museums and its instruments.

Federica is also a guitarist. She completed her Bachelor's degree at the Antonio Vivaldi Conservatory in Alessandria in 2017. By taking part in Masterclasses she has studied with many international experts.

Approaching music at the age of 11, she has always cultivated different musical interests, from performing to educating, from studying to organising musical events, every interest followed by specific experiences. She took part in concerts and competitions as soloist and in chamber music ensemble and was awarded some first prizes. In 2017 she specialized in children education by studying the Music Learning

Theory of Edwin Gordon with the Associazione Italiana Gordon per l'Apprendimento Musicale (AIGAM). During her study at University of Pavia she also took part in the Erasmus project and was hosted by University of Würzburg in Germany for six months in 2018. She was an intern at the prestigious Mantova Chamber Music Festival 'Trame Sonore' and the international exhibition Cremona Musica.

Online-based Museum Education under the Impact of COVID-19: a Case of Hamamatsu Museum of Musical Instruments

Sawako Ishii (Hamamatsu Museum of Musical Instruments, Japan)

The impact of COVID-19 brought about a drastic change in educational activities of Hamamatsu Museum of Musical instruments. Before the pandemic, the museum had solely valued on-site learning experiences, providing opportunities to look closely at the real musical instruments, to touch some of them, and to listen to their music in concerts and other appreciation programs. However, temporary closure under the state of emergency has required us to initiate online-based learning programs. For instance, the museum made videos which introduce the way of making and playing instruments such as the musical spoons, thumb piano and cajon, out of familiar materials available at home. In addition to demonstrating how to make and play them, those videos show some video recordings of the previous museum activities such as field work and public "Lecture Concert" programs. With this sort of videos, the museum has intended the audience to get familiar with the musical instruments from the world and its cultures, as well as to be informed about the museum activities. This attempt has also meant to make a suggestion about the way of spending the time of quarantine. Now that the COVID-19 pandemic has made our lives rely more on online contents, the museum found it more significant to deliver educational opportunities through music and musical instruments online to a greater number of the audience, or potential future visitors.

Despite that, now the museum faces the difficulty to keep its balance with daily work on site. Now that the museum reopened, its curators and museum educators went back to work mainly for visitors, getting less time for making online video programs. For the museum, therefore, a newly emerged challenge is how to combine offline and online approaches.

Sawako Ishii

During her undergraduate years in Sophia University, also studied ethnomusicology at University of Arizona as an exchange student. Went to Graduate School of Global Arts, Tokyo University of the Arts, and researched cultural practice of Iranian migrants in Japan. Under the graduate program, also conducted field research in Iran, learning Farsi and Persian classical music in its capital, Tehran. Awarded Ikuo Hirayama Cultural Arts Fund in 2020. Working in her current role since 2020.

Closed but Open

Heike Fricke (Musical Instrument Museum, Leipzig, Germany)

This paper shares some of the experiences the musical instruments museum at the University of Leipzig made during the pandemic situation. I would like to show three examples of the museum's activities during and after the pandemic.

1.) Digital offers: Our work on the TASTEN digitisation project was interrupted in the final phase. Some work had to be postponed; on the other hand, the forced work in the home office resulted in a giant leap in the development of our data repository. In addition, the musical instruments, and piano rolls we digitised gained a whole new perspective in their online use by our visitors.

2.) The museum goes to town: A brand new project is made possible with the support of the state initiative "Neustart". Here, the financial support of the State Minister for Culture and Media enables us to plan an innovative and humorous presentation of our research in the middle of the pedestrian zone that will attract the public and invite it to interact. It has to do with a Hoover and a phonola, but more will not be revealed here.

3.) Curating an online exhibition: A planned exhibition "Lost and Found" on the clarinets used by Simon Hermstedt for the concertos composed by Louis Spohr had to be postponed in 2020. This year, we are planning this exhibition with our students and our colleagues from Digital Humanities as an online exhibition.

Heike Fricke

Heike Fricke works and teaches at the Musikinstrumentenmuseum der Universität Leipzig, where she is currently conducting the research project DISKOS. She studied musicology and journalism at the Freie Universität Berlin and holds a Ph.d. in musicology. She worked with the musical instrument museums in Berlin and Edinburgh and was awarded an Andrew. W. Mellon fellowship in art history by the Metropolitan Museum of Art in New York. Heike published articles in MGG, New Grove, Lexikon der Holzblasinstrumente and wrote several books. She is the editor of the German special magazine rohrblatt and the CIMCIM Bulletin.

Zimbabwe Music Museology during the Covid19 Pandemic

Wonder Maguraushe (Midlands State University, Gweru, Zimbabwe)

The COVID19 pandemic disrupted music museology practices that were in their infancy stage in Zimbabwe. Throughout the country, operations that were deemed to be not part of essential services had to close and some are yet to reopen. Consequently, music museums had to suspend their operations for prolonged periods or operate on some of the days. The disruption has challenged museum practitioners to change how they perceive themselves and their interactions with patrons. The urgent need to embrace digital technologies has been met with the impediment of poor or unavailable connectivity in most parts of the country. Music museum professionals need to reconsider their infrastructural development, human relationships with external as well as internal stakeholders to come up with new approaches, policies and ways to guarantee the preservation, documentation and availability of collections and revised financial and sustainability planning. Some of these changes are transitory but others are likely to leave permanent marks on the identity of museums and the way they operate even after the COVID19 pandemic. This paper outlines and discusses the challenges encountered, and initiatives and innovations that emerged from the past year, with particular attention to access, curatorship, conservation and learning. This case study focuses on the long-term impact of the pandemic and how the identity of music museums, their value and relevance to society and research, and their ways of operating internally and externally which require transformation in Zimbabwe.

Wonder Maguraushe

Wonder Maguraushe holds a PhD in Musicology from the University of South Africa. He teaches courses in Popular Music Studies, Ethnomusicology & Music Library and Archiving at MSU's Music Department in Zimbabwe. His research interests are in popular music, marimba & music library and archiving. He holds a Master's and Bachelor's Degree from the University of Zimbabwe. He has presented papers at conferences in Wuhan, Shanghai, Durban, Pretoria, Accra, Victoria Falls and Harare on music archiving. He has eight publications in refereed journals, and one in the CIMCIM Bulletin. Wonder is also a mbira performer with Zvirimudeze Mbira Ensemble, and founder of Gweru-based Marimba band Rimba Resonance Vibes.

Sorbonne University. Honorary Research Fellow by the University of Liverpool. MIT Professional Certificate in Big Data. Funded a research program at the Spanish National Library offering 60 grants for undergraduate scholars and sponsored needed young entrepreneurs and scientists in their early careers.

Between Covid and Fire: Curating an Exhibition about Beethoven in 2020

Eric de Visscher (V & A Research Institute, London, United Kingdom)

Beethoven's 250th anniversary, which was due to be celebrated worldwide with a wealth of concerts, exhibitions, symposia, and other events, has been enormously affected by the pandemic that struck the world in 2020.

Luckily, the **Hotel Beethoven** exhibition presented at *BOZAR – Centre for Fine Arts in Brussels* -, supported by Germany's presidency of the EU, managed to open in October 2020 and could welcome an – albeit reduced – audience for about 8 weeks, until a dramatic fire broke out at BOZAR on 18th January 2021; none of the works were affected, but the exhibition had to be dismantled about 4 weeks earlier than expected.

Curated by Eric de Visscher, **Hotel Beethoven** examined the meaning of the cult figure that Beethoven has become, seen through the eyes of artists past and present, against a backdrop of historical documents and original music.

Themed hotel rooms offered a contrasting and essentially contemporary view of Beethoven's legacy: Beethoven the icon, the originality of his creative process, his political view of the world, the meaning of hearing and deafness, ... The exhibition featured works by Antoine Bourdelle, Franz von Stuck, Andy Warhol, John Baldessari, Jan Vercruyse, Jorinde Voigt, Christian Marclay, Christine Sun Kim, Jeremy Deller and Katie Paterson. There were also original manuscripts and musical scores by the master, on loan from the Beethoven-Haus in Bonn, and a specific installation expressing Beethoven's involvement with piano making, realized in collaboration with pianoforte expert Chris Maene and the Orpheus Institute (Ghent).

Next to a virtual tour of the exhibition, this paper will present the challenges that we encountered while preparing this exhibition during the Covid crisis, and how sound was delivered in this very specific context.

Eric de Visscher

Eric de Visscher is a curator and researcher working on sound in museums. He has been Artistic Director of IRCAM/Centre Pompidou and Director of the Musée de la musique (Philharmonie de Paris).

Presently, he's "Andrew W. Mellon Visiting Professor" at the V&A Research Institute (London), Researcher in Residence at the Cité de l'Architecture et du Patrimoine (Paris) and curatorial advisor at the Musée du Quai Branly-Jacques Chirac (Paris). He has published in exhibition catalogues and journals and was guest editor of a special issue of "Curator: The Museum Journal" entitled "Sonic".

Finding a Place for a Collection of Ancient Mexican Musical Artefacts

Christina Homer (Open University, London, United Kingdom)

Bangor University in North Wales holds a seemingly out-of-place collection: 329 archaeological musical instruments, effigies and figurines from pre-invasion western Mexico. The collector, Peter Crossley-Holland, acquired the artefacts while he was working at UCLA in the 1970s. He brought them to Wales when he retired in 1983 and they arrived in Bangor in 2003, after his death in 2001.

This paper outlines the tangled webs which connect the instruments, north Wales, and west Mexico. The additional digital locality of an online collection has raised several issues which I will proffer regarding cultural ownership and accessibility, and the implications for repatriation.

During my doctoral research (Bangor University, 2020) I developed three exhibits at Storiol (Gwynedd's County Museum) and the University. I will reflect on these exhibits by citing my qualitative research with museum visitors. Their responses to the exhibits shaped the way that I see the place of the collection: as exotic and curious, as purveyors of cultural heritage, as inactive musical instruments.

I will also outline my research into the sense of place that local museums invoke. I apply Robertson's (1992) idea of 'glocalization' to the identity of Storiol, and in this paper I will discuss my conclusions about local, global, and local representations in the museum.

To conclude, I will posit some potential future places for the Mexican collection. I will focus on the balance that needs to be struck between activating the musicality of the instruments and their preservation as ancient cultural artefacts, and the ethics of owning cultural heritage of a distant time and place. A digital location would bridge the geographic gap between the origins of the artefacts and their current home, so I ask whether physical repatriation is more viable with an additional digital home.

Christina Homer

I am an Associate Lecturer at the Open University, where I teach several subjects in Arts and Humanities. I was awarded my PhD in Music (Ethnomusicology) from Bangor University in 2020. My doctoral study was funded by an Arts and Humanities Research Council award in collaboration with Storiol Museum. My research centres around a collection of ancient Mexican musical instruments: parsing the identity of the collection, the ethics of ownership, and suggesting strategies for its future use. My Master's thesis, undertaken at the University of Manchester, explored ethnomusicological approaches to musical instrument display in European museums. I studied at Dartington College of Arts for my undergraduate degree, specialising in Composition, Ethnomusicology, and Visual Arts.

A new Concept for our New Main Exhibition

Annabella Skagen & Verena Barth (Ringve Music Museum, Trondheim, Norway)

At Ringve Music Museum we are currently revising our main exhibition, dating back to 1999. Though it still is modern-looking, it seems outdated in the light of recent research and development in musicology, other socio-cultural disciplines, and museology.

Our overall aim is to focus on the meaning of music in people's lives across time and geographic region. We understand musical instruments as the tactile link between our reality and other places, times, individuals and groups, environments, and cultural practices.

We are trying to free the concept from more traditional, didactic methods as showing Western chronologic music history, and music instruments divided into the Hornbostel-Sachs system. What we instead are aiming for is a global perspective looking at "music, people and instruments".

We understand musical instruments as physical links between our present world and other times, places and various cultural practices – as mediators of traditions, meaning and functions.

Our starting point are the objects in themselves, which are authentic, here, and now. The experience of playing on them is a living experience, even if the context of its origin might seem out of reach. The object still can serve as starting point of an imaginary journey towards its context and meaning through mediation and narrative.

A cornerstone for the new exhibition is our belief that the premise for an instrument to be a living object is that it needs to be played on – either hands-on or via technological mediation. This is what we want our visitors to experience – though with the corona virus emerging during our conceptual work we had to reconsider some ideas.

Annabella Skagen

Annabella Skagen is educated as a theatre scholar and holds a PhD in Drama and Theatre from the Norwegian University of Science and Technology (NTNU). She has been employed at the Music Museum of Norway since 2015, working with exhibitions, audience mediation and research.

Her research interests and areas of expertise include Norwegian 18th and 19th century music history, European theatre and cultural history, and dramaturgy.

Verena Barth

Verena Barth achieved her PhD degree from the University of Gothenburg, with a thesis on the trumpet as a solo instrument in art music from 1900 onwards. Her postdoctoral research at the Royal Conservatoire of Scotland in Glasgow focused on gender representations in the context of the trumpet. Verena Barth is senior curator at the Music Museum of Norway in Trondheim.