

CIMCIM General Assembly 2022

Date: 6 October 2022

Time: 15:00 h – 17:00 h Paris time (CEST/UTC+2)

Place: Online

Board members present (11): Frank P. Bär (FB), Jean-Philippe Échard (JPE), Christina Linsenmeyer (CL), Emanuele Marconi (EM), Marie Martens (MM), Arnold Myers (AM), Gabriele Rossi Rognoni (GRR), Giovanni di Stefano (GdS), Pascale Vandervellen (PVA), Patrice Verrier (PVE), Anna Wang (AW).

Attended by 46 other CIMCIM members.

MINUTES

1. Welcome (Frank P. Bär)

CIMCIM Chair Frank P. Bär welcomed all attendants to CIMCIM's online General Assembly.

2. Adoption of the agenda, approval of the Business meeting minutes 2021, and regrets (Marie Martens)

As there were no amendments to the agenda, the agenda was adopted. The membership approved the minutes of the last Business Meeting which took place online on 8 September 2021.

11 Board members were present. Two Board members and one other CIMCIM member had sent their regrets.

3. President's Triennial Report (Frank P. Bär)

Frank P. Bär (FB) reported from the year gone by since CIMCIM's Business Meeting on 8 September 2021 and focused his presentation on an overview of the past term 2019-2022.

This term has been particularly challenging, marked by three globally influential events that have also marked and changed the work of CIMCIM. In chronological order:

1. The big crisis within ICOM. It became visible during the failure of the vote for a new museum definition on 7 September 2019 in Kyoto, but according to many analyses, the internal problems had developed for years, if not decades before.
2. The COVID-19 global crisis: The World Health Organisation declared the COVID-19 outbreak as a Public Health Emergency of International Concern on 30 January 2020.
3. The last and most recent event is the military attack of the Russian Government on the state territory of Ukraine, starting on 24 February 2022.

All three had and still have an – often time-consuming, but not always negative – influence on how CIMCIM worked and behaved: One of the lessons learned by the ICOM Secretariat and Executive Board from the crisis has been to provide the ICOM membership with more transparency, possibilities of participation, and support. On the other hand, transparency and participation came with a price. The price for transparency was an overload of administrative information that has been shared with the Board and, where appropriate, with the membership. The price for participation has been lots of papers and texts to study, setting up surveys, processing them and communicating them to ICOM, the most important and time-consuming of these projects being the new attempt and procedure for a new museum definition.

But as an overview, someone of the Executive Board, Christina Linsenmeyer, Marie Martens, Pascale Vandervellen or – mostly – the CIMCIM Chair has participated in 17 ICOM-organised meetings. Eleven surveys have been launched, votes and consultations, most for the museum definition, but also for the revision of the Code of Ethics and for the ICOM Strategic plan. Not in the count are the voting procedure for ICOM statutory issues, including minutes, but also for things like a Code of Conduct for the ICOM Executive Board. For most of them, only the Chair had been called, but for many there were five CIMCIM representatives voting. About half of the President's letters have been for intrinsic CIMCIM-related affairs. The other half concerned letters to the ICOM Secretariat, be it for the reform of the ICOM leading bodies, be it for supporting travel grants and recommending one of our CIMCIM colleagues from Burkina Faso for the newly installed ICOM Working Group for objects in storage. It goes without saying that all these undertakings request the study of dozens and dozens of pages of paperwork, and that everything has been discussed with and approved by the CIMCIM Board.

The COVID-19 crisis had the most direct influence on what CIMCIM was still able to do. Here, the most painful experience was the postponement of the 2020 annual meeting in London that everybody had been much looking forward to, and that had been prepared by Gabriele Rossi Rognoni, Mimi Waitzman, and their teams with an enormous engagement.

The youngest of these disturbing and challenging events is the war in Ukraine. CIMCIM is a network of museum professionals, and, according to the good tradition the President refrains from any purely political statement. So far, the impact on CIMCIM has been a heavily diminished communication with the Russian colleagues, and serious destructions and threats for the only Ukrainian member museum.

It may be difficult to imagine that, considering all these not so nice topics, there is anything left that provided CIMCIM with a feeling of success, achievement, or pleasure. But CIMCIM has proven to be a strong and creative community, or, in a currently fashionable wording, a group with a large amount of resilience.

Gabriele Rossi Rognoni and Mimi Waitzman with their team set the agenda: It is their merit to not have given up, but instead opened the way to CIMCIM's first ever online conference in 2021 that, through its preparations and then the perfect and smooth execution triggered CIMCIM to go the online-way with trust and confidence. And this has been in fact the positive side of the pandemic: Never before, have there been so many contacts, seeing and hearing each other over distances and time-zones.

The CIMCIM Board met almost every month since February 2021 through online-platforms – 21 meetings would have been entirely out of reach in analogical times. In open and direct dialogue, it was much easier for each Board member to contribute to the whole in taking the responsibility for a smaller or larger project:

- The International Directory of Musical Instrument Collections (lead: Giovanni Paolo di Stefano)
- Start of a procedure to install National and Regional CIMCIM representatives (Giovanni Paolo di Stefano)
- Revision of CIMCIM By-laws (Gabriele Rossi Rognoni, Arnold Myers)
- Forthcoming publication of Conference Proceedings 2018–2022 (lead: Vice President Christina Linsenmeyer)
- Creation of a Conservation Interest group with four webinars so far (Jennifer Schnitker, Sebastian Kirsch)
- Permanent revision and maintenance of the CIMCIM website, preceded by the migration of content from the old website (Webmaster Emanuele Marconi)
- Start of the development of a communication concept (Jean-Philippe Échard)
- Steps towards a more frequent publication of the *CIMCIM Bulletin* (Heike Fricke)
- Creation and maintenance of a CIMCIM timeline to help reporting and writing CIMCIM history (Secretary Marie Martens)
- International conference on functional objects, Paris 2021 (Frank P. Bär)

Despite the big challenges mentioned before, all this has been achieved, and it has only been possible through an excellent mode of working together as a team. The President thanked the persons mentioned before for their engagement, and all those who contributed in other often less visible ways:

- Vice President Christina Linsenmeyer for being always there when she was needed, in pushing things forward, in caring for so many tasks, in leading the *CIMCIM Bulletin* Editorial Board (with Arnold Myers and Jean-Philippe Échard), and in leading the preparation of the conference in Prague.
- Secretary Marie Martens who has an incredible capacity to keep track with literally everything and everybody, and “who has almost become the part of the brain I would like to have in order to keep the overview of CIMCIM’s and ICOM’s affairs”.
- Treasurer Pascale Vandervellen for having had always a critical and constructive view on CIMCIM’s finances and did not become tired to show again and again where CIMCIM could go and were not. She also cared for the tricky and sometimes painstaking task to manage the travel grants.
- Patrice Verrier who always has been able to provide a current version of the membership lists as recorded in ICOM’s IRIS database. This often requires painstaking research and interpolating, as quite often email addresses are not updated and National Committees have delayed their payment.
- Arnold Myers for leading the Sigla working group, for being the CIMCIM ambassador to RIDIM, for being the living memory of CIMCIM, and for always being of good advice.
- Gabriele Rossi Rognoni who has been the Board’s other person of always good advice and for his capacity to resolve discussion-lengthening questions just in saying the good phrase at the right moment.

- Yuanyuan (Anna) Wang and Nataliya Emelina for acting as contact persons to the Committee of Chinese Musical Instrument Museums and Collections (CCMI) and the Russian Association of Music Museums and Collections (AMMC) respectively, even if the contacts have been less intense throughout this term.
- Margaret Birley for caring together with Arnold Myers for the Classification Working Group. It has to be stressed here that the Hornbostel-Sachs classification has gained new importance for linking musical instrument collections through the internet and is thus a service that should be continued.
- Eric de Visscher, assisted by Vera de Bruyn-Ouboter, for taking an impartial lead on the Elections Committee for the new CIMCIM Board 2022–2025.
- Two persons facilitated and made possible CIMCIM's presence and participation during the triennial ICOM General Conference in Prague from 20 to 28 August 2022: Alžběta Horáčková from the Czech organisers who cared for the International Committees, and Tereza Žůrková from the Czech Museum of Music who was so friendly and helpful for our special needs and welcomed CIMCIM together with Director Emanuele Gadaleta on their premises.
- The members of the scientific programme committee for an exciting and diversified program for the Prague conference: Christina Linsenmeyer (Chair), Nusi Lisabilla Estudiantin, Marie Martens, Nino Razmadze, and Tereza Žůrková.

Finally, FB thanked the members of CIMCIM who contributed with myriads of useful information, who discussed on the CIMCIM-L and on the social media platforms, who sent suggestions and amendments to the Board, who participated in surveys and votes, and who contributed in many other useful ways.

4. Financial report 2021 and budget 2022/2023 (Pascale Vandervellen)

Pascale Vandervellen (PVA) presented a triennial report as well as the adjusted budget for 2022 and an initial budget proposal for 2023 in a PowerPoint document on the screen. The budget figures are available for CIMCIM members in good standing upon request.

Question: Where does the funding from the National Lottery Heritage Fund for editing and producing the proceedings publication from the London 2021 conference show in the budget? PVA replied that the amount received is included in the total amount for proceedings.

5. Membership (Patrice Verrier)

As per today, CIMCIM's members represent 51 countries through 221 individual members and 29 institutional members. We did not receive any data from the Russian National Committee, but two new members from Russia registered in early 2021.

CIMCIM has gained 35 new individual and one new institutional members. Six members represent new countries: Egypt, Mexico, Monaco, Paraguay, Turkey, and Uganda. Furthermore, this year we are pleased to welcome back 19 members who did not register in 2021 during the pandemic.

CIMCIM has lost some members – especially from China and other Asian countries – who apparently did not pay their 2021 membership fee, possibly because of the pandemic.

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

Americas: Argentina, Brazil, Cuba, Dominican Republic, México, Paraguay, and the USA.

Africa: Burkina Faso, Chad, Egypt, Senegal, Uganda, and Zambia.

Asia: Armenia, Azerbaijan, China, Georgia, India, Indonesia, Iran, Japan, Jordan, Korea, Palestine, and Turkey.

Oceania: Australia.

Europe: 24 countries.

The National Committees with the most CIMCIM members are: France (59), Germany (25), USA (16), Italy (11), and Japan (11)

PVE presented an overview of the membership in the term 2019-2022. After losing members in 2021, CIMCIM is now at the same level as in 2019 before the pandemic.

6. Travel grants (Marie Martens)

During the term 2019-2022, travels were not possible in 2020 and 2021. However, just in time before the worldwide lockdowns, CIMCIM, CIMUSET and Philharmonie de Paris – Cité de la Musique held the joint conference in Paris in February 2020 “Playing and operating: Functionality in museum objects and instruments”. Thanks to a travel grant of 5.000 € from ICOM’s Special projects program SAREC, the organisers could provide travel support for 10 speakers, and CIMCIM completed the SAREC grant by €661,20 for three CIMCIM members from ICOM category 3 & 4 countries.

For the ICOM–CIMCIM conference in Prague this year, CIMCIM launched a call for travel grants in March 2022. On the call, the travel grant committee received nine applications to Prague – however, one applicant was not a CIMCIM member and therefore not eligible. Of the eight eligible applicants, three were from ICOM category 3 & 4 countries, and five of the applicants were Young Members – that is under the age of 40. Seven countries were represented among the applications: Argentina (1), Belgium (1), Burkina Faso (1), France (1), México (1), USA (2), Zambia (1).

This year, SAREC launched the Getty Grants for Young Members as financial support for Prague – and the call and applications went through ICOM. The CIMCIM Board supported two Getty Grant applications from CIMCIM members, however, the applications were not successful.

On a call for “Board Members' grants for ICOM's 26th General Conference” in Prague, two CIMCIM Board members received travel support from ICOM.

7. CIMCIM’s contribution to ICOM’s new museum definition (Frank P. Bär)

The ICOM crisis became visible on 7 September 2019 in Kyoto, when voting about the draft of a new museum definition had been refused by a strong majority of the ICOM Extraordinary General Assembly. A lot of records are available in the ICOM membership space, including the final report. The new participative process towards a new definition has taken two and a half years, and CIMCIM has actively contributed to all stages (except for the very first due to a mistake/technical problem), mainly through surveys and votes whose results have been communicated to the Standing Committee ICOM Define. At the end, two definition drafts, one of which was favoured by CIMCIM’s members, were rated very closely together in terms of content and wording as well as in terms of support through the participating committees. The draft that had been voted by the ICOM Advisory Council on 6 March 2022 was submitted to ICOM’s Executive Board for approval and then submitted to a vote for the delegates of the ICOM Triennial General Conference in Prague.

The result of the vote was announced during the ICOM Extraordinary General Assembly on 24 August 2022. The voted proposal obtained 92,41% of the votes and reads:

“A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.”

This version is very close to the draft initially voted for by CIMCIM and differs only in some details. The next steps, according to the project leaders Laurant Bonilla-Merchav (Costa Rica) and Bruno Brulon (Brazil), are to provide translations in as many languages as possible and work towards a legal integration for as many countries as possible.

8. ICOM – Routledge publication *Displaying Music in the 21st Century* (Gabriele Rossi Rognoni, Eric de Visscher)

Gabriele Rossi Rognoni (GRR) reported that he and Eric de Visscher (EdV) had held a project review meeting and are ready to resume the publication where they had to put it on a hold a few months ago. The proposal has been submitted to ICOM and to Routledge and both sent feedback in spring 2022. GRR and EdV are now finishing to incorporate the comments in the final proposal which will then go to the peer reviewers at the end of October 2022. They hope to have confirmation by the end of December and to be able to confirm the commissioned articles with a deadline of the end of August 2023.

9. CIMCIM-CIMUSET joint project *Playing and operating: Functionality in museum objects and instruments* (Frank P. Bär)

Due to his duties as CIMCIM Chair, a very heavy workload in his museum, and the time-consuming procedures during the pandemic and the ICOM crisis management, FB was not able to go on with the publication related to the 2020 joint CIMCIM-CIMUSET conference on functional objects in Paris. He sees no sense in coming back to the participants now after more than two years. Furthermore, CIMUSET has not been active or requested to proceed with the publication. FB has proposed to no longer continue the project, and to use the CIMCIM money reserved for this purpose in a different way. This was agreed by the Board members present in the CIMCIM Board meeting on 29 June 2022 and by the Chair of CIMUSET via email of 1 July 2022. It has been decided to publish the conference program on CIMCIM's website as documentation of the conference. The speakers have been informed.

10. CIMCIM Communication platforms

a) *Bulletin* report (Heike Fricke)

As the editor of the *CIMCIM Bulletin*, Heike Fricke (HF) reported that since 2020 there has been two issues of the *CIMCIM Bulletin* per year. The winter issue is devoted to communications of the CIMCIM Board, whereas the summer issue is open for CIMCIM members to report on their new galleries and exhibitions, research, new books, etc.

Thus, the December issue contained information on the venue for ICOM's Triennial General Conference in 2025 in Dubai (UAE). CIMCIM's contribution to ICOM's new museum definition process was a topic as well as an update about the revision of the International Directory of

Museums and Collections of Musical Instruments. A report on the CIMCIM Annual Meeting 2021 in London and the minutes of CIMCIM's Business Meeting completed the content of the Bulletin.

For the August issue, HF was delighted to have contributions concerning African musical instruments in the MET's collection, a new temporary exhibition at the Horniman Museum in London, and a new gallery of musical instruments in Melbourne's Monash University.

HF thanked the authors as well as the Editorial Board. It is a pleasure to share the experiences of CIMCIM's members, and HF encouraged the members to share their new projects, research results and insights in the next summer Bulletin. The deadline will be 15 April 2023.

b) CIMCIM-L report (Arnold Myers)

The email list (ListServ) CIMCIM-L is currently hosted by the University of Edinburgh. Membership is open to all; new CIMCIM members are encouraged to subscribe on joining. Members are encouraged to make good use of the list for announcements and discussion of topics related to musical instruments in museums and collections. All posts are moderated: the criterion for acceptance is whether the topic is related to music museums or collections of musical instruments. We currently have 435 subscribers and list traffic averages 170 postings per annum – both these figures are somewhat higher than those for last year.

c) Social media (Jean-Philippe Échard)

CIMCIM is present on social media in various ways: CIMCIM as a Committee regularly posts announcements on Facebook, and counts 1,100 followers as of this date. Also, the Facebook group is quite active. In addition, individual – and sometimes institutional – members also make CIMCIM visible on social media (not only Facebook, but also Instagram, Twitter and LinkedIn) by posting CIMCIM-related content, using relevant hashtags (#CIMCIM for instance). The publication of the *CIMCIM Bulletin*, and many activities during and around the CIMCIM Conference in Prague, were thus shared to a wider community. The next term shall see the creation of CIMCIM accounts on more social media platforms.

d) Website (Emanuele Marconi)

During the past three years, minor changes in the website tree structure have been made in order to improve the usability. The CIMCIM Publication section has been redesigned and is now organized as follows:

- CIMCIM *Bulletin* with clearer information on how to submit contributions, and updated deadlines;
- IAMIC and CIMCIM Newsletter (1973–1989);
- Proceedings;
- Monographs;
- Index to Publications of CIMCIM.

In terms of updates, the WHAT WE DO section has been updated with *Working groups* descriptions and coordinators' contacts:

- The **Conservation interest group** page has been created in November 2021 by Jennifer Schnitker and Sebastian Kirsch and contains basic resources for those interested in Conservation.
- The **Sigla** page in the RESOURCES section has been updated thanks to Arnold Myers and data are presented as a map but they are also available as a pdf.

- **Classification of Musical Instruments** in the RESOURCES section has been updated thanks to Margaret Birley in 2021 with some further addenda, the documents are available as PDFs.

If you have any question or suggestion concerning the website, please contact Emanuele Marconi.

e) CIMCIM International Directory (Giovanni Paolo di Stefano)

In January 2022, the International Directory team (Fanny Guillaume-Castel, Judith Kemp, Arianna Rigamonti, and GdS) started working on the third phase of the project. This consisted in the harvesting of the data regarding the 107 countries which were not included in the first two phases of the project. This phase required a vast amount of work and allowed to collect information on further 1,300 collections, for a total of circa 2,500 collections.

Given the amount of data, and to carry out the project as quickly as possible, the team decided to articulate the research in two stages. The first was to collect raw data based on existing digital and printed sources and this resulted in records of over 2,500 collections (almost a thousand more than in the previous editions of the Directory). The collections surveyed so far are mainly distributed in Europe (1,819 collections) and North America (362 collections). Although all continents are represented by a considerable number of countries, the number of collections for Africa, Latin America, and Oceania is certainly going to grow as new information emerges.

The next phase of the project, currently in progress, is the revision and editing of the data for publication. To this end, in May 2022, the CIMCIM board launched a call to recruit a team of volunteer national and/or regional representatives to work on the project. These representatives are CIMCIM members with a good knowledge of music collections and museums in a specific territory (either a single country or a larger geographic area that spans more than one country) and fluently speaking the main local languages. National and/or regional representatives are asked to assist the International Directory team in reviewing and/or collecting the data and will act as liaison officers between the International Directory team and the included museums and collections. So far, the Directory Working Group includes 33 national representatives from 29 countries: Azerbaijan, Belgium, Burkina Faso, Canada, Colombia, Czech Republic, China, Croatia, Denmark, France, Georgia, Germany, Greece, Hungary, Italy, Japan, Lithuania, Malta, México, Namibia, The Netherlands, Norway, Russia, Spain, Switzerland, Turkey, United Kingdom, United States of America, Zambia.

The involvement of further national/regional representatives (especially for Africa, South America, and Oceania) is essential for the revision and implementation of the Directory. All CIMCIM members are therefore warmly welcome to contribute to the project.

National and regional representatives have been asked to revise and implement the data collected by the International Directory team. Each entry includes the collection's name, address, contacts, website and online databases, a brief description, and bibliographic references. The data regarding Croatia, Great Britain, Italy, and Switzerland are ready for publication. In the coming months, the data will be uploaded on the CIMCIM website. The data regarding the other countries will be made available progressively as the revisions from the national representatives are received.

f) Conference Proceedings: Japan, London, Prague; China (Christina Linsenmeyer)

The CIMCIM Board agreed to hire assistance for the design and layout of a CIMCIM Proceedings template, and the Proceedings of the last two meetings. Three bids were acquired and one was chosen; a good package job that will include the Prague Proceedings as well was negotiated. The proofs for both Kyoto and London should be ready to review shortly; there will be one round of corrections. Otherwise, only confirmation of the DOIs, the ISSNs, and cover design remains.

Christina Linsenmeyer reported further that we are using CIMCIM's newly established DOI account for a stable URL to publish online. And we were able to gain access to CIMCIM's old ISSN account established three or four terms ago. Hence, CIMCIM will be able to start a new, numbered digital, open-access Proceedings series moving forward with our existing ISSN identity.

The schedule for the Prague submissions will be announced soon and then the focus will return to the China Proceedings, for which the image quality for the printed version needs to be sorted out as well as some final layout and proofreading details. By early next year, all four Proceedings should be published. Moving forward, CIMCIM will now have a design template and established submission, layout, and publication procedure.

11. Annual meetings

a) 2023 Amsterdam and Utrecht (Frank Bär, Giovanni Paolo di Stefano)

Frank P. Bär introduced the two local organisers of the CIMCIM conference in 2023, Giovanni Paolo di Stefano of the Rijksmuseum in Amsterdam and Clair McGinn of the Museum Speelklok in Utrecht.

After 48 years since the 1974 meeting, CIMCIM returns to Amsterdam and to the Netherlands. The conference, organized by the Rijksmuseum in collaboration with the Museum Speelklok in Utrecht, will take place from 30 August to 1 September 2023. In addition to the conference sessions, the program will offer concerts, tours, and a full immersion in Dutch culture and music. The program will start at the Rijksmuseum, the Dutch national museum, which displays over 8000 treasures in 80 galleries. The Rijksmuseum is also a leading institution in the field of conservation and restoration. One of the conference days will be hosted in the museum's new storage, the CCNL (Collectie Centrum Nederland), an innovative 30,000 m² building which was opened last year in Amersfoort (about half an hour from Amsterdam).

The third conference day will be in Utrecht, where in the same days as the conference, there will be the famous international festival of early music. The Festival, which has reached its fortieth edition this year, is the largest early music festival in the world. The Utrecht session will be hosted by the Museum Speelklok whose mechanical instruments are all playable.

The local organisers had prepared a short video which, after the spoken presentation, provided impressions of the two museums in pictures and sound.

Frank P. Bär thanked the organisers for the interesting presentation and asked if the conference topic had been decided? GdS replied that the topic will be discussed with the CIMCIM Board and will be announced soon.

b) 2024 Tbilisi, Georgia? (Frank P. Bär, Nino Razmadze)

Frank P. Bär introduced Nino Razmadze (NR) who thanked CIMCIM for the opportunity of hosting the conference at the Tbilisi State Conservatoire in 2024. The original plan was to visit Georgia in 2023, but the pandemic shifted the schedules.

A tentative conference topic is provenance, but this will be discussed further. The programme will include visits to museums and instrument makers' workshops, concerts, and more. NR is looking in to the possibility of having a hybrid conference, and she has contacted ICOM Georgia for conference rooms.

At this point, the estimated dates of the conference are either in the first half of September or after 10 October 2024.

c) 2025 Dubai, United Arab Emirates, ICOM General Conference (Frank P. Bär)

In November 2021 (2–14), an online vote amongst the CIMCIM membership yielded Stockholm (Sweden) as the preferred venue for ICOM's 2025 Triennial General Conference. CIMCIM's preference was voted by FB as proxy for the membership during ICOM's Advisory Council meeting on 18/19 November 2021. The Advisory Council's vote yielded Dubai (United Arab Emirates); the third candidate was Kazan (Russia). After the result of the vote was announced, concerns about the safety of ICOM members were uttered by several International Committees and answered by statements from Dubai. The CIMCIM Board has decided to let it up to the personal decision of each member to participate or not.

12. Reports from connected organisations

a) Association Répertoire International d'Iconographie Musicale, RIidIM (Arnold Myers)

As with other organisations, the pandemic impacted RIidIM's activities. Nevertheless, in 2021 RIidIM was able to celebrate its 50th anniversary with a scholarly meeting in Lucerne and St Gallen, Switzerland in August. RIidIM has been sponsored by CIMCIM from its inception. In July 2022 the 21st International Conference was held in Prague. In 2022, the RIidIM database of music iconography surpassed 6,000 published records documenting a broad variety of visual items, including more than 430 types and sub-types of musical instrument. Major projects in hand include the import of data from the database of RIidIM Deutschland and import of data from the Byzantine Musical Instruments Project which includes more than 400 Byzantine-era visual representations of musical instruments spread across 136 different cultural institutions in 27 countries around the world.

b) Russian Association for Music Museums (AMMC) (Nataliya Emelina)

Frank P. Bär stated on behalf of Nataliya Emelina that the AMMC had not been active since the Business Meeting last year, and hence there was nothing to report.

c) Chinese Association of Music Museums (CCMI) (Anna Wang)

Frank P. Bär stated on behalf of Anna Wang that the CCMI had not been active since the Business Meeting last year, and hence there was nothing to report. FB briefly recapped CIMCIM's collaboration with the national associations in China and Russia which has allowed CIMCIM to reach a large number of museums that would otherwise be unreachable due to language barriers.

13. Working groups

a) Communication Working Group (Jean-Philippe Échard)

The CIMCIM working group for communication aims (i) to promote exchanges of information and discussions inside the CIMCIM community, and (ii) to study ways to improve the digital presence of CIMCIM. It appears that exchanges were very fruitful this year among the community, and that the relevance on creating accounts on social media platforms was implying several choices, including the accounts' administration, the publication policy (relevant choices of username, posts, but also replies, comments, and "likes").

b) Conservation Interest Group (Jennifer Schnitker, Sebastian Kirsch)

Despite another unusual year in the pandemic, the Conservation Network remained active and began to expand beyond the core working group of 2020/2021. Four meetings were held over the course of the year, some open for introductions and discussion and others with pre-arranged presentations so that members could begin to learn about other musical instrument conservation projects in progress. This included presentations on acoustical impulse response measurement as well as on the impact of vibrations on exhibited objects. Unfortunately, a meeting to include presentations from those who had recently attended relevant conferences had to be cancelled, however, this represents a good opportunity in the future for conservators and colleagues, who might not be able to travel to or attend in-person conferences, to share experiences and knowledge learned.

Additionally, the "Conservation" page on the CIMCIM website was updated to include sections on what conservation is, both generally as well as specifically to musical instruments; a non-exhaustive list of recommended readings; and links to conservation professional organizations worldwide. There has been continuing research into how best to navigate the update to the Technical Drawings Register, with some difficulties stemming from ICOM constraints on how information is presented and a desire to be able to store the information in a more database-oriented manner.

It is a forum not necessarily for conservators, and certainly a place for discussion for anyone who is interested, and the invitation to join the group is open.

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

Members of the CIMCIM Working Group for Classification have been working with the 2011 Revision of the Hornbostel Sachs Classification of Musical Instruments by the MIMO Consortium and the associated Addenda that are published on the CIMCIM website in the course of their various museum-related projects, and fielding enquiries from external scholars that relate to the classification. These activities have not yet led to any recommendations for new amendments to the classification during the past year.

Saskia Willaert will be taking on the role of Coordinator of the Working Group, as from the 2022 CIMCIM Business Meeting. Based at the MIM in Brussels, one of the founding museums of the EU-funded MIMO consortium, she has been continuously involved in the work of revising the classification for which the MIMO project (2009–2011) was the catalyst.

Margaret Birley thanked CIMCIM for having had the honour of serving in the role, which she leaves subsequent to her retirement from the Horniman Museum, London, and she hoped to continue to support the activities of the working group in the future.

Frank P. Bär thanked Margaret Birley for her long lasting work.

d) Sigla for musical instrument collections (Arnold Myers)

The CIMCIM sigla for instrument collections were originally created for the *New Grove Dictionary of Musical Instruments*. The resource is now maintained online as part of the CIMCIM website. The sigla are used as a convenient tool for citing collections in journal articles and other publications. Ongoing work includes dealing with sigla for collections that change their name, merge or are dispersed, and creating sigla for new collections or collections without sigla which someone wishes to cite. New entries are made, where appropriate, in step with the RISM sigla resource. Since the last report, 29 sigla have been added to the online resource or their details updated. Requests for further additions or amendments should be notified to Arnold Myers.

14. Museums in Ukraine (Frank P. Bär, Christina Linsenmeyer; guest: Denys Vasyliiev)

Frank P. Bär informed the membership that during the last months, Denys Vasyliiev, the director of Ukraine's only larger museum of musical instruments, the Museum of musical instruments history BarabanZA, turned to CIMCIM through emails and Facebook with requests for help, but also with some statements that the CIMCIM Board found problematic.

Eventually, after intervention by CIMCIM, through the ICOM Secretariat and ICOM Ukraine, the museum has received help in the form of packaging materials for the collection that had to be moved to a not-to-standard shelter. In terms of communication, FB had proposed to Denys Vasyliiev to publish an as objective as possible report of the consequences of the war for the museum. The CIMCIM Board welcomed Denys' request to provide a first brief report during the General Assembly.

Denys presented a PowerPoint presentation and reported about his museum, and also pointed to other public and private collections in Ukraine. He finished his talk with a political manifesto that was taken note of by the assembly as a free personal expression.

Question: Where is the collection now, and what is the state of it? Denys replied that the collection is currently stored under the ground, however not under good conditions. The city is still under attack, but despite the lack of electricity and heating, the collection is rather safe.

FB thanked Denys for his important report under difficult conditions in Ukraine and expressed his hopes for peace soon.

Denys added that he keeps working on the Hornbostel-Sachs classification, and also expressed his interest in the CIMCIM International Directory. Giovanni Paolo di Stefano will contact him.

15. International Museum Day themes chosen (Marie Martens)

The topic for the International Museum Day 2022 was "The Power of Museums", and hence was closely related to the ICOM conference in Prague. On a call for short reports about the International Museum Day 2022, issued by the CIMCIM Board, two CIMCIM members reported about their initiatives for 18 May 2022, namely: The State Museum of Musical Culture of Azerbaijan, and the National Museum of Burkina Faso.

On a call from ICOM's Advisory Council, the CIMCIM Board proposed two themes for the next International Museum Days, namely: "Museums and Ecosystems" for 2023, and "Music and Sounds in Museums" for 2024.

In the meantime, the topics for the coming two years have been decided by ICOM's Advisory Council:

- 2023: "Sustainability and Wellbeing" – CIMCIM's proposal "Museums and Ecosystems" has been merged into this topic.
- 2024: "Education and Research".

The CIMCIM Board will announce the IMD 2023 as soon as there is news from ICOM.

16. Voting

a) Result of the voting for By-Laws revision (Frank P. Bär)

The vote for a revision of CIMCIM's By-Laws was announced on the CIMCIM-L on 2 June 2022, together with two versions of the new By-Laws draft (with amendments/without amendments for better reading). The online voting process was launched to CIMCIM members in good standing on 26 September 2022 and closed on 6 October 2022, 15:00 h CEST/UTC before the start of the General Assembly.

A member of CIMCIM had noted and sent to FB some minor language mistakes that slipped through on the editorial level, and FB thanked for the close reading. These language errors will be corrected before publishing on the CIMCIM website.

The current By-Laws request a quorum of 10% of the voting membership (§ 6.5). As this is meant for physical voting during the General Assembly, personally or by proxy, and as CIMCIM currently has roughly 250 members, the quorum is thus 25 persons. FB noted that the attendance to the General Assembly was far more than 25 persons.

FB reported that 54 members participated in the online voting, thus more than 25 persons as well. Therefore, whichever reference considered, the quorum for this vote was reached. For amendment of the By-Laws (§ 10.4), a majority of three quarters – or 75 % of the votes cast – is requested.

The result of the online vote "Do you agree with the new version of CIMCIM's By-Laws as set out in the introductory text above?" yielded the following result:

Yes: 52 votes (96,3 %) No: 2 votes (3,7 %)

With this, FB declared that the revision of the CIMCIM By-Laws was adopted.

b) CIMCIM Triennial Election 2022: Results of the election and presentation of the new CIMCIM Board 2022-2025 (Eric de Visscher, Vera de Bruyn-Ouboter)

Eric de Visscher who was chairing the Board elections announced upon the closing of the elections, that the participation among CIMCIM's voting membership was 86 responses (46 % participation) for the next Executive Board and Advisory Board.

EdV declared that all four nominees for the Executive Board were elected: Chair Christina Linsenmeyer, Vice-Chair Emanuele Marconi, Secretary Marie Martens, and Treasurer Pascale Vandervellen.

As for the Advisory Board, EdV stated the eight elected of the nine nominees in the order of most votes received: Jimena Palacios Uribe, Jean-Philippe Échard, Sarah Deters, Manu Frederickx, Sabari Christian Dao, Saskia Willaert, Christian Breternitz, and Murat Alihan.

EdV noted the gender balance of six women and six men, and FB took notice of the fine geographical representation and congratulated the new CIMCIM Board 2022–2025.

17. Closing of the meeting (Frank P. Bär, Christina Linsenmeyer)

To close the meeting, and before handing the Presidency over to Christina Linsenmeyer, Frank P. Bär gave a farewell address to the members present.

[The words from CIMCIM's outgoing Chair are printed in this issue of the *Bulletin* (on pages XX-XX)].

The new elected Chair, Christina Linsenmeyer (CL), thanked FB for his work as CIMCIM's Chair during very difficult times and she thanked the out-going Board for the joyful teamwork. CL thanked everybody for having participated in the Board elections, and for their trust. She noted that CIMCIM now has a larger Board, meaning that an extra co-opted Board member can be chosen.

CL wants to make sure that the next term will be a community effort, and that CIMCIM will keep communications open. The new Board will continue to work on, e.g., the International Directory, reaching out to further countries also to expand membership; to engage with the new museum definition; and to foster new initiatives on ethics and provenance.

CL finished by announcing a coming forum, a "Town Hall" membership meeting, and the invitation will be sent on the CIMCIM-L.

The General Assembly finished at circa 17:15 h (Paris time).