



The Power of Museums

ICOM–CIMCIM Prague 2022, during the 26th ICOM General Conference
20–28 August 2022

ICOM

M CIMCIM ICOM
international committee
for museums and
collections of music

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Websites + Social media

ICOM Czech Republic : <https://icom-czech.mini.icom.museum/en/>

General Conference ICOM Prague 2022: <https://prague2022.icom.museum>

Facebook page of the ICOM General Conference: <https://www.facebook.com/ICOMGC>

CIMCIM Homepage: <https://cimcim.mini.icom.museum>

CIMCIM Facebook group: <https://www.facebook.com/groups/131781248269>

Conference Hashtags

#CIMCIMPrague2022

#ICOMPrague2022

Welcome!

CIMCIM meets normally every three years during the ICOM General Conference, the Triennale. Our last Triennale was in ICOM Kyoto 2019 (Japan). For the first time in ICOM's history, the General Conference will take place in a new hybrid format (both on-site and online presentation options). Online presentations will be pre-recorded. The CIMCIM–CIDOC joint session and two of the three CIMCIM sessions will be hybrid.

ICOM Prague 2022 and CIMCIM Prague 2022 are filled with lots of exciting activities from which to choose. Please take part in as many ICOM and other International and National Committee events as you are able. Highlights of the meeting include keynote speakers, a variety of social events, excursions, and visits that highlight the Lobkowicz Collection of musical instruments in Prague and music archives in Nelahozeves – special thanks to Kathryn Libin; and our off-site day, including a morning at the Czech Museum of Music – special thanks to Tereza Žůrková. Plus, an ICOM milestone, the long-awaited vote on The ICOM Museum Definition will have a “re-take” of Kyoto, after three additional years of development in which the CIMCIM membership participated with Frank Bär's leadership.

The CIMCIM Prague Scientific Committee

Frank Bär, ex officio

Germanisches Nationalmuseum (Nürnberg, Germany)

Nusi Lisabilla Estudiantin

Museum Nasional Indonesia (Central Jakarta, Indonesia)

Christina Linsenmeyer, Chair

Morris Steinert Collection of Musical Instruments at Yale University (New Haven, USA)

Marie Martens

Musikmuseet / The Danish Music Museum (Copenhagen, Denmark)

Nino Razmadze

The Vano Sarajishvili Tbilisi State Conservatoire (Tbilisi, Georgia)

Tereza Žůrková

National Museum, Czech Museum of Music (Prague, Czech Republic)

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 (2019–2022)

Executive Board

Chair

Frank P. Bär (ICOM–Germany)
Germanisches Nationalmuseum

Vice-Chair

Christina Linsenmeyer (ICOM–US)
Morris Steinert Collection of Musical Instruments at Yale University

Secretary

Marie Martens (ICOM–Denmark)
Musikmuseet / The Danish Music Museum

Treasurer

Pascale Vandervellen (ICOM–Belgium)
Musée des instruments de musique

Advisory Board Members

Giovanni Paolo Di Stefano (ICOM–Netherlands)
Rijksmuseum

Emanuele Marconi, **Webmaster** (ICOM–France)
Le Musée des instruments à vent

Jean-Philippe Echard (ICOM–France)
Musée de la musique – Philharmonie de Paris

Jennifer Schnitker (ICOM–US)
The Metropolitan Museum of Art

Nataliya Emelina (ICOM–Russia)
Russian National Museum of Music

Yuanyuan (Anna) Wang (ICOM–China)
Hubei Provincial Museum

Co-opted Board Members

Arnold Myers (ICOM–UK)
University of Edinburgh and Royal Conservatoire of Scotland

Gabriele Rossi Rognoni (ICOM–UK)
Royal College of Music Museum

Patrice Verrier (ICOM–France)
Musée de la musique – Philharmonie de Paris

ICOM Prague 2022

The Power of Museums Call

ICOM Prague 2022

“The Power of Museums”

Purpose: Museums and Civil Society

In recent times, many voices have been raised regarding the role cultural institutions should play within their own local communities. The democratic battles fought worldwide in the name of human rights urge museums to take an active stance towards a fair advancement of civil society. Believing that the cultural sector can remain neutral in the face of exclusion and discrimination would endanger museums' own relevance. This plenary session stimulates a wider debate on projects and ideas capable of enabling museums to take on a key role as agents of social change.

Sustainability: Museums and Resilience

Climate change, natural disasters and a wide range of environmental concerns call for the implementation of more effective actions from global institutions. Moreover, the COVID-19 pandemic dramatically underlined the need to develop more sustainable funding models for museums and other cultural institutions. In this context, can museums, through their activities and programmes, actively participate in the creation of sustainable models for contemporary societies? A varied group of panellists will provide an opportunity to share experiences and innovative ways to move towards a sustainable future.

Vision: Museums and Leadership

Disruption is emerging as a key factor for contemporary museum leadership. Museum directors are faced with the difficult tasks of encouraging their colleagues to find new solutions to unprecedented issues, as they seek ways for their organisations to endure and survive. Expert panellists from renowned international institutions will debate on the challenges faced by museum leaders today, including the integration of physical and digital, the need for new business models, a greater engagement with the social role of museums and more.

Delivery: Museums and New Technologies

New technologies for museums are not only precious tools for creating digital exhibitions and improve audience engagement, but also effective resources to protect and store collections, reduce organisational costs and expand accessibility in cultural institutions. The application of digital instruments accelerated due to the recent forced closures of most museums worldwide: several museums have resorted to the use of digital tools to maintain contact and engage with their publics remotely. This plenary session addresses the potential of new technologies to meet the different needs of contemporary museums.

Further CIMCIM information about the Prague conference Music Museums: Social and Environmental Responsibilities and Identities in the 21st Century

Museums, including music museums, face a new reality ahead that will be very different from the past and will demand new paradigms and practices. Rising sea levels, burning forests, increasing rain fall and extreme weather, pandemics, disrupted and limited natural and human resources, and social and political division – even extremism, are prevailing threats for the future of societies and the planet we live on. Yet, music museums have the power to mitigate such disasters and unrest, improving the local and global social and environmental climates. What are the responsibilities of music museums? How can music museums act for the betterment and healing of people and the planet?

In harmony with the ICOM Prague 2022 theme: ‘The Power of Museums’ (see below), CIMCIM considers the social and environmental contexts and landscapes of music museums in the 21st century, particularly related to responsibilities and identities. Music museums themselves have great influential power and can enact social development and positive change. Enacting a socially responsible role, they collect, preserve, and interpret the past and present material and immaterial culture, engage in a variety of public discussions, and promote the improvement of local and global standards and statuses. With these actions, music museums are arguably political as well as creative. Music museums can exemplify environmental and natural responsibility and sustainability. Music museums can bear moral and ethical values and may take a key and essential role in explaining, clarifying, and building safe, stable, civil, democratic, and equitable societies and ecosystems. The individual and collective identities of diverse communities that connect to the world of music museums can be strengthened, not limited to creative, artistic, and cultural arenas. The individual and collective identities of music museums as institutions are dynamic and changing. While preserving collections amid social, political, and environmental instability, music museums arguably have a social responsibility to enable, foster, and promote such societal building.

This conference will focus on the positive and challenging circumstances, issues, events, and initiatives that relate to the 21st-century social and environmental responsibilities and identities relating to music museums. The Scientific Committee welcomes papers relevant to diverse topics, for example:

collecting; exhibition development; public engagement; climate change, the natural environment, and its resources; industry, travel and tourism; revised policies & procedures; advancing and reimagining best practices; professional training opportunities and needs (conservation, preservation, curating, management, education, etc.). It welcomes consideration of human-to-human and human-to-planet interactions, or human-to-nature (where humans can be understood to stand apart from nature); and aural, visual, digital, and material modalities. Theoretical, critical, practical, and strategic perspectives, including case studies and research projects, are invited that highlight, discuss, and address the selected theme and its broader historical and present contexts as well as future implications and solutions.

Joint CIMCIM-CIDOC session “Resilient musical collection documentation and social responsibilities”

In addition to the CIMCIM sessions, CIMCIM will have a joint session with CIDOC (ICOM International Committee for Documentation). CIMCIM and CIDOC continue collaboration to further discuss documenting musical collections, particularly from an Inclusive Documentation perspective. The session focuses on the role of social context in defining documentation frameworks. How can documentation practices be inclusive of the rich cultural diversity represented in musical collections? In part, this joint session includes presentation of online resources of musical instruments, and cases of Latin American music collections.

For information on the International Committee (IC) CIDOC, see:

<https://cidoc.mini.icom.museum/organisation/who-we-are/>

CIMCIM Prague 2022 Programme

*Rooms scheduled in the Prague Congress Centre are announced by ICOM if not listed

gCON online platform:

- gCON comprehensive schedule for latest updates: <https://icomprague2022.gcon.me/programme>
- gCON homepage: <https://icomprague2022.gcon.me/page/home>

ICOM Prague 2022 main homepage: <https://prague2022.icom.museum>

20 August Saturday	10-12:00	ICOM Pre-conference Programme: Discovering Prague – guided tours, cooking lesson
	14-16:00	ICOM Pre-conference Programme: Discovering Prague – guided tours, cooking lesson
'Day 0' 21 August Sunday	09:00-11:15	<i>Separate Meeting of the National Committees (Chairperson only)</i>
	09:00-11:15	<i>Separate Meeting of the International Committees (Chairperson only)</i>
	10-12:00	ICOM Pre-conference Programme: Discovering Prague – guided tours, cooking lesson
	14-16:00	ICOM Pre-conference Programme: Discovering Prague – guided tours, cooking lesson
	11:15-11:45	COFFEE BREAK
	13:45-14:45	LUNCH BREAK
	14:45-15:45	ROUNDTABLE: Amendment of the ICOM Statutes
	15:45-17:15	The ICOM Red Lists, A Tool to Protect Cultural Objects Discussion on the new Red List for Southeast Europe

'Day 1' 22 August Monday	ICOM CONFERENCE BEGINS MUSEUM Fair Opens ICOM ELECTIONS Open (IC & NC voting representatives only)	
	09:00-09:45	OPENING CEREMONY of the 26th ICOM General Conference
	09:45-10:15	KEYNOTE SPEECH Purpose: Museums and civil society, Margarita Reyes Suárez https://prague2022.icom.museum/keynote-speeches
	10:15-11:15	PANEL DISCUSSION – Purpose: Museums and civil society https://prague2022.icom.museum/panel-discussions/purpose-museums-and-the-civil-society
	11:15-11:45	COFFEE BREAK
	11:45-12:45 or 11:45-13:15	ROUNDTABLE: ICOM Code of Ethics ICOM Memorial Lecture: Stephen E. Weil – LGBTQ+Museums
	12:45/13:15-14:00	LUNCH BREAK
	14:00-15:00 or 14:00-15:30 14:00-15:30 14:00-15:30	ROUNDTABLE: ICOM Resolutions ICOM Mentoring Session ICOM Solidarity Projects ICOM'S NETWORK MEETINGS (Ras, WGs, SCs, AOs) https://prague2022.icom.museum/network-meetings
	15:00/15:30-16:00	COFFEE BREAK
	15:15–15:45 CET (9:15am NYC; 15:15 Paris; 21:15 Wuhan)	Virtual COFFEE+TEA BREAK on Zoom (remote attendees) All CIMCIM community welcome Join from PC, Mac, Linux, iOS or Android: https://yale.zoom.us/j/94584754060 Meeting ID: 945 8475 4060
ICOM COMMITTEE MEETINGS 22-23 August		CIMCIM Committee Meetings "Music Museums: Social and Environmental Responsibilities and Identities in the 21st Century" Abstract: Music museums have great influential power and can enact social development and positive change. They can bear moral and ethical values and may take an essential role in explaining, clarifying, and building safe, stable, civil, democratic, and equitable societies and ecosystems. The sessions will focus on the positive and challenging circumstances, issues, events, and initiatives that relate to 21st-century social and environmental responsibilities and identities relating to music museums.

<p>'Day 1' 22 August Monday (continued)</p>	<p>16:00-17:30</p> <p>ICOM COMMITTEE MEETINGS</p> <p>Block A</p> <p><i>HYBRID</i>; Prague Congress Centre</p> <p>Terrace 2B</p>	<p>CIMCIM Session 1: Joint CIDOC-CIMCIM Session: "Resilient musical collection documentation and social responsibilities"</p> <p>Welcome and Chair: Monika Hagedorn-Saupe and Frank P. Bär</p> <p>[15-minute papers with joint Q&A discussion]</p> <ol style="list-style-type: none"> 1. [Mr] Frank P. Bär, Germanisches Nationalmuseum (Nuremberg, Germany) The Huge Showcase – Sustainable Documentation of Historical Museum Exhibitions 2. [Ms] Heike Fricke, Musikinstrumentenmuseum der Universität Leipzig (Leipzig, Germany) Interdisciplinary perspectives for organological research and transfer 3. [Mr] Abduraheem Kozhikodan, Aligarh Muslim University (Aligarh, India) Re-imagine the documentation of musical instruments by using emerging technologies 4. [Mr] Giovanni Paolo di Stefano, Rijksmuseum Amsterdam (Amsterdam, Netherlands) and [Mr] Stephen Stead, Pavement and Open University (UK) CIMCIM's International Directory: History and future <p>Joint Q&A discussion</p> <p>Joint CIDOC–CIMCIM abstract: CIMCIM and CIDOC continue collaboration to further discuss documenting musical collections, particularly from an Inclusive Documentation perspective. The session focuses on the role of social context in defining documentation frameworks. How can documentation practices be inclusive of the rich cultural diversity represented in musical collections? In part, this joint session includes presentation of an online portal of musical instruments, and cases of Latin American music collections.</p>
	<p>19:00-23:30</p>	<p>OPENING PARTY of the 26th ICOM General Conference</p>

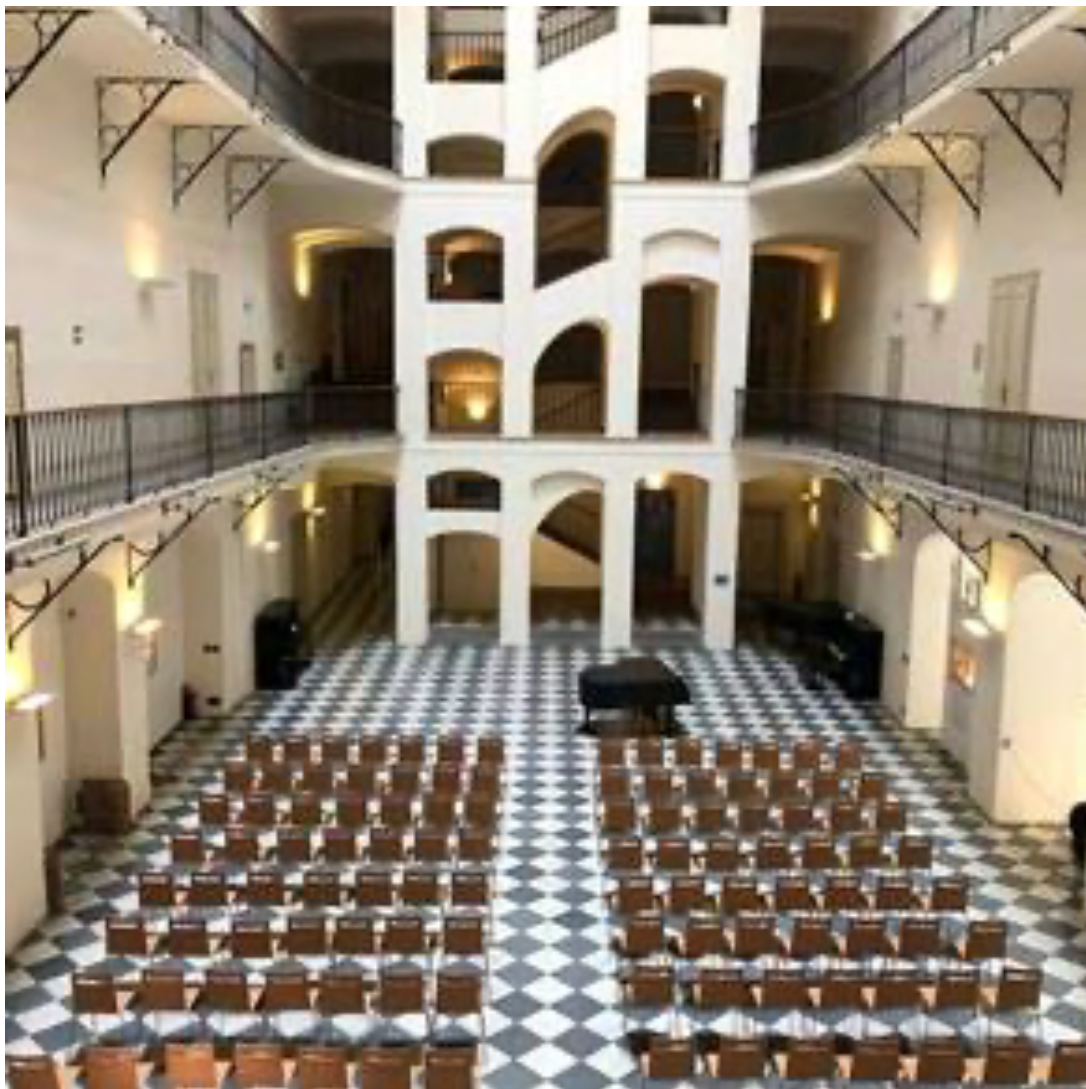
'Day 2' 23 August Tuesday	MUSEUM Fair continues (Day 2 of 3) ELECTIONS continue & close	
	09:30-10:30	KEYNOTE SPEECH – Sustainability: Museums and resilience, Hilda Flavia Nakbuye https://prague2022.icom.museum/keynote-speeches PANEL DISCUSSION – Sustainability: Museums and resilience https://prague2022.icom.museum/panel-discussions/sustainability-museums-and-resilience
	10:00-12:00	CIMCIM Lobkowicz Palace visit (CIMCIM Prague excursion) A visit to the new permanent music galleries, <i>Portrait in Music</i> , at the Lobkowicz Palace in Prague. Musical manuscripts and instruments collected by the Lobkowicz family include treasures such as early Baroque lutes, a set of silver Leichamschneider trumpets, a copy of Handel's <i>Messiah</i> with Mozart's autograph revisions, performing parts corrected by Beethoven and used in early concerts, opera materials from the house theatre of the 7th Prince Lobkowitz, and much else. A tour of the exhibition will be offered by its curators, Kathryn Libin (Vassar College) and Petr Slouka (Lobkowicz Collections). Limited to pre-registered attendees (via CIMCIM, contact marie.martens@natmus.dk).
	10:30-11:30	ROUNDTABLE: ICOM Strategic Plan 2022-2028
	11:30-12:00	COFFEE BREAK (Prague Congress Centre)
	12:00-12:30	KEYNOTE SPEECH – Vision: Museums and leadership, Lonnie G. Bunch III and Hilary Carty https://prague2022.icom.museum/keynote-speeches
	12:30-01:30	PANEL DISCUSSION – Vision: Museums and leadership https://prague2022.icom.museum/panel-discussions/vision-museums-and-leadership
	13:30-14:30	Publishing and Writing Workshop LUNCH BREAK Communication Workshop

'Day 2' 23 August Tuesday (continued)	14:30-16:00 ICOM COMMITTEE Meetings Block B <i>HYBRID</i> , Prague Congress Centre Meeting Room 1.1	CIMCIM Session 2: "Current issues: Unravelling provenance, slavery, and colonialism" Welcome and Chair: Frank P. Bär [20-minute papers with <i>joint</i> Q&A discussion] <ol style="list-style-type: none"> 1. [Mr] Jean-Philippe Echard, Musée de la Musique, Cité de la musique – Philharmonie de Paris (Paris, France) Despoiled musical instruments, provenance research, and new acquisitions: thoughts on music museums engaging into socially-responsible initiatives 2. [Ms] Sarah Deters, St Cecilia's Hall, The University of Edinburgh (Edinburgh, UK) Skeletons in the closet? Exploring the colonial legacy of St Cecilia's Hall and its musical instrument collection 3. [Mr] Alexandre Girard-Muscagorry, Musée de la Musique, Cité de la musique – Philharmonie de Paris (Paris, France) The Whole-World Music Museum: Reframing Non-Western Instruments at the Musée de la Musique, Paris Joint Q&A discussion
	16:00-16:30	COFFEE BREAK
	16:00–16:30 CET (10am NYC; 16:00 Paris; 22:00 Wuhan)	Virtual COFFEE+TEA BREAK on Zoom (remote attendees) All CIMCIM community welcome Join from PC, Mac, Linux, iOS or Android: https://yale.zoom.us/j/98642935843 Meeting ID: 986 4293 5843
	19:00-23:30	MUSEUMS NIGHT (4)

	<p>16:30-18:00</p> <p>ICOM COMMITTEES Meetings</p> <p>Block C</p> <p><i>HYBRID</i>, Prague Congress Centre</p> <p>Meeting Room 1.1</p>	<p>CIMCIM Session 3: “Safeguarding musical heritage: Identity, networks, and historical sounds”</p> <p>Chair: Laurence Libin</p> <p>[30-minute papers, i.e. 20+10 for Q&A each]</p> <ol style="list-style-type: none"> 1. [Ms] Esther Kabalanyana Banda, Lusaka National Museum (Lusaka, Zambia) Symbolism of Zambian Traditional Musical Instruments – Beyond the Beat: Case of the Training Workshop" at the Lusaka National Museum 2. [Ms] Jimena Palacios Uribe, Instituto de Investigaciones Dr. José María Luis Mora (Mexico City, Mexico) Musical Instrument Collections in Latin America. An option of knowledge and regional strength 3. [Ms] Chia-Yi Lin [remote], National Museum of Taiwan History (Tainan, Taiwan, China) Hey, Children Listen! The Sound of Taiwan History
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<p>‘Day 3’</p> <p>24 August</p> <p>Wednesday</p>	MUSEUM Fair continues & closes (final day)	
	09:00-09:30	KEYNOTE SPEECH – Delivery: Museums and new technologies, Seb Chan https://prague2022.icom.museum/keynote-speeches
	09:30-10:30	PANEL DISCUSSION – Delivery: Museums and new technologies https://prague2022.icom.museum/panel-discussions/delivery-museums-and-new-technologies
	10:30-11:30	ROUNDTABLE – The power of the Museum Definition: A common ground for museum
	11:30-12:30	LUNCH BREAK
	12:30-15:00	ICOM EXTRAORDINARY GENERAL ASSEMBLY (Open to ALL) (Selected CIMCIM-representatives vote during the EGA on the occasion of special votes associated with amendments of ICOM’s Statutes.)
	15:00-15:30	COFFEE BREAK
	<p>15:00–15:30 CET (9am NYC; 15:00 Paris; 21:00 Wuhan)</p>	<p>Virtual COFFEE+TEA BREAK on Zoom (remote attendees)</p> <p>All CIMCIM community welcome</p> <p>Join from PC, Mac, Linux, iOS or Android: https://yale.zoom.us/j/97087959702 Meeting ID: 970 8795 9702</p>

	15:30-17:45	37th ORDINARY ICOM GENERAL ASSEMBLY (Open to ALL) (Selected CIMCIM-representatives vote during the GA on the ICOM Executive Board elections, and any recommendations by the Advisory Council and other ICOM bodies on, e.g., the ICOM strategic plan and resolutions.)
	19:00-20:00	ICOM GENERAL CONFERENCE FLAG RELAY CEREMONY
	20:00-23:30	ICOM FLAG RELAY PARTY



*(Main Hall of the Czech Museum of Music, the location for the morning of CIMCIM's off-site 'Day 4'.
Courtesy: Tereza Žůrková, Czech Museum of Music)*

‘Day 4’ 25 August Thursday	OFF-SITE MEETINGS (NON-HYBRID)	
	9:00-11:30	Morning programme: Czech Museum of Music, Karmelitská 2/4, Praha 1 (Museum website: https://www.nm.cz/en/visit-us/buildings/czech-museum-of-music)
	09:00-09:50	Welcome and presentation of the Czech Museum of Music, its collections and projects Chair: Tereza Žůrková (main hall of the museum)
	09:50-10:00	Petr Šefl announcement (main hall)
	10:00-11:30	Time to explore the museum: <ul style="list-style-type: none">• A guided group tour of the exhibition Man – Instrument – Music - National museum (nm.cz)• Self-guided visit to the exhibition Music Menagerie - National museum (nm.cz)• Visits to the Conservation workshops (small groups)• Presentation of the most interesting items from the Department of Musical History (the study room)• Visit to the sound library and presentation of its project New Phonograph - Digitization, preservation and evidence of sound (novyfonograf.cz) <p>The museum’s curators and restorers will be present at the exhibitions and draw attention to interesting items, discuss, and answer questions.</p>
	11:30-12:00	<i>Travel to the National Museum Complex (approx. 30-40 minutes)</i>
	12-16:00	Afternoon Programme: National Museum (Museum Complex of the National Museum), Václavské náměstí 68, Praha 1 (Museum website: https://www.nm.cz/en/visit-us/buildings/museum-complex-of-the-national-museum)
12:00-14:00	LUNCH: Buffet (provided)	

	14:00-14:15	Welcome from Museum Complex of the National Museum (rooms: to be announced)
	14:15-15:30	<p>CIMCIM Session 4: “New directions and projects”</p> <p>Museum Complex of the National Museum</p> <p>Chair: Gabriele Rossi Rognoni</p> <p>[3 x 20-minute papers (i.e. 15-minute presentation + 5-minute for Q&A each) + 10-minute announcement]</p> <ol style="list-style-type: none"> 1. [Ms] Silke Berdux, Deutsches Museum (Munich, Germany) Exhibition stories: The new gallery of musical instruments in the Deutsches Museum in Munich 2. [Mr] Christian Breternitz, Staatliches Institut für Musikforschung Preußischer Kulturbesitz - Musikinstrumenten-Museum (Berlin, Germany) Topicality and Sustainability in Musical Instrument Museums - Some Reflections 3. [Ms] Sawako Ishii, Hamamatsu Museum of Musical Instruments (Hamamatsu, Shizuoka, Japan) Preservation of “Endangered” Music, Cultures and Identities: A Special Exhibition of Japan’s Traditional Lute, the Biwa 4. [Ms] Pascale Vandervellen, Musical Instruments Museum (Brussels, Belgium) and [Mr] Jonathan Santa Maria Bouquet, University of Edinburgh (Edinburgh, UK) Eighteenth-century Flemish harpsichords under the spotlight: An International joint venture in organological research [10-minute announcement]

	17:00-18:00	<p>CIMCIM Session 5: “Forum: Aspects of Provenance Research and Museum Practice”</p> <p>Museum Complex of the National Museum</p> <p>Chair: Frank P. Bär</p> <p>Topics: colonialism, human remains, spoliation, etc.</p> <p>Discussion</p> <p>Meeting Closing</p>
	18-23:00	<p>Dinner on your own</p> <p>Board Dinner</p> <p>Other dinner meetings if applicable (WGs, Interest groups, etc.)</p>
<p>‘Day 5’</p> <p>26 August</p> <p>Friday</p>	On-site only	<p>Post-conference ICOM-organised excursions</p> <p>Excursion day for one day excursions is Friday 26 August 2022. Your choice is to be made upon the registration process. The organizers reserve the right to change the programme.</p> <p>https://prague2022.icom.museum/excursions</p> <hr/> <p>Highlighted excursion with CIMCIM component:</p> <p><i>Along the Vltava: The birthplace of Antonín Dvořák, House of Lobkowitz’s Castle Nelahozeves and the Central Bohemian Museum in Rostoky.</i></p> <p>Itinerary: https://prague2022.icom.museum/excursions/regions/along-vltava</p> <p>Recommended for members of: CIMCIM, ICMAH, ICOM-CC, ICR, INTERCOM, MPR</p> <p>CIMCIM members who join this excursion to the Lobkowitz castle at Nelahozeves will be treated to a special introduction to its music archives, presented by Lobkowitz Library Curator Soňa Černocká. The tour also includes a visit to the castle's main exhibition, and a visit to the birthplace of Antonín Dvořák, in the village just below the castle, where plans for a new museum and concert space are underway.</p> <p>Limited to pre-registered attendees (via ICOM Prague 2022 portal).</p> <p><i>[Contact: Tereza Libichová, Excursions and social events, ICOM Prague2022, libichova@icom-czechia.cz, +420 607 125 319]</i></p>

<p>POST- CONFERENCE</p> <p>6 October 2022</p> <p>Thursday</p>	<p>15:00–17:00 (Paris time / CET)</p> <p>ONLINE ONLY</p>	<p>CIMCIM General Assembly with elections announcements</p> <p>https://yale.zoom.us/j/94161540705</p> <p>You will receive all relevant documents and the agenda in due time. Please, be prepared for voting for a new CIMCIM Board. Votes will be online ahead of the General Assembly.</p> <p>Instructions regarding the electronic votes will be circulated to members during September. We are pleased that the electronic voting process allows for a shorter and more manageable election process for the next three-year term (from the 2022 General Assembly to the 2025 General Assembly).</p>
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PROGRAMME AND SPECIFICITIES

LEGEND
 Digital session available on Agora
 Digital session available on Gcon
 ICOM members only
 Simultaneous interpretation
 ICOM Chairs only

LOCAL TIME	AUGUST 20 SATURDAY	DAY 0 AUGUST 21 SUNDAY	DAY 1 AUGUST 22 MONDAY	DAY 2 AUGUST 23 TUESDAY	DAY 3 AUGUST 24 WEDNESDAY	DAY 4 AUGUST 25 THURSDAY	DAY 5 AUGUST 26 FRIDAY	DAY 6-7 AUGUST 27-28 SATURDAY-SUNDAY
			MUSEUM FAIR					
			ELECTIONS					
09:00		09:00-11:15 SEPARATE MEETING OF THE ICOM NATIONAL COMMITTEES	09:00-11:15 SEPARATE MEETING OF THE ICOM INTERNATIONAL COMMITTEES	09:00-09:45 OPENING CEREMONY OF THE 26th ICOM GENERAL CONFERENCE	09:00-09:30 KEYNOTE SPEECH – Sustainability: Museums and resilience	09:00-09:30 KEYNOTE SPEECH – Delivery: Museums and new technologies	09:00-18:00 OFF-SITE MEETINGS OF THE ICOM INTERNATIONAL COMMITTEES – museums in Prague (32)	ALL DAY EXCURSIONS (40) One day and two-day trips to more than 60 institutions all around the Czech Republic
09:15					09:30-10:30 PANEL DISCUSSION Sustainability: Museums and resilience	09:30-10:30 PANEL DISCUSSION Delivery: Museums and new technologies		
09:30				09:45-10:35 KEYNOTE SPEECH – Purpose: Museums and civil society				
09:45				10:15-11:35 PANEL DISCUSSION Purpose: Museums and civil society	10:30-11:30 ROUNDTABLE: ICOM Strategic Plan 2022-2028	10:30-11:30 ROUNDTABLE: The power of the Museum Definition: a common ground for museum		
10:00								
10:15								
10:30								
10:45								
11:00								
11:15			11:15-11:45 COFFEE BREAK	11:15-11:45 SPONSORED SESSIONS	11:15-11:45 COFFEE BREAK			
11:30					11:30-12:00 SPONSORED SESSIONS	11:30-12:00 COFFEE BREAK		
11:45			11:45-12:45 92nd SESSION OF THE ICOM ADVISORY COUNCIL	11:45-12:45 ROUNDTABLE: ICOM Code of Ethics	11:45-13:15 ICOM Memorial Lecture: Stephen E. Weil – LGBTQ+ Museums	11:30-12:30 SPONSORED SESSIONS	11:30-12:30 LUNCH BREAK	
12:00					12:00-12:30 KEYNOTE SPEECH – Vision: Museums and leadership			
12:15								
12:30					12:30-13:30 PANEL DISCUSSION Vision: Museums and leadership	12:30-15:00 ICOM EXTRAORDINARY GENERAL ASSEMBLY		
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13:45					13:30-14:30 PUBLISHING AND WRITING WORKSHOP	13:30-14:30 SPONSORED SESSIONS		
14:00					13:30-14:30 LUNCH BREAK	13:30-14:30 COMMUNICATION WORKSHOP		
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14:45					14:30-16:00 ICOM COMMITTEES' MEETINGS Block B			
15:00						15:00-15:30 COFFEE BREAK		
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26th ICOM
General Conference
20→28 Aug

ICOM
PRAGUE
2022

THE POWER
OF MUSEUMS

ICOM Prague 2022

Summary of individual programme of ICOM International Committee
CIMCIM – International Committee of Museums and Collections of Instruments
and Music / Mezinárodní výbor pro muzea a sbírky hudebních nástrojů

22 August – Monday

ICOM Committees Meetings (Block A)

CIMCIM–CIDOC

22 August 2022, 16.00 – 17.30

[Terrace 2B](#)

Hybrid format

Moderator / Chair: Monika Hagedorn-Saupe, m.hagedorn@smb.spk-berlin.de +
Frank P. Bär, f.baer@gnm.de

*Joint CIDOC–CIMCIM Session: Resilient musical collection documentation and
social responsibilities: CIMCIM Session 1*

CIMCIM and CIDOC continue collaboration to further discuss documenting musical collections, particularly from an Inclusive Documentation perspective. The session focuses on the role of social context in defining documentation frameworks. How can documentation practices be inclusive of the rich cultural diversity represented in musical collections? In part, this joint session includes presentation of an online portal of musical instruments, and cases of Latin American music collections.



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23 August – Tuesday

ICOM Committees Meetings (Block B)

CIMCIM

23 August 2022, 14.30 – 16.00

[Meeting Room 1.1.](#)

Hybrid format

Moderator / chair: Frank P. Bär, f.baer@gnm.de

Music Museums: Social and Environmental Responsibilities and Identities in the 21st Century – CIMCIM Session 2: Current issues: Unravelling provenance, slavery, and colonialism

Music museums have great influential power and can enact social development and positive change. They can bear moral and ethical values and may take an essential role in explaining, clarifying, and building safe, stable, civil, democratic, and equitable societies and ecosystems. The sessions will focus on the positive and challenging circumstances, issues, events, and initiatives that relate to 21st-century social and environmental responsibilities and identities relating to music museums.

ICOM Committees Meetings (Block C)

CIMCIM

23 August 2022, 16.30 – 18.00

[Meeting Room 1.1.](#)

Hybrid format

Moderator / chair: Laurence Libin, lelibin@optonline.net

Music Museums: Social and Environmental Responsibilities and Identities in the 21st Century – Session 3: Safeguarding musical heritage: Identity, networks, and historical sounds



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Music museums have great influential power and can enact social development and positive change. They can bear moral and ethical values and may take an essential role in explaining, clarifying, and building safe, stable, civil, democratic, and equitable societies and ecosystems. The sessions will focus on the positive and challenging circumstances, issues, events, and initiatives that relate to 21st-century social and environmental responsibilities and identities relating to music museums.

25 August – Thursday

Off-site meetings

[Národní muzeum, Historická budova / National Museum, Historical Building](#)

Public transport: metro line C – Muzeum station

Address: Václavské náměstí 68 110 00 Praha

9:00 – 18:00

On-site only format

Moderator / chair: Frank P. Bär, f.baer@gnm.de

Meeting time and place:

9:00 České muzeum hudby, Czech Museum of Music

(address: Karmelitská 2/4 Praha, tram station Hellichova)

Music Museums: Social and Environmental Responsibilities and Identities in the 21st Century – Session 4: “New directions and projects and Session 5: Forum: Aspects of Provenance Research and Museum Practice

Music museums have great influential power and can enact social development and positive change. They can bear moral and ethical values and may take an essential role in explaining, clarifying, and building safe, stable, civil, democratic, and equitable societies and ecosystems. The sessions will focus on the positive and challenging circumstances, issues, events, and initiatives that relate to 21st-century social and environmental responsibilities and identities relating to music museums.



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SCHEDULE OF THE DAY:

9:00 Arrival (Czech Museum of Music)

9:10–9:15 Official welcoming by Emanuele Gadaleta, the director of Czech Museum of Music (main hall)

9:15–9:50 Presentation of the Czech Museum of Music, its collections and projects (main hall)

9:50–10:00 Petr Seřl announcement (main hall)

10:00–11:30 Time to explore the museum

- A guided group tour of the exhibition Man – Instrument – Music – National museum (nm.cz)
 - Self-guided visit to the exhibition Music Menagerie – National museum (nm.cz)
 - Visits to the Conservation workshops (small groups)
 - Presentation of the most interesting items from the Department of Musical History (the study room)
 - Visit to the sound library and presentation of its project New Phonograph – Digitization, preservation and evidence of sound (novyfonograf.cz)
- The museum's curators and restorers will be present at the exhibitions and draw attention to interesting items, discuss, and answer questions.

11:30 – 12:30 Travel to the National Museum Complex

12:00–14:00 Lunch break (Historical Building of the National Museum)



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14:00–15:30

CIMCIM Session 4: “New directions and projects”

Museum Complex of the National Museum

Chair: Gabriele Rossi Rognoni

15:30 – 17:00

CIMCIM Poster Session and Museum Time (alternating Groups A & B)

Museum Complex of the National Museum

CIMCIM will divide into two groups (A and B).

45-minute poster session + coffee break *ALTERNATING WITH* 45-minute
museum time (45+45)

15:30 – 16:15

Group A – Posters / Group B – Museum time + tour

Group A – Museum time + tour / Group B – Posters

16:15–17:00

Posters

CIMCIM Room, to be announced

Poster presenters will log into gCON and present from their own devices.

No paper posters will be supported.

Posters on the ICOM gCON platform are available to all registered attendees
for 3-months.

Coffee:

Coffee will be available all afternoon in the shared ICOM coffee break area

Please do not take coffee outside the coffee room.

Museum time + tour:

Organised tour of the exhibition Famous Czech Composers – National
museum (nm.cz) or free time to explore

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17:00 -18:00

CIMCIM Session 5

“Forum: Aspects of Provenance Research and Museum Practice”

Museum Complex of the National Museum

Chair: Frank P. Bär

Topics: colonialism, human remains, spoliation, etc.

Discussion

Meeting Closing

CONTACTS

ROLE	NAME	SURNAME	EMAIL
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COLLABORATING INSTITUTION IN PRAGUE – National Museum – Historical Building			
Technical and production support Scientific programme – museum contact person	Tereza	Žůrková	tereza.zurkova@nm.cz

Paper Abstracts + Presenter Bios

CIMCIM Session 1: Joint CIDOC-CIMCIM Session:

“Resilient musical collection documentation and social responsibilities”

1. **[Mr] Frank P. Bär, Germanisches Nationalmuseum (Nuremberg, Germany)**
The Huge Showcase – Sustainable Documentation of Historical Museum Exhibitions

In 1969, the Germanisches Nationalmuseum opened the South Wing, a Bauhaus-influenced building conceived by the renowned architect Sep Ruf (1908–1982). The concrete-and-steel structure recalls a huge 4-story showcase with a continuous glass front to the North and is classified as historic monument. Half a century later, in 2021, the firm of David Chipperfield Architects Ltd. has been commissioned with a refurbishment under current ecological and architectural standards, along with the adjacent historic structure inaugurated in 1902.

To enable the construction work, 70,000 museum objects in seven permanent exhibitions on 5,500 m² and from the reserves have to be moved to the storage, and the exhibitions will be redesigned. As, in the past, research work on ancient permanent exhibition concepts has been impeded by insufficient documentation, this time a thorough and sustainable documentation of the historical exhibition spaces shall be created for future research and, where possible, for an online representation of the vanishing interiors which have mostly been designed by Sep Ruf himself.

The talk shows the documentation of the ca. 1,100 m² musical instrument exhibition space as a pilot project and a base for guidelines with regard to the other exhibitions concerned, and discusses methods and solutions for difficult light conditions, reflecting surfaces, restricted space and other challenges for imaging. Sustainability is addressed by discussing data formats, data storage, and, last not least, metadata treatment for interoperability.

Keywords: Musical Instrument Exhibition, Permanent Exhibition, Exhibition Documentation, Photography



Frank P. Bär has been curator of the musical instrument collection since 1997 and is head of the research services (2006) and photo departments (2014) in Germanisches Nationalmuseum in Nuremberg. He studied musicology and German linguistics at the University of Tübingen and holds a Ph.D. in musicology. Within the European community funded project MIMO (2009–2011) – Musical Instrument Museums Online – he was responsible for coordinating the digitization of 45,000+ musical instruments in public collections. At Germanisches Nationalmuseum he was project director for the DFG-funded research projects MUSICES (2014–2017, together with Fraunhofer EZRT) and “Collecting musical instruments – the Rück example” (2015–2018).

2. **[Ms] Heike Fricke, Musikinstrumentenmuseum der Universität Leipzig (Leipzig, Germany)**
Interdisciplinary perspectives for organological research and transfer

The observation or better identification of instrument construction standards and the recognition and comparison of constructive peculiarities on historic musical instruments only becomes possible through the exploration of as large a group of objects as possible. Curt Sachs, one of the founders of academic organology, also came to this conclusion when he wrote exactly one hundred years ago in the preface to his *Beschreibender Katalog der Sammlung alter Musikinstrumente an der Hochschule für Musik in Berlin*: “For all comparative work is not done with selected treasures; it needs the closest possible mesh of the material presented.

Methods of digital humanities open up completely new perspectives to the classical scientific tasks of organology such as documentation, comparison and exploration. A prerequisite for the collection of object-related data is the development and communication of good and best practices. This paper discusses theoretical, critical, practical, and strategic perspectives using the example of the research project on the clarinet conducted at the Musikinstrumentenmuseum der Universität Leipzig.

At present, musiXplora, the museum's research data repository, records not only the clarinets from the MIMUL collection, but also the clarinets from the Klangkörper collection in Tübingen, as well as the collection of the clarinetist Hans Rudolf Stalder, now in the Historisches Museum Basel, the clarinets in the collection of the Metropolitan Museum of Art in New York, and the clarinets from the Sir Nicholas Shackleton Collection, which are held in the Edinburgh Collection of Historic Musical Instruments. This presentation will show what data is collected, how it is correlated, what research hypotheses are opened up as well as perspectives for future implications and solutions.

Keywords: Sustainability, Documentation, Best Practices, Data Repository, Clarinet, Digital Humanities



Dr Heike Fricke works and teaches at the Forschungsstelle digital ORGANOLOGY at Musikinstrumentenmuseum der Universität Leipzig, where she is conducting the research projects TASTEN and DISKOS. She studied musicology and journalism at the Freie Universität Berlin and holds a PhD 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*.

3. **[Mr] Abduraheem Kozhikodan, Aligarh Muslim University (Aligarh, India)**

Re-imagine the documentation of musical instruments by using emerging technologies

Musical instruments are most complex materials to document in context of preserving both tangible and intangible aspects as they can be approached, understood and interpreted in many different ways. It is a continuous and never-ending process as new technologies; innovations add on to provide new avenues for scientific research and development. In modern museums, the big paradigm shift occurs during the progress of digital documentation where both the tangible and intangible aspects of musical instruments are preserved and showcased including the interactive musical instruments. The modern high tech musical museums not only display musical instruments but also allow for playing and enjoying the music by touch and feel. For instance, the largest museum of musical instruments of south Asia at Bengaluru in India open to public recently allow the public to interact and play musical instruments to enjoy the music as per their choice. In such museums the musical pattern of various musical instruments also digitally documented by recording sounds along with the conventional methods of documentation such as name of the instrument, provenance, name of the artist or owner, period, date of collection, method of collection and so on. The digital documented images of the musical instruments along with their sounds also used in interactive touch-screen computers to enjoy music in modern museums.

Moreover, these hybrid documentation methods of modern museums enable to play and enjoy the musical instruments through online access, Augmented reality and so on. Therefore, the documentation of intangible aspects of musical instruments particularly the tribal musical instruments and their performance must be recorded before they extinct and completely disappear from the world.

The conventional museum and their documentation system by adapting new methods and technologies which is essential for the sustainable development of the museum. The existence of museum in changing society can be justified if it proves the relevance to the needs of the society particularly the new generation vis-à-vis socio-economic and technological development in the country.

Advance preparation, futuristic planning, updating strategies and adapting technologies are not only improve the quality of the museum services but also safeguard the heritage from disasters by offsite storage. Various tools and technique such as digitization, virtual reality, augment reality, artificial intelligence, haptic technology and so on used for the modernization of documentation of musical museums will be discussed in the detailed paper.

Keywords: Documentation, Musical instruments, Tangible and intangible, Emerging technologies, augment reality, futuristic planning, Online access, Sustainability



Dr. Abduraheem K., Professor & Chairman (Head of the Department of Museology) , Dy. Coordinator University Museum and presently holding two important positions of International Professional bodies like General Secretary Indian National Committee for International Council of Museum (INC-ICOM) and General Secretary of International Council of Biodeterioration of Cultural Property (ICBCP) ,Fellow of Indian Social Science Congress, Former Editor, ICBCP, Former Vice-President of INC-

ICOM, Coordinator of innovative teaching & research under the UGC programme, Ex-Advisor of National museum of Natural history, ministry of environment & forests etc. Expert member of UPSC, RPSC, UGC, AICT, etc. Worked as officer on special duty (OSD) for the development of AMU special centre at Malappuram. Honoured & awarded the membership of Oxford round table conference (UK) in 2008 and obtained the award of National Education Summit. Research awards like senior research fellowship (UGC), junior research fellowship (UGC) and obtained international reputation for innovative research. Research & teaching experience of twenty-five years. Guiding many Ph.D. scholars and completed four Ph.D. Published forty-seven research papers and many chapters in different books.

Participated in many National & International conferences, seminar & workshops and presented more than sixty-five research papers. Resource person of INTACH and visiting professor & examiner of MS University Baroda and Cochin University, NMI, BHU, Baroda University, Kolkotta University etc. Active member of many professional bodies and held important positions like Executive member of Museum Association of India, Life member of IASC etc.

4. **[Mr] Giovanni Paolo di Stefano, Rijksmuseum Amsterdam (Amsterdam, Netherlands) and [Mr] Stephen Stead, Paveprime and Open University (UK)**
CIMCIM's International Directory: History and future

CIMCIM Session 2: "Current issues: Unravelling provenance, slavery, and colonialism"

1. **[Mr] Jean-Philippe Echard, Musée de la Musique, Cité de la musique – Philharmonie de Paris (Paris, France)**

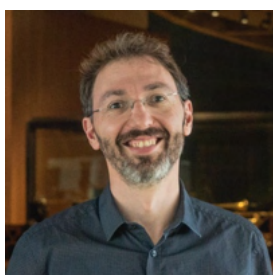
Despoiled musical instruments, provenance research, and new acquisitions: thoughts on music museums engaging into socially-responsible initiatives

The spoliation – by way of seizures, looting, forced sales, etc. – of cultural property during the Nazi-era (1933–1945) is today a clearly identified societal issue. Great deal of work has been carried out in various institutions, including museums, on despoiled works of art, and more recently, on despoiled books. In France, the media largely covered recent cases of restitutions of paintings by French museums, as well as the debates and voting of new laws towards restitutions of despoiled cultural properties. In the same dynamics, music museums are engaging into the question of despoiled musical instruments in the Nazi-era. This paper aims to share about two recent projects at the *musée de la Musique (Cité de la musique – Philharmonie de Paris)*, related to the responsibilities of music museums on this issue.

Although it has not received any restitution claim for objects in its collection, the *musée de la Musique* initiated a project to investigate the provenance of all the objects, which entered the collection acquired since 1933. The provenance of about 500 of these instruments and bows was reconstituted from at least 1933 on, indicating that these objects were not despoiled. This project has not so far evidenced any object which was despoiled, or which presents an acute suspicion of being despoiled. The investigations are still going on, since the provenance of many objects is not reconstituted yet. The second project was the organization of a three-day conference (April 7-9th 2022, Philharmonie de Paris), in order to engage the public and promote this topic of historical, cultural, and societal importance. It involved academics and music museums professionals, but also musicians, instruments dealers, lawyers, and associations for the Holocaust memory. Its access was free for the general public, on site or online, and the video recordings will be made available online.

Reporting on these experiences, we aim to illustrate the potential role of music museums in engaging into socially-responsible initiatives. Welcoming visitors, programming a wide array of cultural and/or scientific events, our institutions can be seen as agorae, places where critical discussions and debates engaging the diverse actors of the society can be possible, in order to enact social development and promote improved practices. Also, music museums may stress the importance of provenance research by researching the provenance of the objects they keep, and indicating it on their online catalogue databases. Used to work in collaborative transnational networks, they would present it in some interoperable way.

Finally, by investigating systematically the provenance of objects before their potential acquisition to enter their collections in the future, and considering this question as crucial in acquisition decisions, music museums may be able to promote the improvement of the standards of the market of ancient musical instruments.



Jean-Philippe Échard is curator of stringed instruments at the *Musée de la musique* in Paris (Cité de la musique – Philharmonie de Paris) since 2014. Jean-Philippe Échard trained as a chemist, with a degree from the *École Nationale Supérieure de Chimie*, Paris (1998) and a doctorate from the *Muséum National d'Histoire Naturelle* (2010) on 16th-18th-c. varnishing techniques in instrument-making. He conducted research as a conservation scientist on musical instruments in the laboratory of the Musée de la musique (1999–2004 ; 2006–2013) and on easel paintings at the National Gallery of Art, Washington DC, USA (2004–2005).

Échard's current research is focused on organology in its cultural, social, economic, material context. His recent contributions mostly relate to the history and heritage values of musical instruments. He is an Advisory Board member of the CIMCIM, and a member of the Galpin Society.

2. **[Ms] Sarah Deters, St Cecilia's Hall, The University of Edinburgh (Edinburgh, UK)**
Skeletons in the closet? Exploring the colonial legacy of St Cecilia's Hall and its musical instrument collection

How was the construction of St Cecilia's Hall funded? Did any of the individuals who gave money to the Edinburgh Musical Society obtain that money through benefitting from the slave trade or colonisation? Of the roughly 5,500 instruments held in our Collection, were any of the instruments acquired through looting? Just how were these instruments collected throughout our history?

Over the past two years, staff and volunteers of St Cecilia's Hall have begun to examine our past in a new way. Responding to the international movement to decolonise cultural institutions, we have undertaken a project to investigate our own colonial legacy. This research has included an investigation into the finances of the 280 individuals who gave money for the construction of our building in the 18th century and a review of the provenance of our instruments in order to uncover how they were acquired by donors and by our institution.

This paper will reveal the findings of this research. In the presentation I will examine just how much St Cecilia's Hall benefitted from Scotland's connection to slave trade, as well as scrutinise our past collecting practices. Finally, I will present the legacy of this research as we explore plans of incorporating the information into our museum interpretation and how it will impact on our collecting practices in the future.



Dr Sarah Deters is the St Cecilia's Hall curator where she is responsible for museum interpretation, display, and visitor engagement at The University of Edinburgh's musical instrument museum. At St Cecilia's Hall, Sarah also shares responsibility for cataloguing, researching and managing the more than 5,500 musical instruments in the Collection.

In 2017 Sarah completed a PhD in organology from The University of Edinburgh, writing her dissertation on the impact of the Second World War on the British piano industry. As a researcher, Sarah has a particular interest in examining the history of musical instrument collecting and the display of musical instruments and their interpretation. Additionally, she researches 20th-century *musical instrument manufacturing and how socio-economic issues, such as war and labour movements, affect musical instrument making*.

Prior to moving to Scotland in 2011, Sarah was curator of musical instruments at the National Music Museum at The University of South Dakota, Vermillion, and she has worked as a classroom music teacher in her home state of West Virginia.

3. **[Mr] Alexandre Girard-Muscagorry, Musée de la Musique, Cité de la musique – Philharmonie de Paris (Paris, France)**
The Whole-World Music Museum: Reframing Non-Western Instruments at the Musée de la Musique, Paris

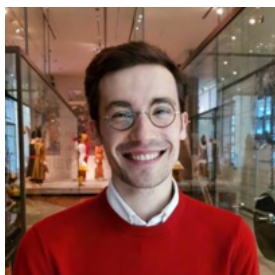
In the past decades, European “ethnographic” or “world cultures” museums have

undertaken radical transformations in the way they approach or exhibit objects from Africa, Asia, Oceania and the Americas in response to increasing pressure from indigenous communities and diasporas that rightly ask for a thorough examination of the links between European cultural institutions and imperialism. In addition to a better consideration of critical voices and non-academic forms of knowledge in collection management practices, these museums are increasingly turning their back on essentialist and ahistorical narratives, stressing instead the fundamental and universal hybridity and entanglement of cultures.

But what about music museums? Recent renovations of galleries – such as the new display of the Metropolitan Museum of Art’s instruments collection, “The Art of Music through Time”, in 2018 – indicate a growing interest in global narratives, in tune with contemporary social and political dynamics. However, the “technical” dimension of our collections and the dominance of organological perspectives still keep us aside from current debates related to non-Western heritage, translating into permanent exhibitions mostly focused on the social functions of instruments, restrictive classifications or archetypal musical traditions.

In the face of this situation, the Musée de la musique (Cité de la musique – Philharmonie de Paris) has launched a major reorganization of its “non-Western” collections for 2024, aiming to move from a “world music” to a “Whole-World music” narrative, based on French Caribbean thinker and poet Edouard Glissant. “I call Whole-World (*Tout-monde*) our world all in its changeability and in the durability of its exchanges”, writes Glissant, “and at the same time the vision that we form of it”, highlighting the impossibility to talk about cultures without taking into account their interconnectedness. Inspired by a wide variety of innovative displays mostly drawn from ethnographic or contemporary art museums, this paper will introduce the philosophy of this renovation project that aspires to *historicize*, *politicize* and *poeticize* the presentation of these collections, as well as to bridge the gap with the rest of the historical European instruments on display in the galleries.

Keywords: Renovation, Decolonization, Non-Western heritage, Permanent exhibition



A graduate of Ecole 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 of 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). He also teaches African Art History at Ecole du Louvre.

CIMCIM Session 3:

“Safeguarding musical heritage: Identity, networks, and historical sounds”

**1. [Ms] Esther Kabalanyana Banda, Lusaka National Museum (Lusaka, Zambia)
Symbolism of Zambian Traditional Musical Instruments – Beyond the Beat: Case of the Training Workshop" at the Lusaka National Museum**

Music plays an essential role in shaping society and identities and has the potential to bring people closer to each other and helps them come together as a community. Zambia as a country has diverse musical sounds, and some of these unique instruments used in producing these sounds, sadly, are on the verge of extinction or witnessing lower patronage in communities.

Furthermore, Zambia is a country of vast cultural diversity, with 73 ethnic groups that consist of deep Zambian beliefs, and practices in which different traditional musical instruments are used to signify or interpret the message in the action. Additionally, musical instruments are cardinal in the Zambian culture because they do not only provide the beat and sound, but they are beyond that, which is an overview of the major elements of the scope of the Intangible Cultural Heritage that is embedded in these musical instruments.

Like any other museum world over, the Lusaka National Museum is taking an active role as custodians of Zambia’s cultural and historical heritage for purposes of preservation, research, documentation, education aimed at fostering the nation’s identity and for posterity. In realizing the importance of preserving Zambia’s heritage, the museum organized a training workshop on Zambia’s traditional musical instruments for school pupils from primary to tertiary levels, with an attendance of 64 participants. The workshop provided a way to create a concentrated instructive experience in a short amount of time especially that the time for a more inclusive effort was not available. The workshop was facilitated by different experts as follows - two lecturers in Ethnomusicologist for career guidance; a motivational speaker who makes his living on music; an elderly man who makes and plays traditional musical instruments; and an author of Book 1 and 2 titled “Our Original Cultural Zambian Songs”.

The children’s activities included drawing of all the categories of musical instruments – depending on how they produced their sound; Painting of traced musical instruments, seed mosaic and also making their own musical instruments from the environmental-friendly materials provided, for instance, calabashes/gourds – natural resonators, bamboo and recycled materials like tins, plastics, just to mention a few. The final products from the training workshop will culminate into a temporary exhibition showcasing the different types of Zambia’s traditional musical instruments and will provide information on what is beyond the beat which is an overview of the major elements of the scope of the Intangible Cultural Heritage (ICH) that is embedded in the musical instruments.

Like any other museum world over, the Lusaka National Museum has in its custody the cultural and historical heritage of the Zambian people for purposes of preservation, research, documentation and education aimed at fostering the nation’s identity, which includes traditional musical instruments, costume, and song and dance and is taking an

active role in ensuring that this important aspect of the Zambian people is preserved for posterity.

Keywords: Workshop, Music, Instruments, Identity, Environment, Culture, Preservation, Posterity



Esther Kabalanyana Banda is a bona fide employee of the Lusaka National Museum, one of the five national museums in Zambia, holding the position of Assistant Keeper of Ethnography in the Research Department. Esther Kabalanyana was born in Mongu District in the Western Province of Zambia, on 13 June 1962. She completed her high school at Kamwala High School in the Capital City of Lusaka, in 1981 and obtained a full Grade 12 School Certificate. She then proceeded to a technical college – Lukashya Trades Training Institute, Northern Zambia in 1982 to pursue a course in Shorthand/Typing and obtained a secretarial certificate with 80/90 words per minute in shorthand and typing respectively in 1983.

Her first job as a secretary was at the Pan African New Agency, Lusaka in 1985 to 1986. She was married in 1987. In 1988, she joined the National Museums Board under the Livingstone Museum, the largest museum in Zambia, as a Personal Secretary to the Assistant Director of the Museum – a challenging job with a different work vocabulary from the usual, for instance, exhibition, storyline, conservation, preservation etc. She was up to the challenge and was appointed to work in the same capacity of Personal Secretary at the National Museums Board Secretariat whose head office was housed within the Livingstone Museum building. With the establishment of a museum in the Capital city of Zambia in Lusaka, Esther was transferred to the capital city in the same capacity to start the Lusaka Museum project in 1992.

The museum project became a national museum in 1996 when it was officially opened to the public. Continuing to pursue further studies, in 2005 she was appointed as Administrative Officer after graduating with a diploma in Management Studies. Continuing with her studies, in 2013, she graduated with a BA in Development Studies at Zambian Open University and in 2015 appointed Assistant Keeper of Ethnography the position she currently holds. In 2016 she obtained a Master's degree in Transformative Community Development at Mulungushi University.

During the course of her work, Esther undertook different research studies which resulted in the establishment of the Nsingo Community Museum in the Eastern Province of Zambia; researched on the social and economic impact of the Tanzania-Zambia Railway (TAZARA) which culminated into a successful exhibition. Currently she is researching and documenting profiles of men and women who took part in the struggle for independence in Zambia. Research on music and musical instrument has become a passion for her especially after affiliating to the ICOM-CIMCIM International Committee in 2017 and since then, she has been researching on different traditional musical instruments of Zambia, including the results from the training workshop conducted with school pupils.

2. **[Ms] Jimena Palacios Uribe, Instituto de Investigaciones Dr. José María Luis Mora (Mexico City, Mexico)**
Musical Instrument Collections in Latin America. An option of knowledge and regional strength

The profound richness of Latin American music is manifested in the daily life of its communities and in the traditions transmitted from generation to generation and modified according to the tastes and interests of each time and place, as well as in the objects that are created to accompany musical practices. Additionally, numerous institutions safeguard collections considered to be cultural heritage whose conservation is a primary commitment for the countries of the region.

The diversity of the spaces housing musical instrument collections in Latin America is testimony to a long and complex history of collecting and conservation there. It also reveals an interest on building a collective historical memory to commemorate the human creativity expressed through music, as well as to strengthen identities. The various collections have been formed, and studied, in very different ways. Either intuitively or under specialized methodologies, museums have documented and preserved objects, organized activities for their dissemination, generated training programs to professionalize conservation practices, etc.

Nonetheless, Latin America constantly faces major political and social problems that deeply affect generations including the present one such as insecurity, corruption and lack of resources to ensure people's basic needs. The efforts of institutions and associations to address these issues are often undermined by a lack of support for the development of permanent and self-managed cultural programs having a true impact on people.

Although museums and collections (public and private) are undoubtedly a viable option for promoting education, creativity, entertainment and social consciousness, Latin America needs to do more to create and strengthen permanent spaces for dialogue in which specialists in the management, study, documentation and conservation of musical heritage can share approaches and generate programs that build knowledge and development. Happily, there is a new generation of museologists, conservators, organologists, and musicologists sensitive to these necessities that has opened up expanded possibilities for the creation of working groups that can overcome differences in the particular types of cultural heritage housed from site to site, the strengths or shortcomings of each site that safeguard it, and the level of specialization of the people involved.

This paper aims both to share the richness and diversity of Latin American music by presenting a general evaluation of museums and institutions that safeguard musical heritage and to analyse their common needs. It will describe some of the most important collections with conservation and dissemination programs for musical instruments, the particulars of their staffs, and the profile of their specialists. Finally, it will present the objectives and strategies of various working groups developing programs for the safeguarding of that musical heritage.

Keywords: Collections, Latin America, Strategies, Management, Conservation, Music, Instruments



Jimena Palacios Uribe is a Mexican conservator graduated from the National School of Conservation, Restoration and Museography, (ENCRyM-INAH), and holds a Master's degree in History from the Dr José Ma. Luis Mora Research Institute. She coordinated the Laboratory of Conservation and Restoration of Musical Instruments at the National School of Conservation and Restoration in Mexico (2006-2013), where she organized seminars, activities of registration, restoration, conservation and documentation of various musical

instruments. She received the *Paul Coremans Award* of the National Institute of Anthropology and History in 2010 for her undergraduate thesis in the field of conservation-restoration. She has made professional internships in musical heritage conservation at the *National Music Museum* (Vermillion, South Dakota; 2009) and at the *Philharmonie de Paris* (Paris, France; 2012). In 2014 she joined the team of researchers at the National Center for Research, Documentation and Musical Information (Cenidim) of the National Institute of Fine Arts (INBA). She held the permanent research project of the musical instruments collection, and she carried out the curatorship of various exhibitions. She is a member of the *American Musical Instrument Society* (AMIS), which in 2018 awarded her the *Friederick R. Salch* award, and of the *Historic Brass Society*, where she collaborates as Latin American editor of the *Historic Brass Today* gazette. She is currently a PhD student in Modern and Contemporary History at the Dr José María Luis Mora Research Institute. Her thesis is about the cultural and social impact of the importation of foreign musical instruments to Mexico, from 1870 to 1914. Her interests are related to organology and cultural history, as well as the conservation and dissemination of musical heritage.

3. [Ms] Chia-Yi Lin [remote], National Museum of Taiwan History (Tainan, Taiwan, China) Hey, Children Listen! The Sound of Taiwan History

The National Museum of Taiwan History (NMTH) has the mission to research Taiwanese history, collect cultural artifacts, as a window for the world to know Taiwan, and for Taiwan to regain self-awareness. In order to become a hub for Taiwan history sounds and information sharing. Since 2014, the NMTH has been collecting historical sounds such as folk ballads, political songs, and field research by anthropologists. In addition to organizing exhibitions, the NMTH has also established a website, "A Century of Taiwanese Voices"; on the website, visitors can listen to the collected sounds, engage the recent research and activities. To allow children to experience the diverse historical sound of Taiwan, we designed children's audio guides around the themes of sound memory and multilingualism. From a period covering 1930 to 1945, we have the "Isvatan Siraya Prayer Dance", recorded by Japanese linguist Asai Erin, to help children understand the diversity of languages in Taiwan and why they disappear. There are also records such as the Japanese-style drama "Aiza" (meaning 'to say hello'), "Let the Wind Blow", created by Taiwanese people to preserve their language, and "Scout Bombers", an evacuation training record from WWII. The audio guide is led by a female historian, a little boy (Little Tai), and Yuma, an Atayal girl. Through their conversations and singing as well as sharing their lives and experiences, this multisensory experience helps children

understand the historical sound they hear and the political and social changes of Taiwan during the Japanese colonization period. Compared to ordinary cultural artifacts, which can be disseminated through text and photos, the preservation and promotion of historical sound are much more difficult. Through the viewpoints of different groups and genders along with interesting design and simple dialogue, we can build a connection between children and these sound collections, while also uncovering the social history and colonial memories hidden in the sound. Museum sound collections can thus open the door to understanding and disseminating knowledge for child audiences.

Keywords: Historical Sound, Children, Audio Guide



Chia-Yi Lin is a research assistant of museum accessibility and education at National Museum of Taiwan History. Her work focuses specifically on the visually impaired audiences and inclusion access. It is all for practicing culture inclusion. Her recent publication can be found in Gold Museum, New Taipei City Government journal.

Meng-Ching Wu is a research assistant in the National Museum of Taiwan History. She has been devoted her career on public history, museum education and innovation. Her recent publication can be found in Technology Museum Review journal.

CIMCIM Session 4: “New directions and projects”

1. **[Ms] Silke Berdux, Deutsches Museum (Munich, Germany)**

Exhibition stories: The new gallery of musical instruments in the Deutsches Museum in Munich

The Deutsches Museum in Munich opens its newly designed gallery of musical instruments in 2022. The paper gives an overview over the new exhibition and the ideas which guided the choice of topics, design and teaching methods. It raises questions around the role of musical instrument collections and exhibitions, its social responsibility, pedagogic forms and research in the 21st century.



Silke Berdux is curator of the musical instrument department of the Deutsches Museum in Munich since 2000. She is working on a wide range of projects in the fields of research, digitisation and pedagogy. In the focus of her scientific work are the history of the fortepiano around 1800, speaking machines, the 19th-century flute as well as piano rolls and electronic instruments and studios.

2. **[Mr] Christian Breternitz, Staatliches Institut für Musikforschung Preußischer Kulturbesitz - Musikinstrumenten-Museum (Berlin, Germany)**

Topicality and Sustainability in Musical Instrument Museums - Some Reflections

Permanent exhibitions in musical instrument museums and collections are usually cemented in their structure and interpretation for decades. They often follow a thematic

historical outline from the past to (in the best case) the present, which sometimes loses its attractiveness and topicality on various levels over the years. Due to the relatively rigid concept and the long-term fixed context of a permanent exhibition, it is therefore sometimes difficult to take up current social topics and debates. This in turn means that the musical instrument museums are wasting a lot of potential to underline the relevance of their collection beyond the "classical" exhibiting, preserving and researching of cultural heritage.

Parallel to the permanent exhibitions, special exhibitions usually focus on subject-specific topics. These special exhibitions have in common is that they require elaborate preliminary planning as well as corresponding financial and human resources. However, they also require a high input of material resources for the exhibition design and construction - and all this in order to be torn down and disposed of after four to six months. This in turn entails financial and ecological costs.

How can the topicality of permanent exhibitions of musical instruments be made more dynamic in order to address current social debates in connection with the usually cultural-historical or technical context of musical instrument collections? How can the sustainability of special exhibitions be improved at the same time? I would like to present ideas on this in my paper and put them up for discussion.

Keywords: Topicality, Sustainability, Exhibition, Musical instruments



Christian Breternitz studied musicology, education and psychology in Weimar and Jena. In 2019, he completed his doctorate at the Universität der Künste Berlin with a thesis on "Berliner Blechblasinstrumentenbau im 18. und 19. Jahrhundert" ("Berlin brass instrument making in the 18th and 19th century"). From 2012-2014 he worked as a research assistant at the Musikinstrumenten-Museum of the Staatliches Institut für Musikforschung Preußischer Kulturbesitz (Berlin), where together with Prof. Dr. Conny Restle he curated the special exhibition "Valve.Brass.Music. 200 Jahre Ventilblasinstrumente" ("Valve.Brass.Music. 200 Years of Valve Brass Instruments"). From 2015-2017 he was curator of the collection of historical musical instruments at the Landesmuseum Württemberg in Stuttgart. From 2017 to 2021, he worked as a research fellow at the Deutsches Museum in Munich on the implementation of the new permanent exhibition on musical instruments. Since June 2020, Christian Breternitz has been working as a research associate and curator for woodwind instruments, brass instruments and percussion instruments at the Musikinstrumenten-Museum of the Staatliches Institut für Musikforschung Preußischer Kulturbesitz in Berlin.

3. **[Ms] Sawako Ishii, Hamamatsu Museum of Musical Instruments (Hamamatsu, Shizuoka, Japan)**
Preservation of "Endangered" Music, Cultures and Identities: A Special Exhibition of Japan's Traditional Lute, the Biwa

Rapid transformation of social, political and environmental landscapes in the 21st century have placed uncountable valuable music, cultures and identities at risk of

extinction. These unfolding events highlight the significance of music museums as social institutions to preserve, exhibit, and transmit these elements to the future. Within this framework, the Hamamatsu Museum of Musical Instruments held a special exhibition in 2021 focusing on Japan's endangered traditional lute, the *biwa*.

The *biwa* is a Japanese traditional instrument which originally came from the Tang Dynasty in China, during the 7th to 8th century. In Japan, the instrument evolved into various sizes and shapes depending on the purpose, venue and instrumentalist. The various styles of music associated with the *biwa* have been appreciated for centuries. After the Second World War however, its popularity waned such that it is rarely heard today and there are few who can play the instrument.

The exhibition aimed to familiarize people with the *biwa* and its music, and to raise interest in the aesthetic and philosophical wisdom embedded in its musical culture. All its forms were exhibited in order to allow visitors to see its variations in appearance, which reflect the needs and creativity of people at certain points in the past. The *nishiki-biwa* for example, invented in the 1920s, was an innovative instrument in which women were allowed to become active players by an extra string that was added to the popular *satsuma-biwa*, a formerly male-dominated instrument. By contrasting the two instruments, visitors could observe their differences and gain an appreciation of how a new instrument developed allowing for the greater participation of Japanese women.

The exhibition was also presented as an opportunity for visitors to discover the value of the *biwa* in a present society. To showcase this aspect, multiple uses of the *biwa* were shown in relation to Buddhism, Japanese literature, art, and other facets of Japanese life. Interviews with *biwa* makers and players were published in which they discussed what attracts and inspires them to continue their work with the instrument.

Another focus for the exhibition was presenting and archiving the live sound of the *biwa*. To achieve this, the museum collaborated with the internationally renowned, Yamaha Corporation (Yamaha), on the Real Sound Viewing (RSV) project. RSV is an experimental program designed to preserve and reproduce an artist's performance. Through Yamaha's latest technologies, digital data from an artists' performances is converted into vibration and played on actual instruments, enabling a live performance to be enjoyed without the constraints of time or place.

By incorporating the RSV project into the exhibition, the museum was able to allow visitors to use multiple senses in building an intimate connection with the *biwa* as well as its associated cultures and identities. Implementation of the RSV project required overcoming many challenges but showed the possibility of archiving and exhibiting "endangered" music, cultures and identities in a realistic form.

Keywords: "endangered" music, cultures and identities, preservation, transmission, exhibition, digital archive, technology



Sawako Ishii, Curator of Hamamatsu Museum of Musical Instruments, Japan. During her undergraduate years in Sophia University, Sawako Ishii studied ethnomusicology at University of Arizona as an exchange student. She obtained MA Arts Studies and Curatorial Practices from Graduate School of Global Arts, Tokyo University of the Arts. Under the graduate program, she researched cultural practices of Iranian migrants in Japan, also conducting one-year field research in Tehran, Iran. Awarded Ikuo Hirayama Cultural Arts Fund in 2020. Working in her current role since 2020.

Yoshiyuki Tsuge, Chief Designer of Design Laboratory Yamaha Corporation, Japan. Yoshiyuki Tsuge studied media and information theory in Yokohama National University. After graduation in 2006, he started working at Yamaha Corporation as a Web producer. While being in the position, he also studied industrial design in Tama Art University. He has been working as a designer since 2014. Launched Real Sound Viewing project in 2017, aiming to preserve music as an intangible properties.

4. **[Ms] Pascale Vandervellen, Musical Instruments Museum (Brussels, Belgium) and Jonathan Santa Maria Bouquet, University of Edinburgh (Edinburgh, UK)**
Eighteenth-century Flemish harpsichords under the spotlight: An International joint venture in organological research

As there is the power of museums, there is also the power of the network that links them, and the community of interests that they share. The musical instrument museums of **Antwerp, Berlin, Brussels, Edinburgh, Hamburg, Nuremberg, Paris, The Hague and Vienna** have decided to pool their knowledge, acquired expertise, and facilities to study the eighteenth-century Flemish harpsichords preserved in their respective collections. This heritage of some thirty harpsichords, clavicytheriums, virginals and spinets deserves indeed to be understood as a whole in order to enhance its specificity. From preliminary meetings curators and conservators have agreed on an analysis protocol which, in addition to traditional organological analysis, includes the use of the latest archaeometric tools available. This in-depth study should shed light on the history of each of the museums' instruments – its original state and the different alterations undergone over the centuries in musical or decorative terms, its construction characteristics and the chosen materials, its case and soundboard decoration and of course its acoustic qualities. Studying the instruments as a group will do much to increase our understanding of an important but hitherto comparatively neglected instrument-making school.

The objective of this research is to produce the first European joint catalogue of this common cultural heritage. As the role of museums is also that of transmitting heritage and knowledge, the project will closely involve young researchers from several higher-education schools.

Keywords: international joint venture, organological research, 18th-century Flemish harpsichords, archeomatrical tools, young researchers



Pascale Vandervellen obtained a PhD in Art History and Archeology from Paris IV/ La Sorbonne and *Université libre de Bruxelles* in 2007. She works in the Musical Instruments Museum (MIM, Brussels) since 1995 and is currently in charge of the keyboard instruments. Since 2019, she is also scientific collaborator of the *Laboratoire de Musicologie* of the *Université libre de Bruxelles* (LAM) and member of the board of the International Committee of Museums and Collections of

Instruments and Music (CIMCIM). She 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 of the American Musical Instrument Society and the Arthur Merghelynck Prize of the Royal Academy of Belgium.

Poster Abstracts + Presenter Bios

[Mr] Jurn Buisman: The role of museums for the living heritage of crafts specialised in semi-mobile early keyboard instruments

The mechanics of semi-mobile early keyboard instruments, such as fortepianos, square pianos, clavichords, reed organs, player pianos, harpsichords, spinets, house organs, glasschords etc., are intricate. Technicians, who have mastered the complex workings of these mechanics and who understand the functionality of creating the sound, so loved by musicians of historically informed practice, are indispensable for keeping playable these instruments and its contemporary replicas. The research, historically correct restoration, regular revision and tuning, as well the building of exact copies and part production, are crucial for the preservation of the living heritage of music. As important as the professional education of musical performers for these instruments, is that the skills and handicraft experience of the specialised technician in charge of restoring and/or copying the instrument, while keeping it in a playable state (stringing, tuning etc.), are preserved and passed on to future generations. This poster concentrates at the challenges for the future of historic stringed and other early keyboard instruments and the essential role of museums for keeping alive the heritage of builders, restorers, tuners and craftsmen of these instruments and its parts. Our aim is to develop a European network to keep our living heritage of technical craftsmanship for these instruments preserved and alive. A video will be prepared for this "poster".

[Mr] Sabari Christina Dao: The Senufo pentatonic balafon



The communication sheds light on the practices and expressions related to the pentatonic balafon of the Senufo communities of Burkina Faso, Ivory Coast and Mali. An element inscribed on the Representative List of the Intangible Cultural Heritage of Humanity since 2011. Through interviews with the practitioners of the element and an immersion in the Senufo community, the author makes a complete diagnosis, identifies challenges and proposes perspectives for a better safeguarding of the element.

[Ms] Sawako Ishii: “Real Sound Viewing”, an experimental program designed to archive and reproduce sounds of the musical instruments



Rapid transformation of social, political and environmental landscapes in the 21st century have placed uncountable valuable music, cultures and identities at risk of extinction. These unfolding events highlight the significance of music museums as social institutions to preserve, exhibit, and transmit these elements to the future. Within this framework, the Hamamatsu Museum of Musical Instruments held a special exhibition in 2021 focusing on Japan’s endangered traditional lute, the biwa and as a part of the exhibition, the museum collaborated with the internationally renowned, Yamaha Corporation (Yamaha), on the Real Sound Viewing (RSV) project. RSV is an experimental program designed to archive and reproduce an artist’s performance. Through Yamaha’s latest technologies, digital data from an artists’ performances is converted into vibration and played on actual instruments, enabling a live performance to be enjoyed without the constraints of time or place. By incorporating the RSV project into the exhibition, the museum was able to allow visitors to use multiple senses in building an intimate connection with the biwa as well as its associated cultures and identities. Implementation of the RSV project required overcoming many challenges but showed the possibility of archiving and exhibiting “endangered” music, cultures and identities in a realistic form.

[Ms] Jayme Kurland: Instrumental Women: Representing women makers in musical instrument collections



How can we address gender bias and the absence of women in our musical instrument collections? In recent years, museums have begun to decolonize their collections and address issues of race and representation, yet instruments made by women have rarely been the focus of musical instrument exhibitions and new acquisitions, even though new scholarship has highlighted the contributions of women in the industry. Documentation shows that women have been invaluable parts of family companies, factory labor, and fine artisan craft. To accurately represent the contributions of women to the history of instrument making, we must first address why women have been excluded from these histories. We should also prioritize collecting instruments made by women who are active today. Contemporary collecting, although not always a priority in instrument collections, is perhaps one of the only ways to chip away at this inequity in the present.

In my poster I will describe my digital history project, “Instrumental Women,” which I created to help tell these stories, to highlight the contributions of women in the musical instrument industry. The site includes a database of contemporary female musical instrument makers from around the world. The website also includes a reference page to showcase secondary sources related to these histories. In future phases of the site, there will be sections devoted to oral history interviews, interactive timelines, and digital exhibitions. The website will serve as a resource for museums, musicians, and collectors, and will help the field create better equity in our collections. Using new technologies to amplify our collections, but also the gaps therein, can be a powerful way to tell important stories in museums. Through interviews with the practitioners of the element and an immersion in the Senufo community, the author makes

a complete diagnosis, identifies challenges and proposes perspectives for a better safeguarding of the element.

[Mr] Moctar Sanfo: The Warba, a shared cultural heritage



The Warba is a traditional choreography of the Moaga socio-cultural group, one of the ethnic groups that make up the population of Burkina Faso. Practiced by men and women, young people and people of advanced age, the warba dance is a rhythmic wriggling of the handles from left to right, and from right to left, with a cadence that depends on the skill of the dancers, without moving the bust and, to move the feet as regularly at a slow pace. Originally practiced during funeral ceremonies, the warba dance is performed in a circle under the direction of a leader, more richly dressed than the rest of the group. The execution of the dance steps is accompanied by the rhythm of various musical instruments such as drums, flutes and castanets. With the wave of the phenomenon of the standardization of cultures, the warba choreography is strongly influenced, thus causing the loss of certain aspects, formerly fundamental. By way of illustration, the best artistic groups of warba choreography at the national level are no longer those who perform the authentic dance. So there are very significant variations. This situation raises several questions that deserve particular attention. What are the issues related to safeguarding traditional warba choreography? What is the role of the Warba Museum in Zorgho (Burkina Faso) in promoting traditional warba choreography? What perspective for a better adaptation of this dance to the social context? Our intervention will revolve around these questions.