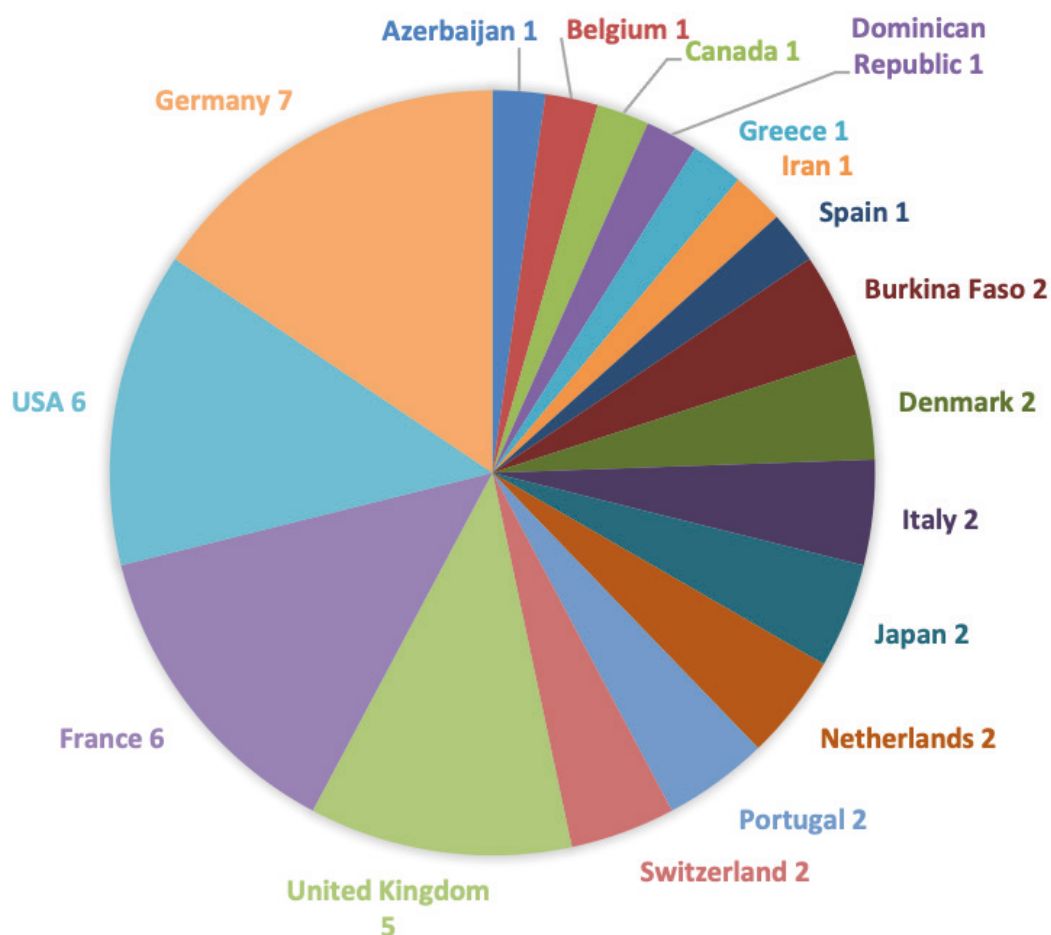


# CIMCIM Bulletin

December 2021

**COUNTRY DISTRIBUTION N=45**



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DEADLINE FOR THE NEXT BULLETIN: 31/05/2022

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Editorial Board: JEAN-PHILIPPE ÉCHARD, CHRISTINA LINSSENMEYER, ARNOLD MYERS

## Chair's Message

Dear CIMCIM members and friends of CIMCIM,

The paramount event since the issue of the last *Bulletin* has been our first annual conference that took place entirely in a virtual space. "The London conference", as this event – despite its space-less format – may be called in the history of CIMCIM, was the first trial of this kind. "First trial" almost naturally prompts some kinds of difficulties and errors, but: there were none. The team around Gabriele Rossi Rognoni and Mimi Waitzman managed to create just the perfect annual conference. My thanks and my great respect along with the same from the CIMCIM membership!

This perfection along with an atmosphere that one could perceive as a warm island within a cold technical environment made us the more remember pre-pandemic times where this ambience could materialize in personal encounters and close exchange. Although the overall conditions have not really improved, we nourish the big hope that we will be able to gather again next year in the wonderful and inspiring city of Prague. The triennial General Conference of ICOM will take place in the cap-

ital of Czech Republic from 20 to 28 August 2022 (<https://prague2022.icom.museum/>). Behind the scenes, the CIMCIM Board is already busy organizing together with partners, and embedded in ICOM events of general museum interest: three sessions in the Prague Congress Centre (PCC) – whereof two planned as joint sessions with other International Committees, an offsite-meeting day with more talks, conferences, and a guided tour to the Museum of Czech Music, and an excursion on the last day. Within the technical restrictions of the conference, we are trying to organize as many sessions as possible as hybrid events so that all CIMCIM members have a chance to join at least through the internet.

This conference will also be the time when a new CIMCIM Board must be elected. So please look out for messages through CIMCIM-L and other channels during the next months so as to not miss calls for candidature, calls for papers, and the possibility to register for next year's conference in Prague!

With my best wishes, stay safe,

*Frank P. Bär*

CIMCIM Chair

## The venue for ICOM's Triennial General Conference in 2025

One of the topics of ICOM's General Assembly in Prague next year will be – along with the perhaps most exciting one, the vote for a new museum definition in which CIMCIM is participating fully – the decision about the venue of the triennial ICOM conference. Three cities have successfully submitted their candidature: Kazan in Russia, Dubai in the United Arab Emirates, and Stockholm in Sweden. The three cities have provided information materials and welcomed a visit by the ICOM Secretariat. During the 90th session of ICOM's Advisory Council (18th and 19th November 2021), the members of this body – the chairpersons of National and International Committees, Regional Alliances and Affiliated Organisations – voted on a recommendation

for the venue to be approved and published by the ICOM Secretariat in Prague.

Like all members of the Advisory Council, CIMCIM has one vote. In order to involve our membership as much as possible, an online vote was set up that ran from 2nd November 11:30 h CET to 14th November midnight CET. Along with the link to the voting platform, CIMCIM members in good standing as retrieved from ICOM's IRIS database (ca. 250 working e-mail addresses) received all available official information plus some further administrative details in order to allow for an informed choice. After the closure of the vote, personal information was detached from the results and deleted to

guarantee anonymity; country names were detached to allow for anonymized statistics.

The results for CIMCIM's vote are thus:  
Total of votes cast: 54 (ca. 21.6 % of CIMCIM membership)

Kazan (Russia): 16 votes / 29.6 %  
Dubai (United Arab Emirates): 10 votes / 18.5 %  
Stockholm (Sweden): 28 votes / 51.9 %

The regional distribution of participants in the vote according to the ICOM region scheme – with the CIMCIM membership geographical distribution rates in brackets – was:

Africa: 5.6 % (3.2 %)  
Arab States: 0 % (0 %)  
Asia-Pacific: 9.3 % (14.9 %)  
Europe: 75.9 % (72.3 %)  
Latin America: 0 % (1.8 %)  
North America: 9.3 % (7.8 %)

The Chairperson of CIMCIM, acting as a proxy for this democratic procedure, submitted thus "Stockholm (Sweden)" during the vote of the ICOM Advisory Council. The result of the Advisory Council's vote, closed on 19th November 2021, has been:

Total of votes cast: 126  
Kazan (Russia): 20 votes / 15.87 %  
Dubai (United Arab Emirates): 68 votes / 53.97 %  
Stockholm (Sweden): 34 votes / 26.98 %  
Abstentions: 4 / 3.18 %

So, the venue for the ICOM 2025 Triennial conference, determined by a democratic vote, will be Dubai in the United Arab Emirates. Looking forward to meeting you there!

*Frank P. Bär*

## CIMCIM's contribution to the ICOM Museum definition process

### Consultation 3

The ongoing process of finding a new museum definition should be voted on, if all runs well, during the ICOM triennial conference in Prague in August 2022. In this process, the next step has been made, and CIMCIM contributed once again through a survey. Before, the responsible Committee, ICOM Define, had issued a detailed report of the results of the last round, Consultation 2, which is to found here in the ICOM member space: <https://icom.museum/en/member/take-part-in-the-new-definition-of-the-museum/>. It may be interesting to cite the keywords that have been chosen by at least 30% of the 97 committees that participated (54%). They are, in descending order: Research, Conservation/Preservation, Heritage, Education/didactic, Inclusive, Collection, Display/exhibit, Non-profit, Open to society/public, Sustainability, Tangible & Intangible, Accessibility, Service to society, Culture/cultural, Diversity, Communication, Institution, Knowledge, Dialogue, Permanent.

The current round, Consultation 3, running from 20 July to 30 September 2021 (extended to 10 October), is based on the results of Consultation 2. The keywords collected here have been grouped into seven entities that concern different aspects of museums (see below). For each entity, a list of terms, taken from those most often mentioned in Consultation 2, has been given, and each committee could choose between one and six terms, depending on the entity. Each entity section was completed by the possibility to add one term or to refuse one of the proposed terms for legal, bureaucratic, or political reasons, giving an explanation.

For CIMCIM, the Board conducted a democratic vote, using an online survey that replicated the ICOM Define form. This was launched after CIMCIM's annual online conference on 9 September and closed on 22 September. All CIMCIM members in good standing were entitled to participate, and 250 persons were sent the link via e-mail addresses from the IRIS database.

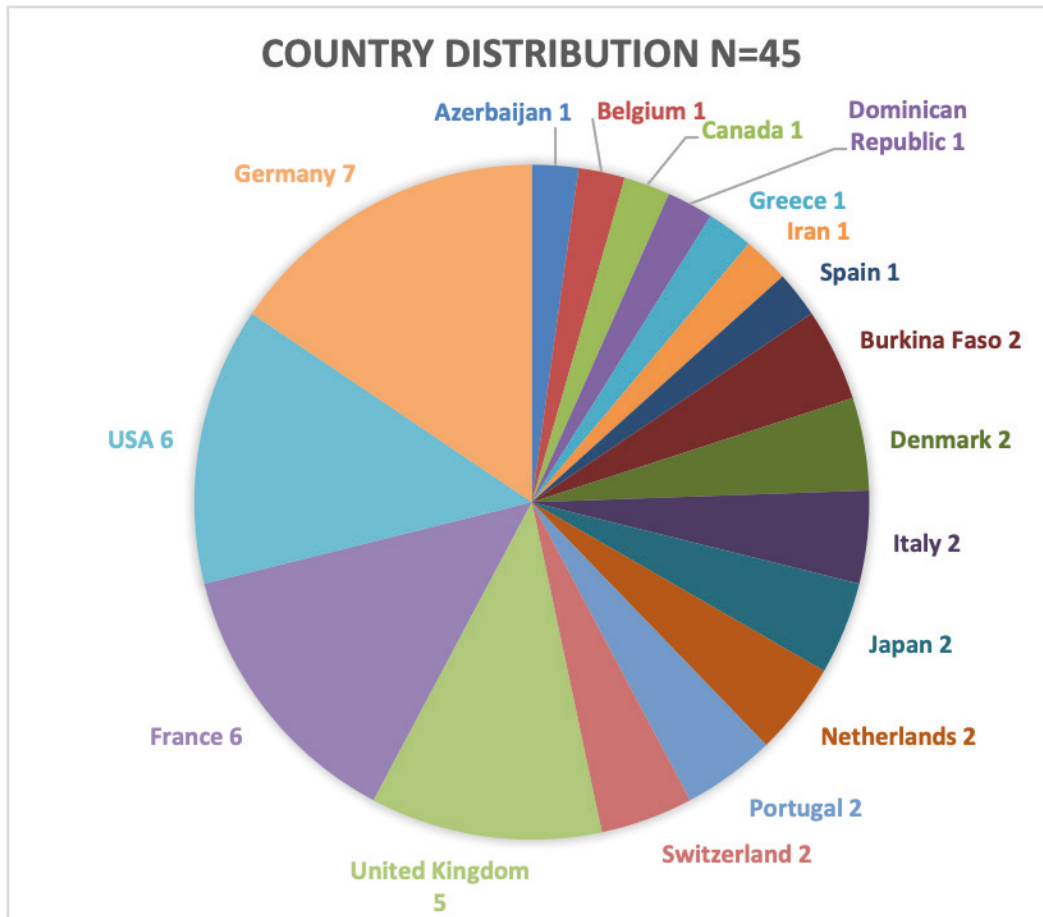


Figure 1: The distribution of countries for CIMCIM's vote

In total, 45 persons participated in the vote, representing a turnout of 18%. The one to six keywords for each entity in descending order of frequency were submitted by CIMCIM Secretary Marie Martens to ICOM Define on 22 September 2021. For complementary keywords that could be proposed, no keyword had been mentioned several times in order to qualify as a vote of the Committee, and no refused keyword met the conditions set out in the ICOM Define rules. The corresponding cases have thus been left blank.

Fig. 1 shows the country distribution with a participation from most parts of the world and an emphasis on Europe and the USA. As always, before processing, personal information has been detached from the votes to guarantee anonymity.

The following figures 2–8 show the shortlist for each of the seven entities, the keywords colored green having been submitted to ICOM Define in the shortlisted order.

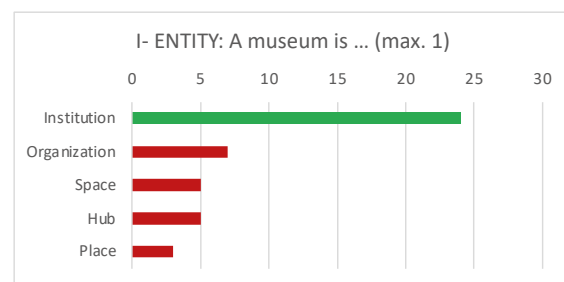


Figure 2: Results for Entity I  
(n=44; 1 participant did not vote here).

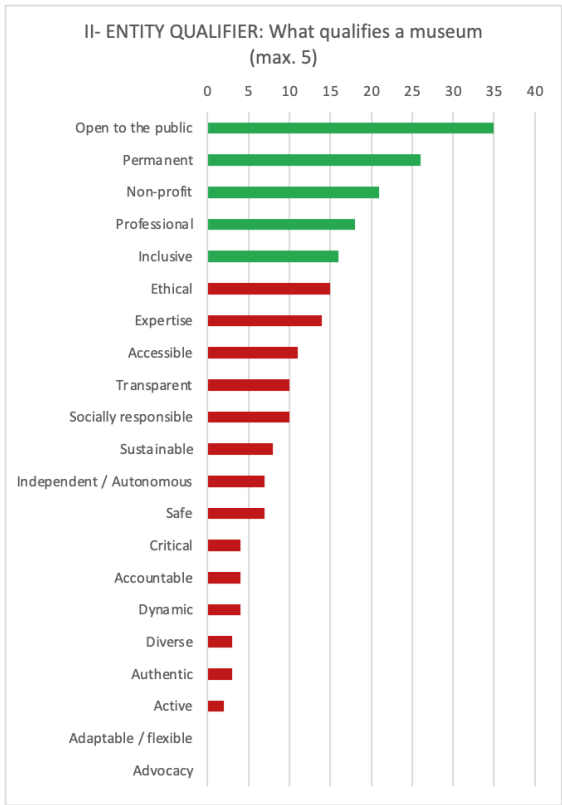


Figure 3: Results for Entity II (n=45)

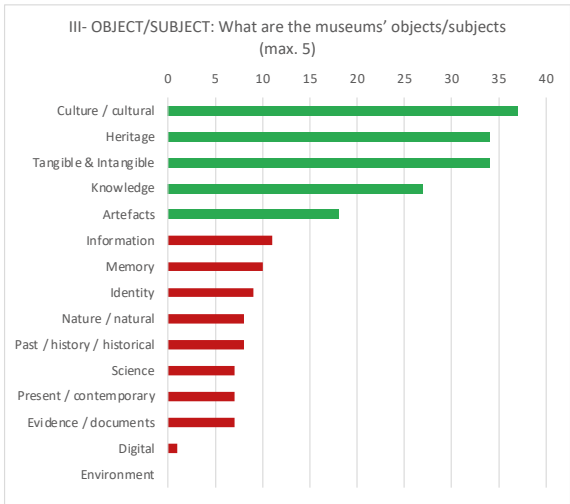


Figure 4: Results for Entity III (n=45)

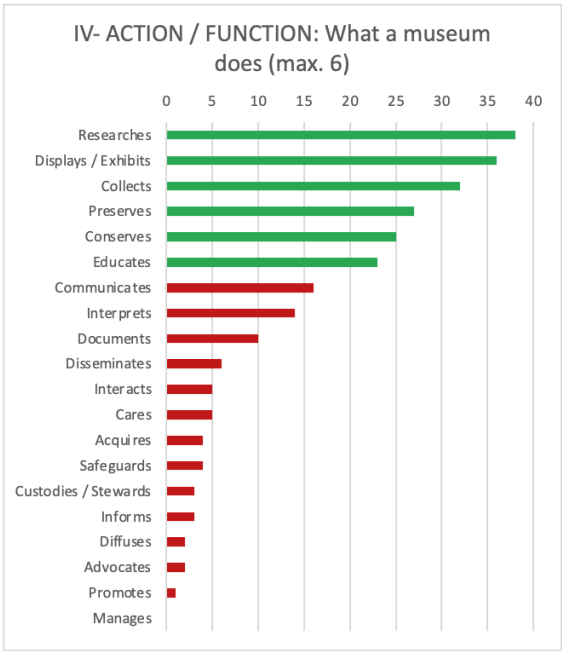


Figure 5: Results for Entity IV (n=45)

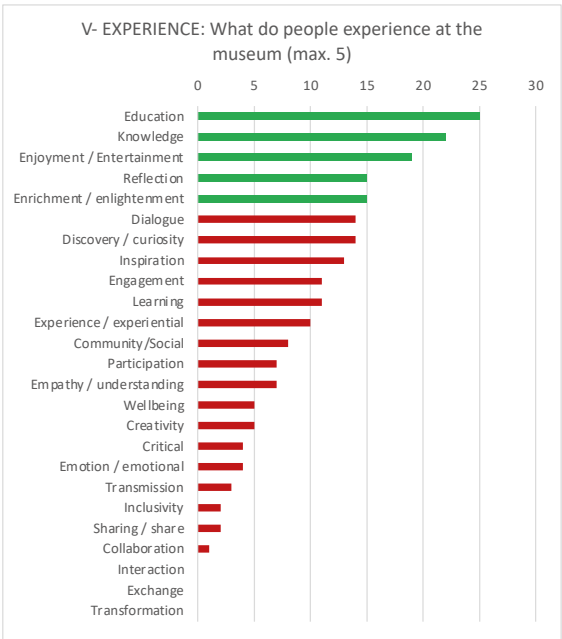


Figure 6: Results for Entity V (n=45)

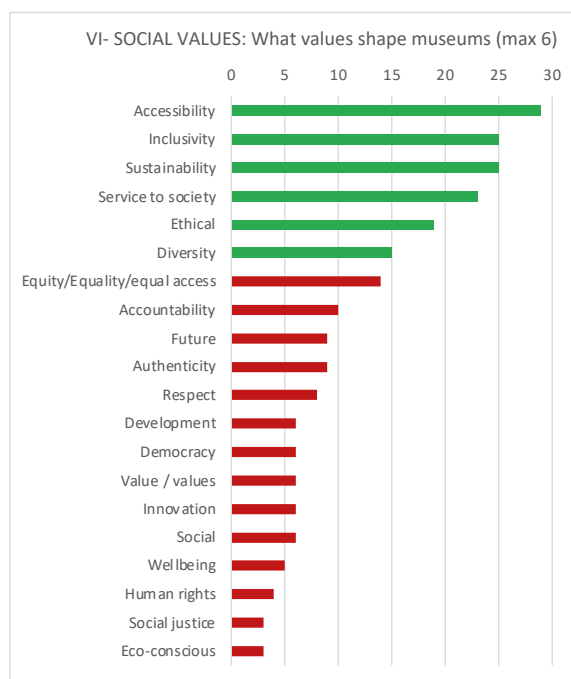


Figure 7: Results for Entity VI (n=45)

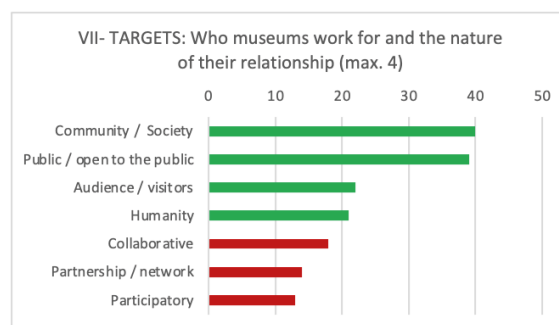


Figure 8: Results for Entity VII (n=45)

Next steps of ICOM Define, according to the agreed procedure, are to analyze the results of this consultation and to draft, in small groups, two museum definition drafts, yielding 14 proposals. The entire group will aim to merge them if possible and finally create around 5 proposals for a final museum definition. These will be published in the ICOM member space in February 2022, and all other Committees will be invited to discuss them and identify their preferred versions (Consultation 4). The Board is looking forward to an animated participation of the membership.

*Frank P. Bär*

Giovanni Paolo Di Stefano (Rijksmuseum, Amsterdam)

## An update about the revision of the International Directory of Museums and Collections of Musical Instruments

The first edition of the 'CIMCIM International Directory of Museums and Collections of Musical Instruments', edited by Jean Jenkins, was published in 1977. It included a checklist of institutional and private collections of instruments from Europe, Africa, and Asia, while North American collections were not originally part of the project. In those years, namely in 1974, a 'Survey of Musical Instrument Collections in the United States and Canada' was published by the American Musical Instrument Society. A second revised edition of the International Directory, edited by Barbara Lambert and Al Rice some years later, was made available on the CIMCIM website from 1997. The online version of the Directory was then kept updated until 2012 with the help of CIMCIM members.

In 2018, the CIMCIM Board decided to have a new, revised edition of the Directory included on the new CIMCIM website. To this end, the Board appointed the author of this article to coordinate this revision project. In 2020, the Board carried out a feasibility study for the update of the Directory. In January 2021, the data from the old electronic database (now obsolete) was recovered and exported in a new accessible format. The recovered file included 644 museums and collections from (only) 3 continents, including 13 countries: Germany, Italy, UK, France, USA, Austria, Netherlands, Canada, Iran, Denmark, Ireland, Norway, and Switzerland (figs. 1-2). Unfortunately, the transfer from the old to the new database involved some loss of data, which may explain why some countries represented in the old Directory were missing in the recovered file.

In May 2021, the Board launched a call and appointed three research assistants who could help update the Directory and harvest the data regarding all missing countries. The selected candidates were Fanny Guillaume-Castel, Judith Kemp, and Arianna Rigamonti. In July, the three researchers started working on the first phase of the project, which consists of the revision of the first 644 entries already included in the old Directory file. The first phase was completed at the end of August 2021 and the results presented during the 2021 CIMCIM Business Meeting held online.

The second phase of the project (September–December 2021) consists of the implementation of the data regarding the first 13 countries. This choice was determined by the fact that the recovered Directory database only included data for the 13 above-mentioned countries. In its final state, the database will of course cover all other missing countries from all continents, as far as possible. The outputs of the second phase of the project are twofold: on the one hand, we have new data regarding about 600 collections, not included in the former version of the database; on the other hand, we doubled the

number of the collections harvested (over 1,200 collections and museums for the first 13 countries, as of 1 December 2021).

The third phase of the project, starting in January 2022, includes the harvesting of the data regarding the rest of the world. This phase will require a vast amount of work, so the project will certainly benefit from the help of other CIMCIM members who can assist the International Directory team to harvest the data and finalise the project. The results of the third phase of the project will be presented during the 2022 ICOM conference in Prague. After completion, the Directory will be published on the CIMCIM website in the form of an interactive map.

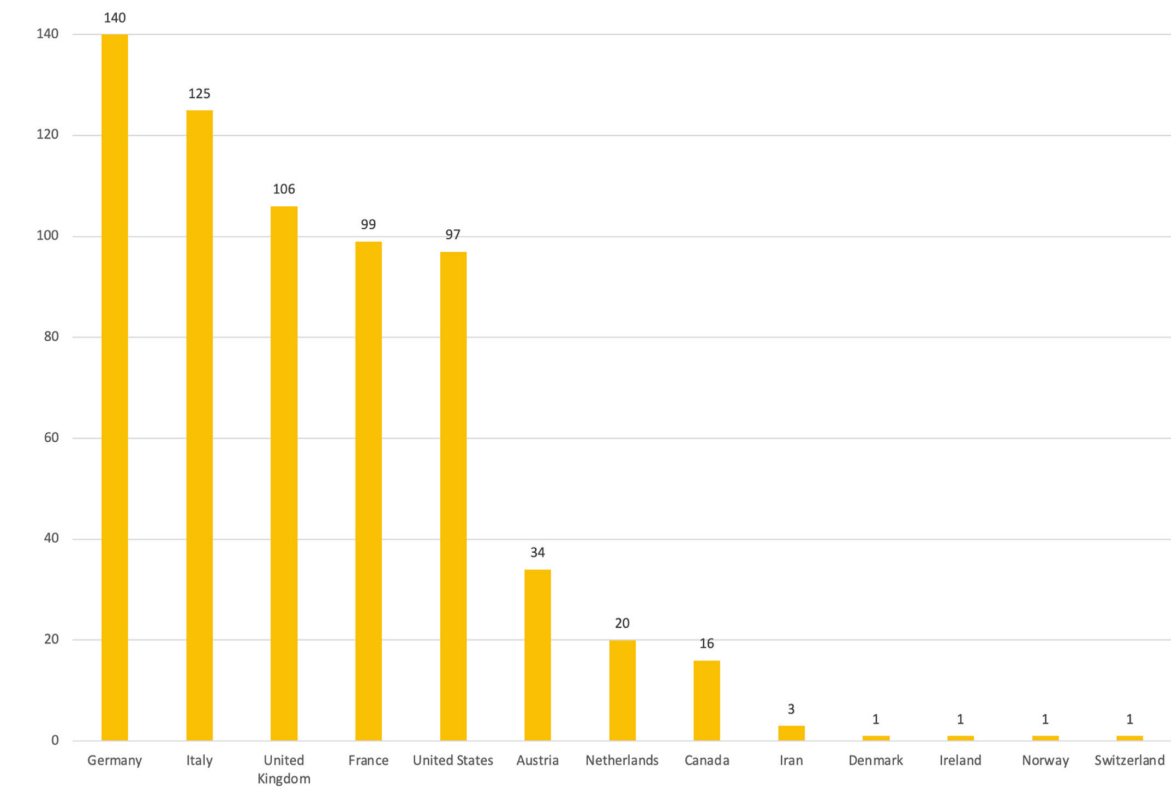
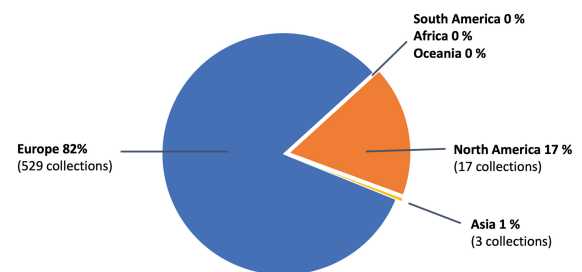


Figure 1 & 2: Distribution of collections and museums in the old recovered database



Arnold Myers

## CIMCIM at 60

The postponement of the meeting planned for 2020 meant that there was no opportunity to properly celebrate the 60th anniversary of the foundation of CIMCIM on 1st July 1960. There was no CIMCIM meeting in 2010, so the 50th anniversary was also not observed. The passing in 2020 of our former President, Jeannine Lambrechts-Douille, has prompted this brief note on our founder members.

CIMCIM in embryonic form met in The Hague in June 1959 as a 'colloque des chefs de collections d'instruments de musique'. Representatives of 19 collections from 13 countries agreed to establish an international organisation, and to seek attachment to the International Council of Museums. Negotiation with ICOM was successful, and the founding meeting was held in Paris in July 1960 with 31 members present.

Of the founding members of CIMCIM, those who also served at some time as Board members

were Alfred Berner, Geneviève de Chambure, Ernst Emsheimer, Jeannine Lambrechts-Douille, Victor Luithlen, Claudie Marcel-Dubois, John Henry Van der Meer, and Emanuel Winternitz. Jeannine Lambrechts-Douille was the last surviving of these, and possibly the last surviving founder member.

More about the foundation of CIMCIM can be read in *CIMCIM Newsletter IX* (1981), especially Alfred Berner's 'On the Prehistory and Foundation of CIMCIM' (pp. 4–14).

[https://cimcim.mini.icom.museum/wp-content/uploads/sites/7/2019/01/Newsletter\\_9\\_1981.pdf](https://cimcim.mini.icom.museum/wp-content/uploads/sites/7/2019/01/Newsletter_9_1981.pdf)

and CIMCIM History

<https://cimcim.mini.icom.museum/homepage-2/cimcim-history/history-first-years/>

on our website.

Marie Martens

## CIMCIM Business Meeting 2021

Date: 8 September 2021

Time: 14:00 h – 15:30 h British Standard Time / UTC+1

Place: Online meeting platform

Board members present (13): Frank P. Bär (FB), Jean-Philippe Échard (JPE), Nataliya Emelina (NE), Christina Linsenmeyer (CL), Emanuele Marconi (EM), Marie Martens (MM), Arnold Myers (AM), Gabriele Rossi Rognoni (GRR), Jen Schnitker (JS), Giovanni di Stefano (GdS), Pascale Vandervellen (PV), Patrice Verrier (PVe), Anna Wang (AW)

Attended by 64 other CIMCIM members.

### MINUTES

#### 1) Welcome (Frank P. Bär)

CIMCIM Chair Frank P. Bär welcomed all attendees to CIMCIM's first online annual conference ever and thanked the organisers, Gabriele Rossi Rognoni and Mimi Waitzman, for taking up this new challenge. He asked the members, if there were any amendments to the agenda. As this was not the case, the agenda was adopted.

#### 2) Approval of the minutes and regrets (Marie Martens)

The membership approved the minutes of the last Business Meeting which took place online on 10 September 2020. All Board members were present. Two members had sent their regrets.

### 3) President's Report

Frank P. Bär reported from the year gone by since the last Business Meeting on 10 September 2020.

Again two issues dominated, the ongoing COVID-19 pandemic on the one side, and the ongoing procedure around a renewal of ICOM on the other. In his function as Chair of CIMCIM, FB participated in the following meetings, with other Board members having participated in some of them:

- International Committees Working Group (ICGW); 28 April 2021, 3 June 2021
- ICOM Advisory Council; 22 Jan. 2021, 22 July 2021 (external evaluation of the ICOM EB)
- ICOM symposium for General Conference Prague 2022; 26 Aug. 2021
- ICOM Annual Meeting; 16 June 2021 (ICs), 17 June (Administrative Council), 18 June (Extraordinary and Ordinary General Assembly)
- CIDOC for SAREC special projects (proposal not successful); 3 Nov. 2020, 27 Jan. 2021
- CIMCIM discussion forum museum definition; 17 March 2021
- CIMCIM: board meetings (started in) 2021; 10 February, 30 March, 29 April, 9 June, 29 June, 28 July, 2 September

Decisive themes in these meetings have been:

- The new museum definition process (see also item 9).
- The review of the ICOM Code of Ethics. Here, the majority vote of CIMCIM deemed no revision necessary. However, the majority of ICOM committees voted for a revision, and we are looking forward to contribute to the further proceeding if needed.
- The external evaluation of ICOM's Executive Board and General Directorate. Here, an external company from the USA has been hired to analyse the situation, mainly through interviews, and establish a report with recommendations how to reform ICOM's governance and communication structures.

- The recommendations of the International Committees Working Group for ICOM, and for the future of the International Committees themselves. The main topic for ICOM was the functioning of the IRIS database relative to National Committees. Of special interest for CIMCIM is an evaluation of International Committees. Questions are, if new International Committees are needed, and, in return, if existing International Committees should be split up, merged with others or even dissolved. – In CIMCIM, we should closely follow this discussion and add our part. Our membership involvement is quite good. Everybody on the Board has their task, and some members outside the Board have taken responsibilities as well.

CIMCIM's membership is particularly active in surveys and votes, as listed here:

- ICOM Define surveys on the museum definition, consultation 2, with a CIMCIM survey collecting keywords and concepts closed on 2 March 2021, a vote on 20 keywords to be submitted until 26 March 2021, and the submission of these keywords to ICOM Define on 16 April 2021
- ICOM ETHCOM survey on a possible revision of the ICOM Code of Ethics, submitted on 6 May 2021

Forthcoming surveys and votes are:

- CIMCIM survey for the ICOM Define survey on museum definition, consultation 3
- CIMCIM vote for the ICOM General conference 2025 venue (see below)
- ICOM survey for Strategic Planning 2022–2025 (directly launched to ICOM members)

The subject for the International Museum Day 2021 was “The Future of Museums: Recover and Reimagine”. On a call for short reports about the International Museums Day 2021, issued by the CIMCIM Board, four CIMCIM members reported about their on location and/or online initiatives organized by their museums for 18 May 2021, namely: The Museum Geelvinck in the Netherlands, the Museu de la Música in Barcelona, the Royal College of Music Museum in London, and the Lusaka National Museum in Zambia. The subject this year

allowed for a variety of events to take place, ranging from a “Beethoven is Black”-project over a Museum Night, a Twitter marathon, to poetry and debates.

Among the ideas that have issued from the now monthly Board meetings is to install some kind of national or regional representatives. These would be volunteers from the CIMCIM membership. As we can't afford communicating in all three official ICOM languages, they would help to overcome language barriers, help with the International Directory or details of information on the website, as they best know their country or region. Before launching a call for this position, we have to check a number of things. FB urged the members to already now think about doing this service for more inclusion and internationality.

Finally, FB thanked the members of the Executive Board and the CIMCIM Board members for their efforts on a large variety of tasks. FB also thanked all CIMCIM members who contributed in surveys, through questions, remarks and advice and helped to shape CIMCIM as a Committee we can be proud of.

#### **4) Financial report and budget 2020 (Pascale Vandervellen)**

The budget figures were presented in a PowerPoint document on the screen. They are available for CIMCIM members in good standing upon request.

Question: Did ICOM explain the reduction of the annual subvention? PV replied that the annual funding is based on membership numbers, and that the pandemic has prevented the International Committees from spending money.

On behalf of the London conference, Mimi Waitzman announced that funding from the National Lottery Heritage Fund grant can be used for editing and producing the proceedings from this conference. The local organisers are able to offer 800 £ – and this amount should cover more than half of the projected costs.

#### **5) Membership (Patrice Verrier)**

As per today, CIMCIM has 244 individual members and 24 institutional members, representing

50 countries. The problem is that the data for 2021 has been updated for only 164 members, representing 32 countries. For 18 countries, we only have the 2020 data except for new members, and it concerns some countries with many members like USA, Italy, and Iran. The same problem applies to the institutional members where the data is updated for 16 museums only.

CIMCIM has gained 31 new individual members but no new institutional members. Two members represent new countries: Mexico and Senegal. It is equally pleasing to increase the membership number in countries like France, Greece, the Netherlands, and Burkina Faso. In the past year, CIMCIM has also lost some members who apparently did not pay their 2021 membership fee – possibly because of the pandemic – especially in UK and Belgium; however, the figures can change before the end of the year.

In other words, it is difficult to say at this point if CIMCIM has won or lost members in 2021.

Our committee is rather well represented in the world, and more and more representatively so:

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

The National Committees with the most CIMCIM members are: France (37), Germany (24), USA (16 in 2020), Italy (12), and Japan (8). Furthermore, CIMCIM has five subscribers, i.e. individuals who are not members of ICOM. Independent members can attend CIMCIM's activities but cannot participate in votes.

FB urged the members to not forget to pay the annual membership fee, and was happy to see more countries joining CIMCIM and thus come closer to all continents.

### **6) Travel grants (Marie Martens)**

Like last year, it was not possible to travel after all this year. But as the conference organisers and the CIMCIM Board were not sure how things would evolve, it was decided to launch a call for travel grants as usual. On the call, the travel grant committee received eight applications to London, two of which were Category 3 & 4 countries, and three of the applicants were Young Members – that is under the age of 40. Seven countries were represented among the applications: France (1), Germany (1), Namibia (1), Norway (2), UK (1), USA (1), and Zimbabwe (1).

### **7) Change of By-Laws (Gabriele Rossi Rognoni, Arnold Myers)**

A revision of the CIMCIM By-Laws is needed, because many things have happened since 1992 when they were last updated. The By-Laws have been aligned with ICOM's, and the ICOM Code of Ethics, and the proposed amendments address:

- Revised naming and scope of the Committee to include music museums.
- Validity of digital meetings (particularly the business meeting) and elections.
- A few practical issues related to timelines and advance notifications.
- Financial accounts are now managed by Paris, and so that has been changed.

The proposed changes will be distributed via e-mail at least four months prior to the General Assembly in Prague 2022, when we can submit the revised By-Laws to a vote.

### **8) Planned publications: CIMCIM-CIMUSET joint project functionality in museum objects and instruments; edited book (Frank P. Bär); ICOM – Routledge publication *Displaying Music in the 21st Century* (Gabriele Rossi Rognoni, Eric de Visscher)**

FB reported on behalf of the planned publication from the international conference on functional objects in museums in February 2020 in Paris which was the last physical conference before the

outbreak of the COVID-19 pandemic, and where a good number of CIMCIM members met. Due to a heavy workload since then, it has not been possible yet to care for the publication which will be rather an edited book than conference proceedings.

Regarding the Routledge publication, GRR reported that due to much work there had not been time to work on the publication. GRR and EdV will reply to Routledge as soon as possible.

### **9) CIMCIM's contribution to the ICOM museum definition process (Frank P. Bär)**

FB has reported in the CIMCIM Bulletin and other places about the further steps in ICOM's new museum definition procedure and gave a short update.

The results of the museum definition consultation 2 have been published as an extensive analysis, available in the ICOM members' space. As a spotlight, it is interesting to cite the keywords that have been chosen by at least 30% of the 97 committees that had participated. They are, in descending order: Research, Conservation/preservation, Heritage, Education/didactic, Inclusive, Collection, Display/exhibit, Non-profit, Open to society/public, Sustainability, Tangible & Intangible, Accessibility, Service to society, Culture/cultural, Diversity, Communication, Institution, Knowledge, Dialogue, Permanent. This means a rather good balance between current and "new" terms, and a spatial analysis shows no very big differences between different regions of the world, so that one can be optimistic that a good compromise amongst the ICOM membership can be reached in Prague next year.

For this reason, it is paramount for CIMCIM to have a strong contribution in the next round of consultation, that takes place until 30 September this year. Meanwhile, a CIMCIM survey is ready and will be launched the day following this conference. Deadline to participate is 22 September.

### **10) CIMCIM Communication platforms**

#### **a) Bulletin report (Heike Fricke)**

As the editor of the CIMCIM Bulletin, HF announced that the Bulletin just came out (September 2021 issue) with perfect timing on the first day

of the London conference. For the first time with Jean-Philippe Échard on the editorial board (joining Christina Linsenmeyer and Arnold Myers), and HF thanked the members. The editorial meetings were held on Zoom, which was new and a good experience.

The recent issue of the Bulletin (32 pages) contains a pleasing number of contributions from CIMCIM's members. In addition to the reports from CIMCIM's Executive Board, it offers insights into the work of our colleagues from around the world: The articles and reports on a variety of topics as well as on new displays and temporary exhibitions show how interested CIMCIM's members are in sharing experiences and information. Eleven authors from the UK, France, Germany, Spain, Norway, and the USA contributed to the Bulletin.

The second issue of the Bulletin in 2021 is planned to focus on information from the CIMCIM Board.

#### **b) CIMCIM-L report (Arnold Myers)**

The e-mail list CIMCIM-L is currently hosted by the University of Edinburgh. Membership is open to all; new CIMCIM members are subscribed on joining. All posts are moderated: the sole criterion for acceptance is whether the topic is related to music museums or collections of musical instruments. We currently have 405 subscribers and list traffic averages 120 postings per annum – these figures are close to those of last year. Members are encouraged to make good use of the list for announcements and discussion of topics related to musical instruments in museums and collections!

#### **c) Website (Emanuele Marconi)**

In 2021 limited changes on the website took place, mainly regular updates of the content and some additional clean-up of the structure, mostly non-visible interventions for the users. A few changes that would be very beneficial are not allowed by the template and/or the provider, like for instance eliminating the very large footer at the bottom of the page or using the “Read more ...” function which may simplify the navigation and the reading of several pages.

A survey on the content and usability produced quite positive feedback with suggestions mainly concerning the title of some pages and the “Publications” section that should be implemented in the incoming year.

Users' feedback is always welcomed, and the Board invites CIMCIM members to contact the webmaster if they have suggestions or to report any malfunction.

FB added, that a survey for next year's conference in Prague included some questions about the website. FB has reported to ICOM, that some of the wished functions are not possible.

#### **d) Institutional Directory**

**(Giovanni Paolo di Stefano)**

During last year's Business Meeting, the CIMCIM Board announced that work was going on to recover the data included in the old version of the International Directory of Musical Instrument Collections database. In January 2021, we were finally able to extract the data from the old database with help by CIDOC. Unfortunately, this transfer from the old to the new format involved some loss of data.

The recovered file currently includes 644 museums and collections from (only) 13 countries: Germany, Italy, UK, France, USA, Austria, Netherlands, Canada, Iran, Denmark, Ireland, Norway, and Switzerland. The data had been collected between 1967 and 2012. A first edition of the Directory was published 1977, then followed by a second edition (both edited by Barbara Lambert). An electronic version was published in 1997: fortunately, an html file of the latter has been preserved by Arnold Myers.

A lot of work is still needed to implement the database in its current state and cover the many countries and collections which are not yet documented. Of course, other on-line databases already exist, and they can provide useful information to implement the data (i.e. the lists by AMIS, SIGLA, Wikipedia, as well as several national databases).

In the first half of 2021, a feasibility study has been carried out, and in May 2021 the CIMCIM Board launched a call to appoint a research assistant

who could help update the Directory. In the meantime, the Board decided to increase the number of research assistants from one to three to accelerate the work and finalise the project by August 2022. To this end, the Board has allocated 6,000 € (originally allocated amount 2,000 €). The Board received several high-profile applications on the call, and selected three candidates.

In July 2021, the three researchers started working on the first phase of the project, which consisted of the revision of the first 644 entries included in the old Directory file. The database includes the following data: museum name, country, city, address, website, on-line catalogue, a brief description of the collection, the author of the entry, and the date of the last update. The Directory will be published on the CIMCIM website in the form of an interactive map.

The second phase of the project (September–December 2021) will consist of the implementation of the database for the first 13 countries. The CIMCIM Board would like to stress that this choice has only been determined by the fact that the recovered database merely included data regarding the 13 abovementioned countries, and that of course, in its final state, the database will cover all the remaining countries. To this end, the third phase of the project, starting in January 2022, will consist in the collecting of the data regarding the rest of the world. It is of course a huge amount of work, and help from other CIMCIM members to finalise the project will be strongly needed. Nataliya Emelina and Anna Wang have already offered their assistance as representatives of the Russian and Chinese associations of music museums, and the CIMCIM Board will be grateful for their help!

FB added, that the Board had initially underestimated the amount of work in this project. The following work phases will be a showcase of including national and regional representatives.

Question: Will Africa be included in the Institutional Directory? GdS replied: Yes, of course, and that the old file version did not include data for Africa. The mentioned first 13 countries are considered a pilot project.

Question: Will the authority files of the museums/collections/institutions also be collected? GdS replied, that this has not been discussed yet.

**e) China Meeting Proceedings (Anna Wang) & Kyoto Meeting Proceedings (Christina Linsenmeyer)**

China: AW and CML are sorting out some unexpected issues with the image print quality but then the publication is all ready for production.

Japan: We have all the contribution submissions and are working to confirm who will be responsible for the editing. The Board has recently put aside funds to hire a professional layout person to assist with production and create a CIMCIM proceedings template that can be re-used in the future. Once the editorial committee is confirmed, the timeline to production will be established.

## **11) Annual meetings**

### **a) 2022 Prague ICOM General Conference (Frank P. Bär)**

ICOM's next triennial conference in 2022 will take place in Prague, Czech Republic. Like all International Committees, we will have 270 minutes of meeting time, and this time probably includes CIMCIM's General Assembly. There will be also one day for off-site meetings. There, we will have a guided tour through the museum of Czech music and a room at our disposal in the National Museum in the heart of Prague. Laurence Libin has proposed to have an excursion to the precious Lobkowitz collection. Our liaison officer is Tereza Žůrková from the Music Museum. You will find more information about the General Conference on ICOM's website.

Question: Will the Prague meeting be online? FB replied yes and no, some will be streamed. Hopefully, the technicians of the Prague conference will be able to help us.

Question: When will the Prague meeting take place? FB replied 20-28 August 2022, and that the CIMCIM General Assembly will probably take place on 23 or 24 August 2022.



### **b) 2023 Amsterdam**

**(Giovanni Paolo di Stefano)**

The 2023 conference will take place in Amsterdam. GdS has met with the Museum Speelklok in Utrecht in order that some sessions can take place there. Furthermore, an Early Music festival in Utrecht will take place in August at the same time as the conference.

### **c) 2024 proposal (Frank P. Bär)**

CIMCIM has received a proposal to host the 2024 annual meeting from Nino Razmadze whom some members may remember having met in China in 2018. The venue would be Tbilisi, the capital of Georgia. There is no conference theme yet, and possible subjects will be discussed in the near future.

### **d) 2025 CIMCIM membership vote for venue (Frank P. Bär)**

In October, probably on the 4th, a membership vote will be launched about the venue for the next ICOM triennial conference in 2025. The three venues proposed are:

- Kazan (Russia)
- Dubai (United Arab Emirates)
- Stockholm (Sweden)

In ICOM's Advisory Council, whose decision will be submitted to the ICOM Executive Board, we will have one vote. As Chair of CIMCIM, FB will serve as a proxy for the democratic majority decision of CIMCIM's membership.

## **12) Reports from connected organisations**

### **a) RiDIM (Arnold Myers)**

RiDIM (Répertoire International d'Iconographie Musicale) was set up in 1971 to facilitate access to the world's music-related images and provide a service to scholars. CIMCIM is one of three international organisations sponsoring RiDIM, the other two being IMS and IAML. The President of RiDIM has since 2005 been Antonio Baldassarre. Association RiDIM, incorporated under Swiss law in 2011, is directed by a Council on which CIMCIM is represented. Currently the database offers 5726 published and freely available records documenting a broad variety of visual items and which can be searched by any of 370 types of musical instrument. The growth in content has been facilitated by the expansion of

open access and public domain policies at art collections around the world. The RiDIM database can be accessed via [www.ridim.org](http://www.ridim.org) and contributions of catalogue entries are welcomed. RiDIM holds a successful series of international conferences on musical iconography. The most recent was in Lucerne and St Gall, Switzerland, 27-29 August 2021. The next meeting is scheduled for July 2022, to be held in Prague.

### **b) AMMC, Russia (Nataliya Emelina)**

NE reported from the Russian related organisations. Last year, the conferences were cancelled due to the pandemic, but a Tchaikovsky festival took place online, and it was a great success. NE thanked CCMI, China for the collaboration. As regards the Institutional Directory, most museums affiliated to the AMMC are located in Moscow.

### **c) CCMI, China (Anna Wang)**

Because of the pandemic and hence limited international travelling, the CCMI focused more on the domestic projects. CCMI is looking forward to continuing the cooperation with CIMCIM soon.

## **13) Working groups**

### **a) Communication Working Group**

**(Jean-Philippe Echard)**

Two aspects of CIMCIM Communication were addressed this year: (1) exchanges of information and discussions inside the CIMCIM community; (2) Digital presence of CIMCIM to improve its outreach.

As regards the communication inside our community, the various main communication channels have been quite active. In particular, the Facebook group (counting 414 members as of today), and the CIMCIM-L newsletter were very active, with a good variety of posts with announcements of events or job offers, surveys, some of which triggered interesting discussion threads. The most recent issue of the Bulletin, released a couple of days ago, gathers numerous contributions, very diverse, showing how active our community is, and how keen on sharing thoughts and information our members are.

As for the digital presence, the website is, and shall remain, the most important resource, the "base camp". In order to improve the digital presence of

CIMCIM, we need to refine our communication strategies and define our aims. Current thinking deals with the possibility of creating a dedicated Wikipedia page, as well as accounts on relevant social networks (to be determined). Such accounts would primarily identify our committee on currently popular digital platforms and point to the CIMCIM website, as well as allow communication and outreach on these platforms. A survey on the nature of the exchanges and the media currently favoured by the CIMCIM members was planned this past year. It will hopefully be re-scheduled this coming year, depending on the number and timing of other surveys to be launched.

#### **b) Conservation Interest Group**

**(Jennifer Schnitker, Sebastian Kirsch)**

JS reported on behalf of the restarted Interest Group for exchange of ideas for conservators within CIMCIM. A coming project is to launch a technical drawing update, and the group will reach out to the CIMCIM community. Also, the group has reached out to ICOM-CC to join forces in holding seminars and workshops, and hope to have information to share soon. Please, reach out to JS and SK for information, and if you wish to join.

#### **c) Classification Working Group (Margaret Birley, Arnold Myers)**

The report of the CIMCIM Working Group for Classification of 2020 referred to the class of musical instruments known as 'Singing Idiophones' that was identified by the Italian scholar Professor Febo Guizzi, and appears in his translation into Italian of the English translation by Baines and Wachsmann of the Hornbostel Sachs classi-

fication of musical instruments. Details of this class of instruments called 'Singing Idiophones' or 'Idiophonic Mirlitons' were published in the CIMCIM Bulletin which appeared in April 2020 (p.59). Here, it was suggested that this group of instruments should be allocated class number 18.

'Singing Idiophones' now appears as an Addendum to the (2011) MIMO Revision of the Hornbostel Sachs classification, and the subsequent Addenda of 2017. This new Addendum is published in the Resources section of the CIMCIM website as a document entitled 'Further Addenda for the 2011 Revision of the Hornbostel-Sachs classification of the MIMO Consortium and the (2017) Addenda to the MIMO Hornbostel-Sachs classification by the CIMCIM Working Group'. As may be understood from the fact that the subject appears in the plural, it is suggested that in future years, rather than publish a new document for every new Addendum to the classification, this 2021 document should be updated each time, with a note of the year in which it was approved for publication.

FB thanked for the report and agreed that document versions will make it easier for MIMO.

#### **14) Other business**

On behalf of the CIMCIM Board, Vice-president Christina Linsenmeyer thanked Frank Bär for his great and dedicated leadership for CIMCIM at a time which has been especially difficult because of the pandemic, the overall governance situation within ICOM, and the complicated museum definition process.



Esteban Mariño Garza

## **CIMCIM Annual Meeting 2021**

**Global Crises and Music Museums: Representing Music after the Pandemic**  
**6–8 September, London, Royal College of Music, Horniman Museums and Gardens**  
**Overview, Reflections, Highlights, Challenges and Statistics**

The COVID-19 pandemic has led museums to profoundly transform their long-established activities for extended periods of time. Many have had to close to the public and some will never reopen. However, for others the crisis has presented the opportunity to refresh their identity and the way they interact with their audiences. Such reflections include a significant emphasis on digital platforms, reworked plans of sustainability and new methods of preserving, documenting, and sharing collections. The CIMCIM 2021 annual conference offered an opportunity to explore and discuss some innovative approaches that emerged over the past year in the world of music museums, with specific focus on curatorship, conservation, learning and participation, documentation, and research.

The conference, hosted by the Royal College of Music and the Horniman Museum and Gardens in London, had been planned as a hybrid event, for in-person and online attendance. However, the safety measures that were still in place at the time of the conference led to the decision to restrict participation to online attendance. This allowed the participation of 213 attendees from 35 countries. Larger delegations attended from Belgium, France, Germany, Italy, Mexico, the United Kingdom, and the United States, and representatives also attended from Argentina, Australia, Austria, Azerbaijan, Belgium, Brazil, Canada, Croatia, Cyprus, Czech Republic, Denmark, Germany, Greece, Indonesia, Israel, Japan, Lithuania, the Netherlands, Norway, Philippines, Portugal, Qatar, Russia, Spain, Sweden, Switzerland, Taiwan, Turkey, and Zambia (See figure 1). The host institutions, in agreement with the CIMCIM Board, waived the enrolment fee for all participants, thanks to the generous support of the National Lottery Heritage Fund and the UK-RI Global Challenges Research Fund.

The paper and conference committee, composed of Gabriele Rossi Rognoni, Mimi Waitzman, Marie Martens, Arnold Myers, and Jen Schnitker, selected 24 papers divided into three sessions focusing on the effect of COVID-19 pandemic on music museums: online offerings, conservation and research, and new displays. The three-day conference was supplemented with video presentations on the new Royal College of Music Museum and the Horniman Museum Keyboard Instrument Project, both supported by the National Lottery Heritage Fund. Separate meetings were held for the three CIMCIM working groups on conservation, communication, and classification. Special gratitude was expressed by the CIMCIM Board and organisers to Richard Martin and Joyce Lam for the smooth technical management of the event and to the conference administrator Esteban Mariño, PhD candidate at the Royal College of Music.

The session ‘Museums during the COVID-19 Pandemic’ focused on the reaction of institutions. The first paper by Saskia Willaert and Alexandre Girard-Muscagorry described the process of acquisition of 600 sanzas while creating partnerships with museums of musical instruments in Burkina Faso, Congo-Brazzaville, Kenya, and Gabon. Thanks to a skilled team of professionals and a substantial inter-institutional cooperation between the Philharmonie de Paris and the MIM in Brussels, this project continued despite the COVID-19 restrictions and disruptions.

Xiang Zhang & Yuanyuan (Anna) Wang (Hubei Provincial Museum, Wuhan, China), described the catastrophic effect of the pandemic in China and on Chinese people and museum professionals, and the measures introduced by the government to facilitate a technological transformation in digital learning with over 2,000 exhibitions opened to the public. The authors highlighted how the lockdown in 2020 accelerated a national, long-term policy



Figure 1. Map showing the number of countries registered by the CIMCIM 2021 Annual Conference. Generated by Eventbrite \*

meant to create a wider public exposure of Chinese musical heritage. On a similar note, Emanuele Marconi, director of the Musée des Instruments à Vent, La Couture-Boussey in France, showed how the *silence* of the implemented lockdowns together with a substantial infrastructure allowed the digitalisation team to fully focus on the documentation of the collection. According to the Italian conservator and organologist, the noise of the High Definition (HD) scans, digital cameras, and strobes was the sound of a collective organological effort. Marconi highlighted how the pandemic and France's privileged museum sustainability model, together with a strong professional collective endeavour, accelerated the digitisation process of the Wind Instrument Museum of La Couture-Boussey. Such professional determination and institutional resources were also described in Marie-Pauline Martin and Delphine de Bethmann's presentation on the Musée de la Musique – Philharmonie de Paris *Virtual Experiences*. The paper highlighted the use of remote guided tours to allow schools to explore the museum's collection without leaving their buildings during France's prolonged lockdowns. The museum produced an attractive film series which introduces the visitor to a 'behind the scenes' experience. Nataliya Emelina's presentation discussed the digital offerings of the Russian National Museum of Music. With a prolific series of videos and an increasing presence on several digital platforms – such as the "Tik Tok

Project' which received 85,000 views – the author reflected on the emergence of digital curatorship and a new breed of IT-rooted museum professionals. She highlighted how her museum's strong professional community not only allowed them to continue their activities, but also safeguarded the staff's mental health while coping with the long months of isolation imposed by the Russian government during the pandemic. Kazuhiko Shima, former director of the Hamamatsu Museum of Musical Instruments, focused on the feeling of unity which can be inspired by the spiritual aspects of musical instruments. His paper highlighted the connection between 'Gods and instruments' and the artefact's quality of being a recipient of hope and love.

Ongoing exhibitions had to be temporarily stopped because of the several restrictions enacted by European governments; many exhibitions were moved to a virtual setting. Heike Fricke, from the Musical Instrument Museum in Leipzig, stressed the importance of the German government in supporting a series of significant museum projects. Fricke explained how the lockdowns in Germany allowed for a 'giant leap in the development of data repository', and expressed how 'If the urban society cannot go to the museum, then the museum goes to the city!' On a similar note, Sawako Ishii's presentation about online museum education showcased an impressive series of educational videos entitled 'Let's Make Musical Instruments Using Familiar Materials

at Home'. Based on common TV-program formats, these simple yet delightful videos proved surprising and visually engaging. Moreover, Ishii showed important digital developments such as the Hamamatsu Museum of Musical Instruments virtual museum, which opened in May 2021.

The impact of the COVID-19 health crisis on Music Museums was the subject of Fanny Guillaume Castel, Esteban Mariño, and Arianna Rigamonti's work at the Royal College of Music under the supervision of Professor Gabriele Rossi Rognoni. Through questionnaires and interviews, the PhD candidates surveyed twenty-seven musical institutions from eighteen different nations, including nine museums from countries receiving official development assistance (ODA) from the Organization for Economic Co-operation and Development (OECD). Among the most interesting findings of this study is the fragility of music institutions in times of financial hardship or global crisis: 25.9% of the surveyed museums had to make redundancies. A striking number, when compared to the average of 10% registered across the broader museum community (ICOM 2021). The digital offering can mean greater accessibility and a more diverse audience, however, many people across the world do not have stable access to the internet, and virtual content can be difficult to navigate. As indicated by the RCM's researchers, not every music museum had the necessary infrastructure to produce 'digital curators'.

The inequalities of the global situation were made evident in considering South African musical instrument museums. Perminus Matiere from the University of Namibia carried out a survey of museums in three Southern African countries: Namibia, South Africa, and Zambia. He shared the devastating effect of the pandemic on the sustainability and infrastructure of African museums, which is not only due to the global health crisis but also to a history of distressed and unstable cultural contexts. He also stressed the social necessity of museums to be guardians of the inherited, tangible and intangible cultural values that need to be 'resuscitated' and promoted for the health of his nation. According to Matiere, this task, which should rely on governments, could 'aid museums of the world with funding and support for online activities and mobile museum systems'.

The 'Online Displays' paper session brought interesting and fresh perspectives that repeatedly invoked digital humanities as a useful platform used for disseminating museum work. Panagiotis Pouloupoulos showed how serial numbers can throw light on the social and cultural biography of Erard Grecian double-action harps. He highlighted the documentation value of creating databases of serial numbers as these 'pools' of information can facilitate the selection of instruments for demonstrations, concerts, or conservation treatments. Moreover, as this database will be available online, this specific group of harps could be far more accessible for researchers and the general public. On a similar note, descriptive and historical information of musical instruments could be accessed through a 'simple' QR code, according to Angel Olmos from the Musicology Department at the Royal Conservatory of Music of Madrid in Spain, who defined his eCauda project as an 'ecosystem of applications using decentralised blockchain technology that ensures the traceability of any musical instrument'. The organological endeavour of making collections accessible through digital platforms was particularly impressive through Rebecca Wolf's research project, which enables the sound of a collection of glass instruments in Munich's Deutsches Museum to be heard online. Moreover, Vilma Vilunaite from the Lithuanian Theater, Music and Cinema Museum, presented an interesting virtual exhibition on the Baltic box zither named *kankle*. Vilunaite elaborated on the traditional aspects of the instrument, how they are 'alive in people's memory' and represent the spirit of the Lithuanian nation and history. Such important and deep cultural connections were stressed by Matthew Hill from the Collection of Musical Instruments at Rickenbacker International Corporation in California, United States. He encouraged the audience to 're-engage' by 'thinking small' and always remembering the famous words of scholar Marshall McLuhan: 'the medium is the message'. For the organologist and sometime rockabilly performer, the way we use digital tools such as social media can help tell personal stories and go behind the scenes of the curatorial world in order to engage and connect in a more personal way.

The paper sessions on 'Conservation and Research' brought together the many interesting projects that are currently being developed by differ-



Figure 2. Mosaic showing the attendants of the CIMCIM 2021 Annual Conference.

ent museums. Pascale Vandervellen offered insight into two new exhibition spaces at the Musical Instrument Museum (MIM) Brussels, devoted to the celebration of Belgian keyboard instrument making. She highlighted how the MIM is also focusing on disseminating research on Belgian piano making, which is considerably less known than the Flemish harpsichord tradition. With a noticeable interdisciplinary and inter-institutional team, 'The Vibration and Conservation' project, presented by acoustician Marguerite Jossic from the Musée de la Musique – Philharmonie de Paris, has been studying how vibrations from all sources affect the collection of instruments of the Parisian institution. She presented some preliminary results such as the vulnerability of the objects inside the Musée de la Musique and the need to implement immediate measures to directly protect the objects. From the same institution and in partnership with the Sorbonne University, Louise Condi presented her project focused on locating and documenting European sympathetic stringed instruments made before the 19th century. Condi stressed how this project, which has already harvested 500 artifacts classified in 13 organological categories, will be available online and facilitate future research endeavours. Online museum databases are significant resources for researchers, especially when it is not possible to visit the facilities in person. Federica Colucci, from the University of Pavia in Italy, shared her research approach during the pandemic. Focusing on the conservation, study, and documentation

of a French violin, Colucci highlighted how a dozen online collections allowed her to use 6,072 instruments and iconographic representations that were relevant for her research. Althea Sully Cole, Fellow at the Metropolitan Museum of Art in New York, shared a methodological discussion on the many theoretical approaches that can be applied to collections of instruments. Sully Cole highlighted the intangible nature of instruments and the different ways this heritage intersects with networks of people and social groups.

'New Displays' was the title of the final paper session of the CIMCIM 2021 Annual Conference. Christina Homer from the Open University shared the vicissitudes of contextualising the Peter Crossley-Holland collection of pre-Colombian Mexican musical instruments and the need to connect the artefacts with their archaeological sites and contemporary community. Indeed, keeping musical instruments and their music culturally alive and in context is a fundamental task of the curator. At the same time, Eric de Visscher, discussed his 'Hotel Beethoven' exhibition, focusing on the legacy of Ludwig van Beethoven. His described view re-interprets the significance of the Romantic idea of genius. Introducing a similar critical approach, Annabella Skagen and Verena Barth from the Ringve Music Museum of Trondheim, Norway presented the renewal of the exhibits that changes the traditional chronological and systematic layout. The Norwegian curators highlighted the biological aspects of music, instru-

ments and the human body, and focused on the meaning of music in the lives of humans across time and space. Stressing the potential of musical instruments to be 'tactile connectors between our present audiences and the life-worlds and practices of other places, times individuals and groups', Skagen and Barth resonated with Mathew Hill's evocation of writer E.M. Foster, who in his *Howards End*, wrote:

Only connect! That was the whole of her sermon. Only connect the prose and the passion, and both will be exalted, and human love will be seen at its height. Live in fragments no longer. (E. M. Forster, *Howards End*, 1910)

The video recordings of most of the conference papers are now available online at  
[https://www.youtube.com/channel/UCt\\_i5avfNSPmmEgg1boUmEw](https://www.youtube.com/channel/UCt_i5avfNSPmmEgg1boUmEw)