

CIMCIM Bulletin

December 2022



CONTENTS

CHRISTINA LINSENMEYER: Chair's message	3
FRANK P. BÄR Past Chair's message	5
LAURENCE LIBIN Music Materials in the House of Lobkowitz	6
ICOM-CIMCIM PRAGUE 2022 MEETING REPORTS	
JAYME KURLAND The Power of Museums – Highlights and Reflections	10
MIRTE MAES The Promising Power of a Music Museum	12
JIMENA PALACIOS URIBE Ancient scenarios, new encounters and musical perspectives in the Czech capital	15
MOCTAR SANFO Museum and Memory: Story of a Nocturnal Journey Through the Postal Collections	18
ESTHER KABALANYANA BANDA ICOM-CIMCIM Prague 2022 Meeting Report.	21
JAYME KURLAND Musical Instrument Museums and Issues of Provenance Research.	24
CARLA SHAPREAU AND CAROL LYNN WARD-BAMFORD Provenance and the Curatorial Narrative – Wanda Landowska's Pleyel Harpsichord in the Library of Congress.	28
HEIKE FRICKE Provenance Research on the Kaiser-Reka collection at Musikinstrumentenmuseum der Universität Leipzig.	33
BIRGIT STEINFELS Conference «Raubgut - Fluchtgut. Internationale Tagung Provenienzforschung Streichinstrumente».	35
JEAN-PHILIPPE ÉCHARD Colloquium «The spoliation of musical instruments in Europe. 1933–1945»	36
Minutes of the CIMCIM General Assembly	37

Cover: National Museum building in Prague, around 1900.

DEADLINE FOR THE NEXT BULLETIN: 15/10/2023 | Submissions to the future editor: jpechard@cite-musique.fr

Editor: HEIKE FRICKE heikefricke@icloud.com

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

CHAIR'S MESSAGE

Dear CIMCIM Community,

At the 2022 Prague General Assembly, Carol Ann Scott of the ICOM Executive Board presented ICOM's [Strategic Plan 2022–2028](#), including its vision: *'By 2028, we will be a more transparent, agile, collaborative and democratic organisation, supporting our network to meet the demands of a rapidly changing world.'*

The last years have presented multiple unexpected and challenging events that affected the focus and nature of CIMCIM's activities, as Frank Bär, CIMCIM's outgoing Chair, addressed in his Triennial Report in this Bulletin issue. The Prague General Assembly offered CIMCIM the opportunity to meet in-person as a community for the first time in three years. Many thanks again to the CIMCIM scientific committee, including Nusi Lisabilla Estudiantin, Marie Martens, Nino Razmadze, and Tereza Žůrková, in addition to the tireless efforts of the ICOM and local organizers who made the meeting possible. It was fruitful again to have a joint paper session with ICOM–CIDOC, thanks to Trilce Navarrete. I am grateful for Frank Bär's collaboration to co-organise the Provenance Forum and for moderating it in my absence. Thanks also to Kathryn and Laurence Libin for their efforts to organise CIMCIM's special visits to the Lobkowitz Collection of musical instruments in Prague and Lobkowitz music archives in Nelahozeves, and to Tereza Žůrková and her colleagues for CIMCIM's morning at the Czech Museum of Music in Prague.

Since our online CIMCIM General Assembly meeting in October 2022, our new Board has met monthly. I am pleased CIMCIM's Board is balanced in gender and geographical representation and includes young members. The increased Board size (from 10 to 12 persons) not only allows us more voices, but also the possibility for an extra co-opted Board member. I would like to reiterate thanks to Vera de Bruyn and Eric de Visscher for facilitating the elections, and to the outgoing Board members, including Nataliya Emelina and YuanYuan (Anna) Wang, who provided cultural links to expand CIMCIM's reach; Margaret Birley for her thoughtful contributions to the CIMCIM Working Group for Clas-

sification – and best wishes for her retirement; Heike Fricke for over a decade as exceptional Editor of the Bulletin, which she managed, sustained, edited, designed, produced, restructured, and expanded – and continuation as valued member of its Editorial Board; Gabriele Rossi Rognoni for his years of contributions, institutional memory – and continuation with ongoing projects; Treasurer Patrice Verrier who also masterfully was our local Paris connection and managed CIMCIM's membership with the ICOM Secretariat; and Frank Bär for his strong and flexible leadership, especially during difficult times.

Following the elections, the new Board accomplished our transitional phase, including tutorials, setting-up accounts, and on-boarding for new IC Chairs, the Executive Board, and Advisory Board members. Since, last November, the CIMCIM Executive Board, and Board as a whole, both met monthly until the summer holiday. Behind the scenes, CIMCIM has been busy with a number of tasks, including CIMCIM's submission to ICOM for the [ICOM Prague 2022 report](#); planning and preparations for the 2023 annual meeting in The Netherlands and its travel grants; ongoing work to organise and standardise CIMCIM Proceedings; communications and meetings with MIMO leadership; collaborations with Latin America and Caribbean (LAC) colleagues in preparation for the joint colloquium (see below); substantial progress towards the new International Directory of Museums and Collections of Musical Instruments; planning for future annual meetings; and communications and working relations with the ICOM [Executive Board](#) (ICOM's elected leadership), ICOM [Secretariat](#) (ICOM's head office), ICOM [Advisory Council](#) (including IC Chairs), [SAREC](#), and ICOM-US Board. I should express my immense gratitude to Marie Martens, CIMCIM Secretary, for her ability to keep CIMCIM so well organised and on track.

For CIMCIM, five activity highlights during the last months include the December 2022 online Town Hall Meeting with membership; the establishment of a new *Bulletin* Editorial Board structure; the [2021 London Proceedings](#) publication; the uploading of

the publications of the COST Action [WoodMusICK](#) to the CIMCIM website, thanks to Emanuele Marconi; and the first-of-its-kind for CIMCIM, three-day, joint online colloquium of CIMCIM–ASINPPAC (the International Association for the Protection of Cultural Heritage), '[La Conservación de patrimonio musical en museos e instituciones de América Latina y el Caribe](#)' / '[The conservation of musical heritage in museums and institutions in Latin America and the Caribbean](#)'. The colloquium was organised by LAC colleagues with the CIMCIM leadership of Jimena Palacios Uribe. CIMCIM sends many thanks to the all of the organising team for their collaborative efforts: Virginia González, ASINPPAC; Constanza Ludueña, ASINPPAC; Ignacio Legari, ASINPPAC; Nicolás Valentini, ASINPPAC; Giovanni Ver Mellstreing, ICOM-CIMCIM Paraguay; Carolina Ovejero, Instituto de Musicología 'Carlos Vega'; Paula Olabarrieta, Museo Histórico Nacional de Argentina; and Jimena Palacios. Instituto de Investigaciones 'Dr. José María Luis Mora'. I hope this is a springboard to many future collaborations with our LAC colleagues.

Before taking a summer hiatus, the Board approved the CIMCIM Strategic Plan 2022–2025, which entailed an assessment of CIMCIM's training and research activities, roles and responsibilities, communications, networking, governance, and way of working together. Rather than a list of deliverables to accomplish, I embraced ICOM's strategic plan format more closely, which considers guiding principles, commitments, focuses, values, and a visionary and implementation process that helps define how we will achieve these intentions, actions, and outcomes for the current term. The Board agreed the Plan is a start, and that it may evolve and change as the term progresses. With the commitment and understanding that '*CIMCIM fosters ethical music museums globally, nationally, and locally*', and that '*Music museums are agents of change*', the Plan includes three strategic pillars: DEIA (Diversity, Equity, Inclusion, and Accessibility); Sustainability; and Provenance. Each of these pillars includes our vision for the topic ('What this looks like'), the process and implementation ('How will we get there?'), and methods of monitoring our impact, including deliverables, that is, the tangible, achievable results, such as events, publications, and resources. Please

look forward to more of what the membership has asked for in terms of, for example, networking opportunities, workshops, and more possibilities to collaborate with other ICOM committees that can be framed within the pillars of the strategic plan, and also in the context of the [new museum definition](#). CIMCIM will continue to strengthen its Conservation Interest Group, newly propose a memorandum of understanding with [MIMO](#), realise a great revision and expansion of its International Directory of Museums and Collections of Musical Instruments, and establish a network of CIMCIM ambassadors that has the strength to enhance our community's participation, communications, and impact. The Strategic Plan 2022–2025 will be published on the CIMCIM website in advance of our 2023 Business Meeting.

Our annual Business Meeting will be online 5 October 2023, at 15:00 Paris time, so please save the date. Before then, CIMCIM will have its first opportunity, outside of a Triennale, to meet face-to-face as a committee since 2019. The response to the Call for Papers for the 2023 CIMCIM annual conference in The Netherlands was inspiring – the largest in my experience, and it is also the first time I have ever seen 100% of the papers accepted relating to the proposed conference theme – 'Prospects and challenges of museum accessibility, diversity and equity' – excellent signals for a dynamic, engaging meeting. Many thanks to the planning committee for all their work and dedication particularly over the last year – Jurn Buisman, Sarah Deters, Marian van Dijk, Emanuele Marconi, Marie Martens, Claire Mc Ginn, Pascale Vandervellen, and especially to Giovanni Paolo di Stefano, Chair of the Conference committee – ahead of what will surely be a fabulous event. Also, grateful recognition in advance to the main organising institutions for their generous support – the Rijksmuseum Amsterdam and the Museum Speelklok in Utrecht, with contributions of Museum Geelvinck, Amsterdam/Heerde; Orgelpark Amsterdam; the Pianola Museum, Amsterdam; and the Prince Bernhard Culture Fund. For those of you who cannot attend in person, we look forward to your participation in the hybrid sessions online!

Christina Linsenmeyer

Frank P. Bär

LETTER FROM THE OUTGOING CHAIR

Dear CIMCIM members, dear colleagues, dear friends,

During our General Assembly on 6 October 2022, I mentioned a list of all that has been achieved during the last term, and the project managers have reported in more detail (see the minutes in this *Bulletin* on pages 37–47). Together with all the obligations from the leading ICOM authorities, one might wonder how all this was possible in the difficult times we have experienced and are still experiencing.

It is the quite simple and well-known principle of constructively working together on the big picture, everybody adding one's stroke of colour, or, if you like, constructing together CIMCIM as a living building, everybody contributing one's brick or other part of the construction, and maintaining what has been built so far.

More challenges are ahead: The climate crisis, provenance and lawful ownership of museum objects, decolonisation of museums, how to deal with human remains, inclusion of diverse communities and other issues. To handle these challenges is not only up to the next CIMCIM Board, but to the entire membership as well.

We should however not forget our most important, most genuine and, perhaps most motivating duties: to care for the collections in our museums, to do research on them, to make and hold them available and visible to all kinds of public, and, last but not least, to preserve them for the future in the best way we can and as long as we can.

Is all this possible? I believe: Yes. The engagement of all Board members in tasks, projects, and

responsibilities and of some ordinary members has been a very good start. I wish to the new Board to find the means to deepen and to expand this encouraging development. Here, I consider the great response of voluntary regional representatives as a next promising step. If the work that can be done by CIMCIM rests on 250 or so shoulders, it is easy to carry, and one's work "at home" can only benefit.

It is exactly this work in my museum that has prompted me not to run for a second term as CIMCIM Chair. After 18 years of caring for the structural development of my museum, which fortunately included some musical instrument related projects, such as MIMO, I will return to the roots and care more for the collection I am responsible for. I had the chance to cede several of my structural duties moving forward to colleagues in early stages of their career, and it is a rewarding pleasure to support them.

However, with all this changes, presiding CIMCIM was by far the hardest to let go. In a very large museum where musical instruments are just a part of the whole, CIMCIM has been a kind of homeland for me since 1997. Having been entrusted by you to lead this great organisation for three years has been an enormous honour for me. But more than an honour, it was a pleasure. It was a pleasure that certainly didn't come from administrative work in the ICOM framework alone, but it came from people – some in ICOM, and all in CIMCIM. I say "good bye" as a Chair, and I say "hello again" as an ordinary member. I hope that I can be useful to CIMCIM from this position in the future.

Thank you all!

Frank P. Bär

Laurence Libin MUSIC MATERIALS IN THE HOUSE OF LOBKOWICZ

In 1991, not long after the Velvet Revolution in Czechoslovakia, descendants of Prince Maximilian Lobkowitz (1888–1967), scion of an old Bohemian noble family, began seeking restitution of family properties that had been confiscated first by the Nazis, then by the country's Communist government. This recovery effort has largely succeeded, as shown during ICOM's 2022 meeting in the Czech Republic. Along with large estates across Bohemia, the Lobkowitz legacy includes important collections of fine and decorative arts and furniture, and a massive library and archives reaching back to the late Middle Ages. Most of this seized material had

been taken into possession of the Czech national museum and library, whose Lobkowitz holdings remained more or less intact until withdrawn for return to the Prince's heirs, who had settled in the United States. Although now again privately owned by the House of Lobkowitz, these collections, still considered Czech national treasures, cannot be sold; rather, they are being maintained as an educational resource for the public's benefit.

At an early stage of restitution, the family sought assistance from William Luers, president of The Metropolitan Museum of Art and former U.S.



Photo: Laurence Libin

Prof. Kathryn Libin and students viewing a rare manuscript at Nelahozeves Castle



Photo: Laurence Libin

*Porcelain group showing a spinettone,
displayed at Nelahozeves Castle*

ambassador to Czechoslovakia. In response, the Museum sent several curators and conservators to Prague to begin assessing the Lobkowitz art and music holdings, which had not been catalogued since the late nineteenth century. I was among those curators, joined by my wife, Kathryn, a musicologist and professor at Vassar College in New York State. Our initial survey, in the mid-1990s, revealed the vast scope of music material: more than 4,500 scores as well as instruments and related iconography testifying to the family's long history of music performance and patronage. Some of this material, such as manuscripts, performance parts, and annotated prints related to Mozart, Haydn, and Beethoven, was familiar to scholars but most of it had seldom or never before been studied.

Already known to organologists were a set of six luxuriously engraved and gilded silver trumpets from 1716 by the Viennese master Michael Leichamschneider, probably meant for use on ceremonial occasions, and four lutes and several rare lute tablatures associated with Philipp Hyacinth, 4th Prince Lobkowitz (1680–1734), himself a lutenist and composer taught by Leopold Sylvius Weiss. The lutes, by Laux Maler, Magno Tieffenbrucker, and Marx Unverdorben, had been modernized by the Prague luthier Thomas Edlinger early in the eighteenth century to accommodate later baroque music.



Photo: Laurence Libin

Examination of Worel piano, Lobkowitz Palace, Prague

Philipp Hyacinth or his second wife, Wilhelmina von Althann (1703–1754), also a fine lutenist, might also have acquired a fine baroque guitar attributed to Giorgio Sellas, now returned to the family along with a small lute by Johann Michael Güttler, dated 1709.

Among unexpected discoveries was the only extant spinet of Engelbert Klingler, dated 1799 and played in opera and oratorio performances at the family's Vienna palace (current home of the Österreichisches Theatermuseum). Another surprising survivor was one of only two known grand pianos by the obscure Viennese maker Joseph Worel, from about 1830; this piano seems to have been altered for a child's use, with shortened legs and pedals removed. Archival receipts and inventories disclose many other pianos formerly in the family's possession, by major Viennese and Prague makers; some of these pianos, now lost, appear in contemporary depictions of Lobkowitz home interiors by the painter Carl Robert Croll and other artists including Princess Theresa Lobkowitz. One receipt documents the purchase in 1803 of a spinet made by Christoph Bock, Klingler's successor as *Clavierstimmer* at the Vienna court theatre, of which the 7th Prince Lobkowitz, Franz Josef Maximilian (1772–



Photo: Laurence Libin

Examination of illustrated opera libretto, Nelahozeves Castle

1816), was a director; that spinet, also lost, presumably resembled Bock's example dated 1804, now in the Sammlung alter Musikinstrumente in Vienna.

Old inventories of instruments used in the family's musical establishments in Vienna and in its Bohemian estates list violins and other bowed instruments ascribed to eminent luthiers such as Gasparo da Salò, Amati, Guarneri, Maggini, Stainer, and Stradivari, as well as to later Prague and Viennese makers including Eberle, Edlinger, Kulik, Leeb, Posch, and Rauch. Some of these instruments no longer exist in the collection so their authenticity cannot be determined, but efforts are under way to confirm the origins of the remaining violins, many of them marked with a distinctive red wax seal identifying their ownership. The Lobkowitzes' musical sophistication suggests they were knowledgeable buyers, advised by trusted musicians such as Anton Wranitzky, *Kapellmeister* to the 7th Prince, who himself played the violin and cello.

Most of the other surviving instruments date from the late eighteenth and nineteenth centuries; many seem to have been acquired by the 8th Prince, Ferdinand Joseph (1797–1868), to supply musicians in his employ. These include numerous

Viennese woodwinds by makers such as Wolfgang Küss, Tobias Uhlmann, and Joseph Ziegler; a group of anonymous natural trumpets; and three pairs of copper timpani. The winds likely took part in *Harmonie* and hunting ensembles as well as indoor entertainments; like the timpani, they show signs of long usage. Apart from these are signal horns of ivory or cow-horn and an assortment of small, decorative table bells rung to summon servants. A hand-held assembly of four Sanctus bells might have been used in a family chapel.

Some of the table bells and three anomalous sets of bamboo angklung tubes might have been acquired as souvenirs or as gifts from visitors. An exquisitely detailed miniature *viola d'amore* in the collection of decorative arts might have been created for a princely *Kunstkammer*; it recalls several miniature string instruments from the Rothschild collection auctioned by Christie's in 1999. Outstanding among iconographic items, a Meissen porcelain group designed by Johann Joachim Kändler, ca. 1740, shows a young woman and her suitor at a previously unrecognized Cristoforian spinetone perhaps modeled by Kändler after an actual instrument brought from Florence to Dresden; the Metropolitan Museum holds another example of this remarkable group.



Photo: Laurence Libin

CIMCIM visit to the music rooms, Lobkowitz Palace

Over the past twenty-five years, Kathryn's efforts, assisted by some of her music history students, have focused on cataloguing the music manuscripts and prints, beginning with Mozart sources and continuing most recently with opera libretti. Much liturgical music remains to be examined. My own investigation has aimed at refining and amplifying instrument descriptions provided by previous researchers from the Czech National Museum of Music and elsewhere. In 2022, I was also assisted by Vassar College students thanks to a privately funded program to enable their hands-on training with original source material. These students gained practical experience with museum methods applied to iconography and organology; the resulting information will appear in an online catalogue available to the public.

Kathryn's and my previous work served as a basis for selecting items for display in two newly installed music rooms at the Lobkowitz Palace in Prague, and separately in the family's castle at Nelahozeves, a village north of Prague where Antonin

Dvořák was born. Dvořák's birthplace, now again a Lobkowitz property, is currently being developed as a small museum and music center. As explained during CIMCIM's visit in August 2022, architectural planning and installation of the Lobkowitz Palace music rooms occurred early in the Covid period, without adequate supervision. Consequently, the exhibition designers made some questionable decisions about placement and lighting of objects and about music chosen for the audio component. Nevertheless, visitors enjoy the new display, and lessons learned during the process will be applied to the Dvořák project.

We hope that cataloguing and interpretation of the Lobkowitz music holdings will continue far into the future, continuously improving public access to the family's collections and the history they embody. Advice from CIMCIM members will always be welcome.

Jayme Kurland

“THE POWER OF MUSEUMS“

Highlights and Reflections

From August 22–26, CIMCIM met in rainy Prague as part of the ICOM Triennial meeting. Held at the Prague Congress Center, the ICOM meeting was the first in-person ICOM convening since the COVID-19 pandemic began in 2020. Thus, many of the sessions throughout the committees focused on pandemic-related interventions that museums have taken on. Members also participated remotely, in what was CIMCIM’s second hybrid annual meeting and ICOM’s first hybrid Triennial General Conference. Other timely sessions aimed at the general ICOM membership included topics of the new ICOM museum definition and Ukraine and wartime museum issues.¹

On Monday, August 22, CIMCIM convened the first session, which focused on approaches to museum documentation, and was jointly held with CIDOC, the ICOM International Committee for Documentation. Frank Bär presented on the plans for remodelling the instrument galleries at the Germanisches Nationalmuseum and raised the issue of how we document old exhibition spaces before such a project begins, both photographically as well as archiving label text and other gallery materials. Heike Fricke introduced the group to her [musiXplora](#) database, which allows the user to use rich metadata to map collections, analyse periods in which collectors were collecting (e.g. comparing different museum collections), and that also includes provenance-related fields. Giovanni Paolo di Stefano presented an update on CIMCIM’s International Directory, and CIMCIM strengthened con-

nections with members in Burkina Faso and Mexico that will foster more comprehensive representation of museums in Africa and Latin America. That evening, ICOM hosted the Opening Party at the National Technical Museum, on top of Letná hill, overlooking the city. As the rain came down, masses of hungry museum professionals huddled under the white event tents, eating Czech specialties, and drinking Czech beer. A good time was had by all.

The next day, our small but mighty committee headed to the Lobkowitz Palace for a wonderful visit to the museum, and a guided tour of the music collections therein. Kathryn Libin (Associate Professor of Music at Vassar College, Poughkeepsie, New York) showed us the museum’s newly designed exhibits on music, which tell stories of music-making in the palace over time. Highlights included manuscripts by Beethoven, and a wonderful collection of musical instruments which included fine violins and lutes. After lunch, we returned to the Prague Congress Centre for a fruitful session focused on issues of provenance and colonialism. Jean Phillippe Échard presented on a conference the Musée de la Musique organized on Nazi-era looting; he discussed the museum’s approach to provenance research and how museums in France could be responding therein. Sarah Deters shared a research project she initiated at St. Cecilia’s Hall in Edinburgh in which she and a team of volunteers went beyond studying their collections to examine the colonial histories of their founding donors. The

¹ On August 24, ICOM leadership announced the new museum definition, some four years in the making: “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.”



Photo: Laurence Libin

CIMCIM members visiting the Lobkowitz Palace

third paper, by Alexandre Girard-Muscagorry, presented framing the “whole-world” of musical instrument collections at the Musée de la Musique. The second afternoon session entitled “Safeguarding musical heritage: Identity, networks, and historical sounds” began with Esther Kabalanyana Banda presenting on her community-engaged approach to music collections at the Lusaka National Museum, in Zambia. She provided a wonderful case study of a workshop in which community members made and played traditional instruments, which were then displayed. Incorporating the instruments into the museum was a source of pride for those who participated and is a model for other instrument museums to try. Then, Jimena Palacios Uribe surveyed music and musical instrument museums in Latin America. Finally, Chia-Yi Lin presented her work at the National Museum of Taiwan History.

On Wednesday, CIMCIM members had most of the day to explore the city, which was especially nice with the rain clearing up, and the sun making an appearance. Some members made an excursion to Nelahozeves Castle, one of the properties of the wealthy Lobkowitz family, while others toured the historical synagogues, museums, and cemeteries in the Jewish quarter.

On Thursday, we met at the Czech Museum of Music for one morning session focused on the museum and its collections, followed by free time to tour the museum, and an optional guided tour of the museum’s conservation studio. Musicians and museum staff were stationed around the museum, with demonstrations happening around the galleries. The museum’s archivist had pulled some important treasures from the collection, including the manuscript for Dvořák’s cello concerto. Afternoon sessions were held at the National Museum in Wenceslaus Square. First, members had a chance to either tour the museum or hear brief discussions on the posters submitted for this conference. After, an open discussion focused on issues of provenance in music collections. This conversation was generative, and we did not have time to discuss all matters exhaustively, but it was made clear that provenance research is and will be an ongoing priority for our committee.

At the end of our meeting on Thursday, CIMCIM outgoing Chair, Frank Bär, gave some final remarks as Chair. A good time was had by all, and we look forward to next year’s meeting in Amsterdam!

Mirte Maes

THE PROMISING POWER OF A MUSIC MUSEUM

Recently, in February 2022, I took up my job as the curator of Museum Vleeshuis in Antwerp, Belgium. Over the past months, the Vleeshuis has been an intensive learning environment where I have immersed myself in museological, scenographic, and organological issues, but above all in the great question of the future. In that future, Museum Vleeshuis will have to bring together sustainability, inclusion, diversity, ethics and heritage in all its dimensions under one roof. That roof, notably, is on the eve of a major restoration. One by one I examined the issues, studied the problems and possible solutions, and of course was confronted with even more questions. One question kept cropping up, however: how do other museums approach these issues? The perfect opportunity to get a glimpse of that presented itself: I registered for the ICOM conference and looked forward to it eagerly for months.

Meanwhile I discovered an interesting stack of paper in the archives of the Vleeshuis Museum. Fifty-year-old transcripts of CIMCIM discussions during the 1970 colloquium held at the Vleeshuis were waiting for a reader, and I was the lucky one. Eagerly I read how the first CIMCIM generation debated about the status quo and the future of instrument collections and historical performance practice. So when I left for Prague, I had already empathized with the CIMCIM history. Of course, what struck me first in Prague was how some of the questions that were addressed in 1970 are still being repeated today and are still encountering disagreements. For more than half a century, CIMCIM seems to have been struggling with the fundamental functions and purposes of musical instruments in museum contexts. There is no consensus, and there probably never will be. We must reinvent and justify ourselves every decade, or perhaps even annually, or daily.

Yet today the discussion terrain seems a great deal richer than it did fifty years ago. It seems to be closer to the general themes and visions within ICOM, and CIMCIM is clearly doing its best to bring up the latest trends at lightning speed and implement them within CIMCIM. Moreover, visions on social issues as spoliation, display of human remains, and intangible heritage are widely translated for music museums. However, these translations are addressed only just in time: many of us are on the eve of a restoration of our museum space (or have just completed a restoration) and for the decades to come, these revised exhibitions will be the vehicle through which the turbulent society will interact with music and musical instruments.

At Museum Vleeshuis, we have been thinking a lot about our identity, function and message to society, both now and in the future. The Vleeshuis of the future will therefore not only embody a new exhibition (although that will have to wait a few years), but also new visions, missions and ideas. What is the power of our museum? The many reflections have already led to a new vision statement for Museum Vleeshuis:

Museum Vleeshuis collects, preserves, researches and provides access to unique musical instruments, stories, techniques and traditions from 800 years of musical life in Antwerp and Flanders. The museum brings the collection to life in concerts and other activities, in the monument Vleeshuis and beyond, and inspires to listen and watch, to make music, to compose and to build instruments. In this way, the museum broadens the mind of music enthusiasts and passes on tangible and intangible music heritage to future generations.

The process of writing a new vision statement for Museum Vleeshuis was admittedly less labo-

rious than forming a new ICOM museum definition. Still, it required – on a small scale – a parallel thought process. As a team it allowed us to reflect on all the functions that a music museum in 2022 can and wants to fulfil, and how, in a complex society, the museum can form a bridge to a future in which music heritage has its place. Shortly before I left for Prague, our consensus was that Museum Vleeshuis could only satisfy all wishes and needs by acting as a network supporter, inside and outside the museum walls. In this way the museum brings communities together, connects the past with the present, highlights traditions and practices, shares knowledge and above all supports a rich landscape of (young) voices.

In Prague, I was pleasantly surprised to hear many like-minded people. The words “network,” “community,” and “connection” were mentioned often. Yet, after the conference, I think we need to add a few more key words in our mission and vision statement. First and foremost, “nuance” may be considered the most important concept and applies to many different elements of the museum landscape: exhibitions, leadership, context of museum objects, and contact with the public. It is heartening to note that music museums want to embrace these key words, not only on a purely scientific and organological level, but also on a social and human level. I applaud with great hope the humanization that I noticed within the music museum world, especially compared to the reports of fifty years ago. May this tendency continue in the many years I hope to spend in CIMCIM. In addition, “balance” and “truthfulness” are core concepts that stick with me. On the one hand, we were reminded that museums cannot be truly neutral, but we can try to maintain a balance between scientific and human objectives, between neutrality and sincerity, and between honesty and truthfulness. Also there lies a task for Museum Vleeshuis, besides finding a balance between past and present, between monument and collection, between tangible and intangible heritage.

Furthermore, I am convinced that music museums can highlight and support the latter, intangible cultural heritage, in many more dimensions than they do at the moment. In the context of intangible cultural heritage (ICH), it seems obvious to talk

about playing music, but I think our role and duty with regard to ICH is much broader. Of course, I have already noted numerous attempts by CIMCIM to bring up ICH. Nevertheless, I think there is still a lot of unexplored territory, and I call for an active and in-depth continuation of the conversation and exchange of experiences. In Belgium, ICH is a priority in the museum landscape, and Museum Vleeshuis is joining with great enthusiasm. I look forward to presenting our initiatives to bring more ICH to our music museum in the future and to hearing your feedback on our efforts.

In short, many observations before and during the conference confirm more or less a consensus that the role of music museums no longer lies in presenting a (purely) organological or historical overview to the public. Music museums now, and certainly in the future, also focus on the story; a story that we tell not only for ourselves, but above all a story that can be heard by everyone and can be valuable for everyone. Additionally, it is more important than ever to bring children into contact with music in the most involved way possible. Children today, of course, have more options in terms of distractions and hobbies than ever before. If we want to give music, music traditions, and musical instruments a future, then we as music museums must motivate and mobilize those children, by involving them in the story in an active way. It is our task to make a sustained and intensive effort in this regard, to share our experiences and to offer a global music museum network to children.

In conclusion, what is the power of museums? To me, the question was answered as early as the first conference day by a Canadian student I met by chance. “Museums have the power to be a home for everyone.” The student told me that she appreciates a museum if it offers her a place where she can peacefully think, or nap; warm, quiet, beautiful and comfortable as well as educational and open to children. Of course, she said all this with a humorous undertone, but a wise statement I thought it was. A music museum should inspire, bring ideas, but also warmth, peace and perhaps comfort in more difficult times. For music museums that role is no different – we too can fulfill that role for society. In any case, I hope that visitors from our music museums

return home as inspired as I am after this conference. At home, in the Vleeshuis, a big pile of difficult questions awaits me, but I cannot wait to roll up my sleeves together with my dear colleagues. Above all, I am delighted to continue to actively represent the Vleeshuis, which has been involved with CIMCIM since its birth, and thus to connect it to the widespread and rich network of music museums. Are we not in a position of luxury after all? It is not the power of museums alone that makes us strong, or

the connection we feel through music, but the combination of both that can guarantee us a sustainable network for the future.

Finally, I would like to invite you to share stories or memories, beautiful or sad, significant or trivial, of visits to the Vleeshuis in earlier years. These memories and knowledge enrich the story the Vleeshuis offers to its public.



Photo: Laurence Libin

Having a fruitful exchange about the mission of museums in the Czech Museum of Music in Prague

Jimena Palacios Uribe

ANCIENT SCENARIOS, NEW ENCOUNTERS AND MUSICAL PERSPECTIVES IN THE CZECH CAPITAL

It not possible to overlook the fact that the 26th ICOM General Conference was special for having brought together many colleagues from all over the world to talk about their challenges and achievements, after three difficult years with few certainties in our homes, jobs and, of course, in our museums. It was very stimulating that it was held in Prague, one of the most beautiful cities in Europe. But first, I would like to share some impressions of a first-timer in those latitudes.

“Praha”: everything about it was a surprise that made me feel inside of an old painting, especially when I looked at the river over the old bridge. In Mexico City, I had wondered what would be like to be in Prague – every time I talked about it, people smiled and said, “I don’t know it, but they say it’s beautiful”, or “I need to go back”. Another of my references was a book I read in my thirties called *Los 68: Paris, Praga, Mexico*, in which its author, the Mexican writer Carlos Fuentes, narrates his experiences in these three cities alongside Gabriel García Márquez (Colombia) and Julio Cortázar (Argentina). When I knew I was going to Prague, I remembered that book and thought I was going to a city that only a few years ago freed itself from a subjugating regime, and that has done its best to break boundaries without losing sight of its history and traditions.

On the night of August 18th, my father (my traveling companion) and I left Mexico City, but before Prague our trip required a stopover in Amsterdam, since from my country there is no direct way to get there, at least not since the pandemic. After almost 48 hours of travel, we arrived at the beautiful guesthouse of a cozy family that for generations has taken care of it, so from that moment I began to know anecdotes of the city and to experience the warmth

of its people. We got to know this place thanks to two great friends who have been staying there for several years so that for them it is like a second home.

The next morning, after a delicious breakfast (which my father and I call “European” for its delicious croissants with Nutella) we left the guesthouse with our friends to begin our tour on a slightly rainy day. As we walked the streets, went through the alleys and up and down the hills, stood on the bridges, saw the power of the river, observed the architecture, appreciated the old and the new, the popular and the obscure, we realized that Prague’s cultural and intellectual activity has always been diaphanous, thriving, and brilliant.

During our walks, and with the pleasant company of our friends, we visited extraordinary places that made me think of all that has happened over time to preserve them. The sepia-colored roofs, as well as the colorful buildings and their windows seem to be in constant harmony despite the changes of the last decades. A mechanical clock with a skeleton that reminded me of the Mexican ‘Day of the Dead’ and the cinnamon aroma of the ice cream-filled bread cones contributed to build our experience in that city.

After this first impression, it was time to attend the meeting of our committee in a new convention building that was somewhat distant from the places we had known in the heart of the city; I was excited to meet colleagues whom I had not spent time with for several years. Being a general ICOM meeting, I was surprised to see people from so many places and even managed to join some colleagues from the Mexican group with whom I shared my interest in the city and the event.

A couple of rainy days served as the setting for our reunions. My contribution was to be on the third day of the event; so I had the opportunity to listen to some of my colleagues to get a sense of the problems they are currently facing. For example, some core issues that caught my attention were how to perpetuate the memory of cultures that for several centuries have been represented as something exotic, primarily valuable for being an otherness from the Western point of view, or how some museums are willing to redefine their spaces after having recognized that their collections continue to use colonialist discourses to interpret the heritage they hold. Also discussed was whether to exhibit — without the desire to conceal— certain objects that are extremely interesting but which, for the cultures that originated them, are sensitive and do not even want them to become part of the memory of their communities. Without reaching tacit conclusions, the dialogue was very inspiring and made me think about how important it will be to continue discussing these issues so that, in various ways, they can be incorporated into our museums and have an impact on our audiences.

The main purpose of my participation was to give a short paper in which I would describe Latin America from its collections of music and musical instruments linked to the notion of a regional representativeness. Taking up again some of the ideas I put forward, and having matured them in the last few weeks after giving that paper, I realize that it is necessary to emphasize that defining Latin America as a region does not imply solidifying it or boxing it into borders; on the contrary, it is a territory that is constantly redefining itself and its meaning is profoundly linked to its musical expressions and its musical heritage. In the paper I also showed some of the most important enclosures that house musical instruments on the continental countries and the Caribbean, and described the multiplicity of situations in which these objects are preserved and interpreted.

In particular, the diversity of the spaces housing musical instrument collections in Latin America is testimony of a long and complex history of the practice of collecting and conserving. 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 interpretation, generated training programs to professionalize conservation practices, etc.

Finally, I exposed that 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. Fortunately, there is a new generation of museologists, conservators, organologists, and musicologists sensitive to these requirements that has expanded possibilities for the creation of working groups.

After my presentation, it became clear to me that sharing these features is only the beginning of a long way to go, and from this I remain deeply committed to CIMCIM to contribute information about what is happening in this Spanish-speaking region, as well as to form a solid group of colleagues to collaborate in branching out these efforts so that, in time, we can become more aware of the richness of our traditions and imagine new ways to preserve them in parallel to their innate dynamism.

At the end of the congress, some CIMCIM colleagues visited Nelahozeves Castle, one of the properties of the wealthy Lobkowitz family, patrons of great artists of various periods and one of the most renowned dynasties in modern European history. The visit to this place was spectacular, as the frescoes

on the walls contrasted with the sepia-coloured roof from afar. After a brief talk by the curators about the valuable documents preserved there, we took a tour of the rooms, which still contain household items, paintings and many objects of enormous cultural value. A few steps away is the birthplace of Antonin Dvořák, which we also visited, that preserves interesting objects of the composer.

Finally, I set off on a different path. I had the opportunity to visit other cities and some of their museums and collections. Although the trip had been long, I wanted to continue enjoying central Europe. But along with the landscapes, the food, and the places visited, I am left with the pleasant experience of having shared with colleagues from all over the world and of having got to know their particular ways of looking at the many current problems of our disciplines.



Photo: Laurence Libin

A view behind the scenes: The CIMCIM group visiting the workshops of the Czech Museum of Music in Prague

Moctar Sanfo

MUSEUM AND MEMORY: STORY OF A NOCTURNAL JOURNEY THROUGH THE POSTAL COLLECTIONS

Introduction

Crossed by a river full of charm the Vltava one, the city of Prague was the scene of events that punctuated the 26th General Conference of the International Council of Museums. With the topic 'the power of museums'. This world meeting of museum professionals constituted for the participants a great melting pot of learning and discoveries of the rich cultural heritage of the city of Prague and the surrounding regions of the republic Czech.

From the myriad of architectural series of the Gothic type to the delicious gastronomic recipes within an interesting music sound, the famous coffees where one goes out of respect for tradition, the palaces and the baroque gardens considered today as treasures of choice, the Romanesque churches and cellars, the Gothic cathedrals, make the city of Prague a confluence of curiosities. This confirms that the city through centuries has developed a cultural, social, and economic capital which is reflected in its current architectural configuration. We agree with some observers, in view of the potential discovered and the bustles of the city, that the views of Prague are fascinating 365 days a year.

Thanks to the meeting of the 26th General Conference, the organizing committee gave the unique opportunity to the participants to discover the 'night of museums', held on the evening of 23 August 2022. This program was planned to visit the museums of Prague following a route that considers most of the heritage spaces in the centre of the city.

The participants got the advantage to discover an extraordinary cultural experience offered by the museums. Each participant had the latitude to choose between free visit exhibition routes, concerts, fashion shows, or guided tours.

Because it takes place in the real centre of Prague, the "Night of Museums" gave the possibility to easily pass from one to another on foot and, in this way, join the cultural program with a pleasant evening stroll. This possibility offered has allowed more than one, including myself, to travel through time, and above all to appreciate the knowledge that the museum is a device at the service of memory. This text entitled Museum and memory: The story of a nocturnal journey through the postal collections, recounts a visit full of emotion and meaning to the Postal Museum in Prague.

The museum, a place of restitution of memory

Conceptual approach

By definition, memory refers to the "ability to retain and recall past things and what is associated with them, a device for collecting and storing information, a knowledge that a person leaves behind him for posterity" (The French Dictionary "Le Robert", Paris, 2005 Edition). As for the museum, the majority of thinkers agree that it represents a place where "things" and the values attached to them are safeguarded and studied, as well as communicated as signs to interpret absent facts.

An adequate cultural sharing place, the museum is the "living" memory of the development of art, science, or technology. The past can live thanks the work of memory. If the creation of the modern museum is rather recent in the history of humanity, about two centuries, the collection of objects has always existed in human cultures. It reflects a relationship between the past and present which favours the material traces left by previous generations.

Memory par excellence, tools for preserving major events, philately is a symbol through which memories and nostalgia can be kept intact. Indeed,



The postal Museum in Vyšší Brod

philately reveals all the art of the stamp, the great richness and diversity of the themes that it is likely to illustrate.

The route of the exhibitions initiated for the participants of the 26th General Conference of ICOM, illustrates this understanding. This world meeting of professionals made possible the promotion of the memory of the Czech Republic and the festival-goers were massively mobilized in this nocturnal journey about the past and the history of the Czech people.

Presentation of the museum

Located in a baroque building decorated with frescoes by Josef Navrátil, a Bohemian painter and decorator who lived in Prague, the Prague Postal Museum is located in the Old Town of Prague, on the Vltava embankment, in a small house built in the nineteenth century. It houses a permanent collection of Czech and foreign postage stamps, as well as a library and documentation centre.

The museum has a branch at the Cistercian convent of Vyšší Brod, in the Sumava region. The collection, located in these premises, is dedicated to the history of the Czech Post, which dates to the beginning of the sixteenth century. Created on 18 December 1918, as an organization whose collections on postal history, the Postal Museum aimed to testify to the independent and autonomous status of the Czech and Slovak nation. The first Czechoslovakian postage stamp, the famous “Prague Castle” designed by Alfons Mucha, appeared on the same day.

The hardworking staff of the museum initially endeavoured to build up the collections, and a decade later the museum opened its first exhibition on the ground floor of the Karolinum building, the historic seat of Charles University in Prague. Shortly after opening, the exhibition was relocated to the premises of the former St. Gabriel’s Monastery in the Smíchov district of Prague and the museum reopened its exhibition to the public in February 1933. Highlights were cars, coaches, sleds and even an airplane in the collection of transport vehicles.

Closed in September 1944 following the occupation of Czechoslovakia, it was reopened in May 1945. The vision of the Communist regime which privileged philately to postal history led to the creation of a permanent exhibition on postage stamps, opened in December 1953, and the removal of exhibitions on postal history, telecommunications and radiocommunications.

A new atmosphere settled in the 1960s with the inauguration of a new exhibition on postal history in the former Cistercian monastery of Vyšší Brod in 1976. The museum moved to the current location from August 1988. The split of the Czechoslovak federation brought further changes. The Czechoslovak collections were to be divided between the Czech and Slovak republics. In 2002, the collection of the Postal Museum was declared cultural heritage of the Czech Republic.

Exhibition route

The route of the exhibition highlights a hundred pieces, displayed chronologically with attractive content that characterizes the past evolution and transformation of postal services. Visitors can take a guided tour to see the ground floor with an exhibition of Czechoslovak, Czech and foreign stamps and the first floor with short-term exhibitions on postal history and stamp design. The murals from 1847 by the famous Czech painter Josef Navrátil make the impression of the visit even stronger.

Exhibited in large numbers, the exhibits showcase the authentic pieces such as postal uniforms, postal signs, mailboxes, cash registers, and telecommunications devices used to document daily postal operations. A unique collection of postal cars and sledges traces the history of postal transport. If the stamp initially refers to the postage tax, the assimilated objects highlight, on the other hand, the mechanisms of transmission of the mail.

Also, the exhibits allow visitors to appreciate the evolution of postal operations and above all to understand the eminently social role of postal activity. Stamp collections as well as unique pieces of philately, counterfeit stamps, some of the oldest stamps in Europe and in the world, letters dating from before the coming of the stamp, seals, the first stamps in the world used to pay for newspapers and other extraordinary pieces, reflect a restitution of the collective memory of this part of the world. All these collections are a testimony of beautiful past and an exhilarating social trajectory that highlights the creativity and ingenuity of the Czech people.

The stamps describe the history of the Czech Republic by bringing to life discoveries full of emotions and question to the visitor. By way of illustration, any visitor to the Postal Museum in Prague is surprised to see a host of “stamped” French personalities, such as Voltaire, Frédéric Joliot-Curie, Romain Rolland, or Emile Zola.

Hexagonal art was another form, represented with Czech stamps like “Jaguar attacking a horseman” by Eugène Delacroix, “Me, the portrait-the landscape” by Henri Rousseau, “The ‘Escape’” by

Paul Gauguin, “Moulin Rouge” by Henri Toulouse-Lautrec, or “Les Amoureux” by Auguste Renoir.

Conclusion

After all analysis, the summer evening visit on 23 August 2022 was a deep immersion in the past of the Czech Republic through the postal collections. This journey through the channel of philately and related objects, allows the visitor to appreciate all the beauty of the Czech postage stamp which is also one of the most beautiful in Europe. In any case, this overnight visit was an exciting trip which obviously allowed us to learn more about postal history and the world of stamps. The night of museums was, quite simply, a unique cultural experience of this 26th edition of the General Conference of the International Council of Museums.

Bibliography

Desvallees, André) and François Mairesse, *Key concepts in museology*, Armand Colin, Paris, 2010.

Segertová, Magdalena, *Les trésors tchéco-français du Musée postal de Prague*, Radio Prague International, 12/04/2004. <https://bit.ly/3jX4H0q> (Accessed October 25, 2022).

Mayor, Federico, *Memory of the Future*, UNESCO edition, Paris, 1994.

Sanfo, Moctar, *Museum and Memory: Approach to setting up a postal museum in Burkina Faso*, end-of-cycle dissertation in Museology and General Administration, ENAM, Ouagadougou, 2014.

Esther Kabalanyana Banda

ICOM-CIMCIM Prague 2022 Meeting Report

Introduction

My name is Esther Kabalanyana Banda, Assistant Keeper of Ethnography at the Lusaka National Museum, Zambia. I have just returned from Prague, the capital of the Czech Republic, where I attended the ICOM Prague 2022 General Assembly, made possible by a travel grant provided by ICOM-CIMCIM – the international Committee that concerns itself with museums and collections of instruments and music. Part of the 2022 CIMCIM conference focused on how “music museums have great influential power and can enact social development and positive change.” Sustainability can be understood in many ways to include environmental and economic terms, which are indeed relevant to music museums and this is already changing how they work. I particularly found the experience to be useful in improving my skills and knowledge in the music heritage.

Brief Background Information on ICOM

Since its creation in 1946, every 3 years, ICOM attracts and brings together the internationally renowned speakers and experts to attend debates, round table discussions, panels, networking events and cultural activities.

I wish to echo the fact that “ICOM is committed to the protection and promotion of museums and the heritage with which they are entrusted; natural and cultural, present and future, tangible and intangible. It also advocates the crucial role they play in the sustainable development of societies as unique sources of information, inspiration and insight” (<https://prague2022.icom.museum/about-icom>).

ICOM Prague 2022

The 26th ICOM triennial General Conference was one of the most significant global events dedicated

to museums and its professionals. ICOM Prague 2022 explored a new hybrid conference format due to COVID restrictions in other countries. ICOM provided a digital platform with full access to the programming for participants who not able to travel to Prague.

A further innovation included young ICOM members, who were given the chance to also express their understandings during the conference. This was a strategy adopted in order for the young people to face and overcome the barriers that prevent them access to cultural heritage.

The climax for me during the ICOM Prague 2022 was having a new definition of what a museum is - “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.” <https://icom.museum/en/resources/standards-guidelines/museum-definition/>

This new definition – as stated by the outgoing President of ICOM, was associated with some of the major changes in the role of museums, taking into consideration the importance of inclusivity, community participation and sustainability.

The Power of Museums Theme

The 2022 Conference theme ‘The Power of Museums’ echoed from the 20th to 26th August across the main auditorium, over coffee/tea breaks, lunch time and within the exhibition space as well as from

the offsite meetings, as participants shared their expertise and broad experience through lively and dynamic discussions during the ICOM Prague 2022 conference to express it. This entails “the potential of museums to bring about positive change in their communities”. Through their collections, museums are able to connect with their communities as a social strength that is essential in community building.

I attended a paper presentation titled “Preservation of ‘Endangered’ Music, Cultures, and Identities: A Special Exhibition of Japan’s Traditional Lute, the Biwa”. This was a powerful presentation that was given by Ms. Sawako Ishii from Hamamatsu Museum of Musical Instruments in Japan on the fourth day of the conference during the offsite CIMCIM meeting at the National Gallery. In her presentation, she mentioned that the Biwa, like any other music instruments, was at the verge of extinction as few people had knowledge about it and its music, hence the need as museums to preserve this music heritage. And in order to preserve this music heritage of the family of Biwa music instruments, its music, cultures and identities under threat of extinction, an exhibition was mounted. She stated that such special exhibitions are mounted usually twice in a year, focusing on special instruments or related socio-cultural themes to provide the visitors with multiple perspectives on the instrument and its music, and to raise awareness of society and the cultures it reflects, hence the Biwa exhibition. She added that an exhibition provides a platform to display objects or services to the visitors that may have little or no knowledge of that object or service.

In the preservation of our musical heritage in this regard, we realize that museums play a critical role as they are mandated to research, document, and exhibit and then publish such results for the future generation to know and understand their roots, where they are and where they are going.

There are threats to both our tangible and intangible heritage that have been identified, including:

- Continuous reduction in the number of people directly involved in producing music and musical instruments
- Broken inter-generational transmission chains
- Difficulties (economic, religious, social, etc.)

encountered by custodians of tangible and intangible cultural heritage in ensuring continuity

- Insignificant numbers of remaining custodians
- New generations not (or no longer) identifying with that heritage
- Lack of records of its existence in physical media (such as museum collections) to preserve memory

This also brings me to one stringed instrument found among the Tonga ethnic group in the Southern part of my country Zambia that is also at the verge of extinction – The Kalumbu musical instrument. This was traditionally played by young men to signal their desire to marry. Just like from Ms. Sawako’s presentation, I learnt that, like the nishiki-biwa, this innovative instrument was also mainly played by men. In order to preserve the Kalumbu musical instrument and its music and the music heritage of the Tonga people in general, it took a Community radio station – The Chikuni Radio Station – dedicated itself to promoting Batonga music and culture by organizing an annual festival of Batonga music, which attracts as many visitors.

The Lusaka National Museum has in its custody the Kalumbu music instrument, and during my presentation at the ICOM Prague 2022 on the training workshop devoted to Zambia’s traditional musical instruments that I conducted with school groups, the Kalumbu was one of the instruments that were made by them with the help of a traditional expert from the source community. Music heritage was preserved; music heritage was transmitted.

This leads me to another experience; this was a visit to the Czech Music Museum. There I was fascinated by the temporary exhibition on “Music Menagerie”. This was a never before seen or heard kind of exhibition. During the tour of the exhibition, I come across a panel on “Tone formation in musical instruments and animals”. Under String instruments (Chordophones), I know that sound is produced by a string, but what I learnt that I did not know was that some manifestations of insects are similar to the playing of string instruments. For example, Crickets or grasshoppers make sounds by stridulation – the rubbing of comb-like friction surfaces on the wings. I was like, wow!



Photo: Laurence Libin

Sawako Ishii from Hamamatsu Museum of Musical Instruments in Japan presenting at the National Gallery in Prague.

This takes me to the fact that from the time I became a member of CIMCIM, my interest in music and musical instruments is growing as I encounter exciting phenomena such as ‘animals as instruments.’

In conclusion, the conference was an eye-opener for me. My experience with the CIMCIM team was crucial in my development as an Assistant Keeper of Ethnography at the Lusaka National Museum. I will take the knowledge I learned and apply it to improve on my scope of work.

Preserving a musical heritage in whatever form is important because it is a part of saving societal values. This significance cannot be measured because the limits of music stretch to the beginnings of human life. Music is a part of the culture we all live in and therefore it is critical to preserve this heritage because it is destined to the history

of our nations. Losing this musical heritage would mean forgetting about our history and culture and neglecting the skills of playing the instruments. Therefore, saving this heritage is the responsibility of music museums together with museums that have musical instruments as part of their material culture collection.

Reference

Adams, Mick, et al. “Cultural Identity and Practices Associated with the Health and Well-being of Indigenous Males.” *ab-Original: Journal of Indigenous Studies and First Nations and First Peoples’ Cultures*, vol. 1, no. 1, 2017, pp. 42-61.

Music Menagerie [Exhibition]. Czech Music Museum, Prague (16. 10. 2020 – 30. 6. 2023).

Ishii, Sawako, ‘Preservation of ‘Endangered’ Music, Cultures, and Identities: A Special Exhibition of Japan’s Traditional Lute, the Biwa’ [Conference paper]. CIMCIM Annual Meeting, Prague (20–28 August 2022).

Jayme Kurland

MUSICAL INSTRUMENT MUSEUMS AND ISSUES OF PROVENANCE RESEARCH

During this year's CIMCIM meeting, issues related to provenance research and repatriation filled a significant part of the conference program. Many collections of musical instruments are affected by multiple provenance issues: colonial collecting practices, ownership of ancient materials, Nazi-era looting, among many others. While much time during our committee sessions was devoted to Holocaust-era provenance research, many museums have collections with materials that were likely looted long before the 1930s–1940s, or conversely, have questionable provenance which has nothing to do with the Holocaust. Furthermore, as Sarah Deters presented in her paper 'Skeletons in the closet? Exploring the colonial legacy of St Cecilia's Hall and its musical instrument collection,' institutions are also looking beyond their collections to the institutions themselves and investigating the history of their founding donors. During the final session of the CIMCIM annual meeting, CIMCIM held a forum on provenance issues, yet it seemed as though participants were barely able to scratch the surface of this complex topic. In this paper I would like to expand on our conversation, and provide examples of methods of provenance research, repatriation, and the promise these actions hold.

Institutional commitment to thorough, conscientious provenance research of their collections is a crucial first step. As a curatorial research fellow at the Museum of Fine Arts, Boston (MFA), I conducted quite a bit of provenance research on potential acquisitions. I worked closely with the MFA's Curator of Provenance, Victoria Reed, a leader in

the field of provenance studies, whose work offers a possible road map for other institutions. Reed developed a standardized process by which provenance research was conducted museum-wide, using what she called the 'Curatorial Provenance Questionnaire' or 'CPQ.' This document, which she recently published in her chapter of the 2022 publication *The Preservation of Arts and Culture in Times of War*, is a 22-question form which guides the researcher through a series of in-depth inquiries into an object's ownership history.¹ Reed states that the document asks curators "not only what they know about the object's history, but also *how* they know it."² The form also delves into the sources of ownership history records, and legal precedent, drawing from UNESCO cultural heritage laws and other legal documents required by the U.S. Government. At the end, the questionnaire asks staff to write a statement summing up their findings for why the object should or should not be acquired. After the form is reviewed and approved for accuracy and standardization, provenance statements are added to the object database, and the forms are filed in the object record. These records are made public in the database and can be easily found online.

While using this document is perhaps easier for working on new acquisitions wherein the seller or donor has ample information, working on provenance research for objects which have been in collections for centuries can be incredibly difficult. Reed states: 'As we strive for greater diligence today, these past acquisition mistakes in fact provide our greatest learning tool.'³ I believe that Reed's document is an

¹ Victoria Reed, 'Wartime Loot in American Museums: Lessons from the Museum of Fine Arts, Boston', in *The Preservation of Art and Culture in Times of War* (Oxford University Press, 2022).

² Victoria Reed, 'Due Diligence, Provenance Research, and the Acquisition Process at the Museum of Fine Arts, Boston', *DePaul Journal of Art, Technology and Intellectual Property Law* 23, no. 2 (Spring 2013): 368.

³ Reed, 365.

excellent starting point for musical instrument collections to use. It would be worthwhile for CIMCIM to create a provenance working group to determine other important details which should be captured; these may include an instrument's performance history or its repair history (if known).

While provenance research is an important first step in understanding our collections better, what do we do with this information once we know more? In conducting provenance research and publicizing the results, institutions must also be ready to deal with the possibility of object repatriation. The MFA publishes information on objects which have been repatriated on their website, with descriptions regarding why the institution did so.⁴ While many institutions are loathe to return collections to their countries of origin, provenance research which results in repatriation can foster new relationships between institutions and countries. The ICOM code of ethics states 'museums should be prepared to undertake conversations of good faith and active intent' when issues of restitution are raised.⁵ When the MFA repatriated a number Italian objects with questionable provenance in 2006, it forged a new and important relationship with the country. Since then, the MFA and the Italian government have had a successful loan agreement wherein objects of historical significance have been exhibited in both countries.⁶

While most of the conversations surrounding repatriation have primarily dealt with art and antiquities, several examples related to musical instruments have been present in recent news stories.

In November of 2021, the Denver Art Museum announced that they would be repatriating four Khmer antiquities looted from temples and other historical sites to Cambodia and sold to the museum in the early 2000s by the notorious art dealer Douglas Latchford.⁷ Among the four objects in DAM's collection was a rare and significant Khmer bronze bell dating from the first century BCE. The bell is 'believed to belong to a set of twelve bells looted from Prasat province' north of Phnom Penh. Yet this was not the first musical instrument in DAM's collection to be repatriated. In 2000, an eagle bone whistle attributed to the Motoki Society of the Kanai, a women's society within the indigenous Blood Nation of Canada, was repatriated.⁸ In the United States, institutions are bound to abide by NAGPRA, the Native American Graves Protections and Repatriation Act, a 1990 law which requires federally funded museums to return Native American cultural objects to the descendants and tribes from whence they came.

In 2018, French President Emmanuel Macron commissioned the 'Sarr-Savoy' report which showed that 90–95% of Africa's cultural heritage was held outside of Africa in major museum collections.⁹ In 2018, Kenya's Pokomo people asked the British Museum to repatriate a large ceremonial drum called a ngadji which was stolen in the early 20th century, entering the museum's collection in 1908. While the British Museum acknowledges the object was confiscated, they (like many other museums) maintain that objects like these are safest in their collections and will be seen by the most people. Yet

⁴ 'Ownership Resolutions', Museum of Fine Arts, [n.d.].

<https://www.mfa.org/collections/provenance/ownership-resolutions> (Accessed December 7, 2022).

⁵ *ICOM Code of Ethics for Museums*. ICOM, 2017.

<https://icom.museum/wp-content/uploads/2018/07/ICOM-code-En-web.pdf> (Accessed December 7, 2022).

⁶ 'Ownership Resolutions'.

⁷ Malia Politzer and Spencer Woodman, 'Denver Museum to Return Looted Relics to Cambodia after U.S. Moves to Seize Them', *Washington Post*, November 10, 2021,

<https://www.washingtonpost.com/business/2021/11/10/pandora-papers-cambodia-denver-museum/>

<https://wapo.st/2yLRwo6> (Accessed December 7, 2022).

⁸ 'Museum Minute: A Motoki Society Bonnet', *Wyoming Minute*. Wyoming Public Media, September 17, 2018.

www.wyomingpublicmedia.org/show/wyoming-minute/2018-09-17/museum-minute-a-motoki-society-bonnet

(Accessed December 7, 2022).

⁹ Farah Nayeri, 'Museums in France Should Return African Treasures, Report Says'. *The New York Times*, Art & Design, Nov. 21, 2018. www.nytimes.com/2018/11/21/arts/design/france-museums-africa-savoy-sarr-report.html (Accessed November 1, 2022).

this drum sits off view in collections storage, having never been displayed in public. When asked about this object, His Majesty Makorani-a-Mungase VII, the current Pokomo king states that ‘its loss has stripped us of our sense of who we are.’¹⁰

In the Spring of 2021, the Nairobi National Museum put on a related exhibition entitled ‘Invisible Inventories’ which was comprised of empty glass cases, ‘representing the tens of thousands of objects taken out of present-day Kenya by Europeans during the colonial period—many of them stolen.’¹¹ John Oliver, host of HBO’s ‘Last Week Tonight’, aptly stated that ‘when these objects end up in the west, we put them behind glass and we call them art, but in their home context, they can be much more.’¹²

In her recent dissertation, ethnomusicologist and kora player Althea SullyCole provides an exhaustive study of musical instrument repatriation, by considering West African musical instruments at the Metropolitan Museum of Art. Her study problematizes histories of colonialism and synthesizes recent arguments on cultural heritage restitution from scholars, musicians, and activists; her document is a must-read for music museum professionals. In her chapter entitled ‘Restitution, Repatriation and Reconsidering to Whom African Cultural Heritage Belongs’, SullyCole argues that object repatriation and decolonial practice cannot begin unless museums begin to both ‘recognize and honor African knowledge, but also recognize and honor that these collections bear little significance without African knowledge.’¹³ By doing this, she predicts that ‘they will lead the museum to be compelled to take a much more pro-

active stance to restitution, wherein their efforts towards restitution will be both inward, as in finding new ways to incorporate more African and African-descended perspectives into the institution, as well as outward, both locally and internationally.’¹⁴

Provenance research does not always lead to physical object restitution, nor does it mean that our collections will disappear. Examples from the Smithsonian National Museum of the American Indian illustrate a model of “shared ownership”, moving from a model of owning objects and gatekeeping to “stewardship”. According to scholar Jennifer Shannon, traditional care entails ‘providing for the collection’s items according to native communities’ input on how best to care for their material culture.’¹⁵ The NMAI has a special space for tribal members to work with objects from their tribal communities, many of which were collected in the nineteenth century by George Gustav Heye. Collections managers facilitate the use of ceremonial objects in private settings. And tribal members not only have access to the objects, but often are proud to have these objects exhibited and shown in the country’s major museum of Native American history and culture. As Oliver stated in his show, ‘some countries might be willing to loan items out to museums around the world, but with a clear understanding of who actually owns them.’¹⁶

Current scholarship in museology and organology shows how objects can also be sonically repatriated: many projects are underway to 3-D print replicas of Native American flutes and whistles from museum collections to return these replicas to the

¹⁰ Max Bearak, ‘Kenya’s Pokomo People Ask the British to Return What Was Stolen: Their Source of Power’, Washington Post, Africa, August 9, 2019. <https://wapo.st/2yLRwo6> (Accessed December 7, 2022).

¹¹ Ryan Lenora Brown, “Why a Kenyan Art Exhibit Spotlights Empty Cases,” Christian Science Monitor, April 27, 2021, <https://www.csmonitor.com/World/Africa/2021/0427/Why-a-Kenyan-art-exhibit-spotlights-empty-cases>.

¹² Last Week Tonight with John Oliver, “Museums.” HBO, October 2, 2022), <https://www.youtube.com/watch?v=eJPLiT1kCSM> (Accessed December 7, 2022).

¹³ Althea SullyCole, “Mandé Instruments at the Met: Analyzing Intangible Cultural Heritage in the Context of an African Musical Instrument Collection in the Museum” (New York, Columbia University, 2022), 346. <https://doi.org/10.7916/0c8q-yz17>

¹⁴ SullyCole, 313.

¹⁵ Jennifer A. Shannon, *Our Lives: Collaboration, Native Voice, and the Making of the National Museum of the American Indian*, School for Advanced Research Resident Scholar Series (Santa Fe, New Mexico: SAR Press, 2014), 34.

¹⁶ Last Week Tonight with John Oliver, “Museums.”

communities from whence they came, while also preserving these fragile objects from damage.¹⁷ This technique also holds promise for the opposite: 3-D printing musical instrument replicas to keep in museums, when physical repatriation happens, in order to tell new stories about the ethics of repatriation to museum audiences. Adapting digital tools and technology to assist with repatriation may be the way of the future.

Provenance research and repatriation are essential steps toward addressing colonial collecting and looting. They are also worthy of significant space in our displays because they allow us to educate our patrons about how our collections came to our museums. Publicizing this research and subsequent restorative actions gives us a platform to share stories of the histories of our collections, address past wrongs, and forge relationships with represented communities toward a future of shared ownership and/or proactive restitution.

Further Reading:

Gunderson, Frank, Robert C. Lancefield, and Bret Woods (eds), *The Oxford Handbook of Musical Repatriation*, Oxford Handbooks, Oxford Academic, 2018.

Goßwald, Udo. 'ICOM statement on reclaiming cultural property'. *Museum International* 61, no. 1–2 (May 2009): 87–90.

unesdoc.unesco.org/ark:/48223/pf0000183084 (Accessed December 7, 2022).

Sullivan, Lawrence E., and Alison. Edwards, eds. *Stewards of the Sacred*. Washington, DC: American Association of Museums in cooperation with the Center for the Study of World Religions, Harvard University, 2004.

SullyCole, Althea. 'Mandé Instruments at the Met: Analyzing Intangible Cultural Heritage in the Context of an African Musical Instrument Collection in the Museum'. Columbia University, 2022.

<https://doi.org/10.7916/0c8q-yz17>

¹⁷ Rachel Parsons, 'How Indigenous Groups Are Using 3-D Technology to Preserve Ancient Practices', *Scientific American, Culture*, June 29, 2022. <https://bit.ly/3jLLCTV> (Accessed December 7, 2022).

Carla Shapreau¹ and Carol Lynn Ward-Bamford² **PROVENANCE AND THE CURATORIAL NARRATIVE – WANDA LANDOWSKA’S PLEYEL HARPSICHORD IN THE LIBRARY OF CONGRESS**



*Fig. 1: Pleyel Harpsichord No. 80F463/192.665/51
 Photo: Shawn Miller, Library of Congress, 2022*

A provenance project for Wanda Landowska’s Pleyel harpsichord was launched on 25 May 2022, at the United States Library of Congress, which included an exhibition, performance, and panel discussion by interdisciplinary contributors,³ “Restitution, Restoration and Repertoire: New Findings in the Wanda Landowska and Denise Restout Papers at the

Library of Congress.”⁴ The panel and performance were made possible by support from the Library of Congress and Taube Philanthropies. Multimedia programmatic materials were utilized as a vehicle to display, discuss, and listen to the instrument manufactured by Pleyel, its dramatic wartime theft, rescue, and restitution, as well as its curation, res-

¹ Carla Shapreau, Curator, Ansley K. Salz Collection of Stringed Instruments, Department of Music, Senior Fellow, Institute of European Studies, Lecturer, School of Law, University of California, Berkeley.

² Carol Lynn Ward-Bamford, Music Specialist and Curator of Musical Instruments, Library of Congress Music Division.

³ Contributors included the authors, Bret Werb, Music Curator, United States Holocaust Memorial Museum, Chris Hartten, Assistant Section Head, Acquisitions & Processing, Library of Congress, Thomas Sheehan, Organist and Associate Director of Music, Washington National Cathedral, and Barbara and Thomas Wolf, Wolf Instruments, restoration and conservation.

⁴ Panel + Performance: “Restitution, Restoration and Repertoire: New Findings in the Wanda Landowska and Denise Restout Papers at the Library of Congress,” video: <https://www.youtube.com/watch?v=9nyoMNV0DsE> program: <https://web.archive.org/web/20221203001625/https://loc.gov/concerts/landowska-collection-may25.html>

toration, conservation, and use by Landowska. The Library of Congress also wove into the discussion a summary of its rich Landowska holdings. The event was preserved as a webcast on the Library’s website and the instrument’s webpage (to be posted in 2023) will provide access to photographs, primary source records, and other content to enhance the public’s engagement with the instrument, its provenance, and multi-layered history.

Too often absent from musical instrument institutional display is a detailed description of the object contextualized within its political, historical, musical, and social history. In the case of Landowska’s Pleyel harpsichord, Number 80F463/192.665/51, its looting, recovery, and return provide the public with a lens into European history, the Nazi era and associated musical confiscations, concepts of national heritage, post-war repatriation and restitution, music-making during and in the wake of war, and preservation. This multifaceted approach to curation not only engaged the audience in real time, but the information and presentation on the instrument’s webpage will continue to enhance public understanding of Landowska’s Pleyel harpsichord in the future.

This instrument was created as a result of a collaboration between Wanda Landowska, Gustave Lyon, the director of the Pleyel piano firm in Paris, and his chief engineer M. Lamy, who embarked on a new harpsichord design for Landowska. One of her requirements was a 16-foot register, adding a lower octave. In 1912 the Pleyel Grand Model harpsichord was completed and launched into the world, which Landowska introduced at the Bach festival in Breslau. In 1922 Pleyel added an iron frame to its Grand Model to maintain the string tension.⁵ Landowska performed, recorded, and taught on this Pleyel model.

During the Nazi era, Landowska was living and working in Saint-Leu-la-Forêt, France. By 1940, she was blacklisted in the notorious, *Lexikon der Juden in der Musik*, by German musicologists Theo Stengel and Herbert Gerigk because of her Jewish heritage, although her family had converted to Catholicism two generations earlier.⁶ On June 10, 1940, four days before the German occupation of Paris, Landowska fled to Banyuls-sur-Mer in the Pyrenees, where the sculptor Aristide Maillol found Landowska a place to stay. In September 1940, the contents of Landows-

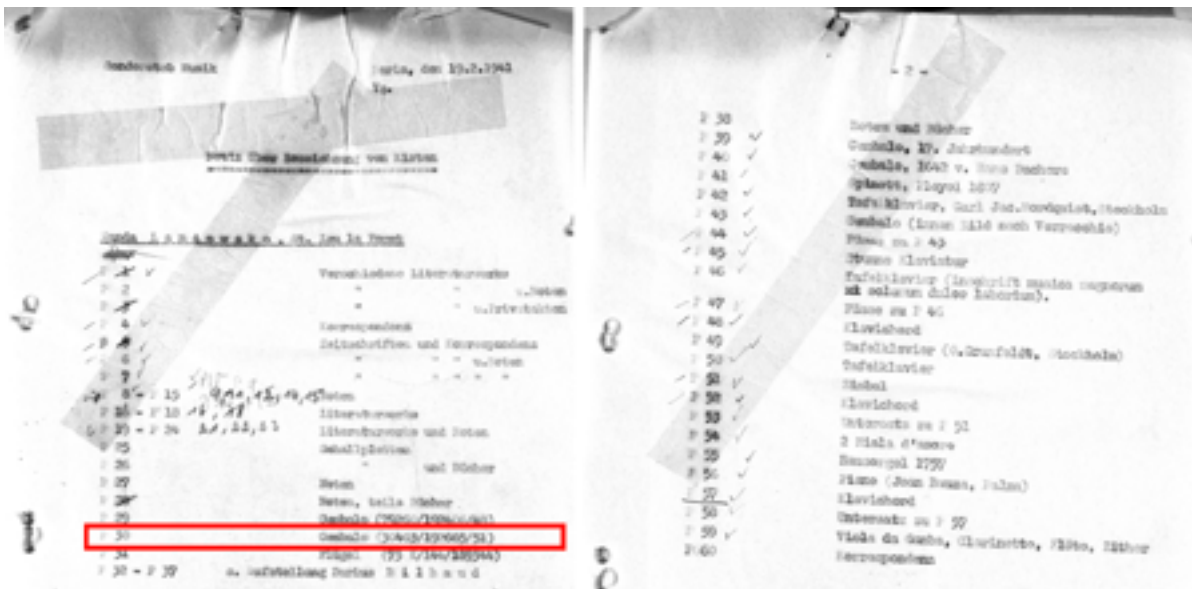


Fig. 2: Sonderstab Musik Confiscation Inventory for Wanda Landowska
 Photo: Bundesarchiv, Berlin, NS 15/190

⁵ Koster, J., et al., “Harpsichord,” *Grove Music Online*, <https://bit.ly/3RTognd>

⁶ Haney, Harold, “Conversation with Harpsichordist Denise Restout,” *The Harpsichord*, Vol. VII, No. 1, 1974, pp. 6-11, 14-23, 11.

ka's home and music school were confiscated by the *Sonderstab Musik* (Figure 2), the taskforce led by musicologist Dr. Herbert Gerigk, which carried out musical confiscations in France and other regions, a subdivision of the *Einsatzstab Reichsleiter Rosenberg* ("ERR").⁷ The ERR, led by Alfred Rosenberg, was the Nazi division that plundered cultural property in various nations in occupied Europe. The ERR became operational in France in July 1940.

Landowska waited in the Pyrenees for about eighteen months to obtain the documents required for passage out of Europe. In her sixty-second year, Landowska traveled from the south of France, through Spain, to Lisbon where on 28 November 1941 she boarded the S.S. *Exeter*, which set sail for New York and arrived on 8 December 1941, one day after the attack on Pearl Harbor.⁸

The ERR deposited Pleyel harpsichord Number 80F463/192.665/51 in Bavaria, at Raitenhaslach monastery along with a large number of musical objects confiscated in France in or about May 1943.⁹ Landowska submitted a detailed claim to the French government for the 1940 confiscation of her large music library and musical instrument collection (Figure 3).¹⁰

The U.S. Army discovered one of Landowska's Pleyel harpsichords in Altötting, Germany on 10 December 1945 and transferred the instrument to the Munich Central Collecting Point for processing and return. The instrument was repatriated from Munich to France on 9 January 1946, for return to its rightful owner which, as it turned out, was Pleyel and not Landowska. Pleyel had loaned Landowska the harpsichord for her use when the ERR seized it with the false belief that it was Polish Jewish-owned

Numéro	Description	Date
1	Clavier à pédales	27.10.40
2	Clavier à pédales	27.10.40
3	Clavier à pédales	27.10.40
4	Clavier à pédales	27.10.40
5	Clavier à pédales	27.10.40
6	Clavier à pédales	27.10.40
7	Clavier à pédales	27.10.40
8	Clavier à pédales	27.10.40
9	Clavier à pédales	27.10.40
10	Clavier à pédales	27.10.40
11	Clavier à pédales	27.10.40
12	Clavier à pédales	27.10.40
13	Clavier à pédales	27.10.40
14	Clavier à pédales	27.10.40
15	Clavier à pédales	27.10.40
16	Clavier à pédales	27.10.40
17	Clavier à pédales	27.10.40
18	Clavier à pédales	27.10.40
19	Clavier à pédales	27.10.40
20	Clavier à pédales	27.10.40
21	Clavier à pédales	27.10.40
22	Clavier à pédales	27.10.40
23	Clavier à pédales	27.10.40
24	Clavier à pédales	27.10.40
25	Clavier à pédales	27.10.40
26	Clavier à pédales	27.10.40
27	Clavier à pédales	27.10.40
28	Clavier à pédales	27.10.40
29	Clavier à pédales	27.10.40
30	Clavier à pédales	27.10.40
31	Clavier à pédales	27.10.40
32	Clavier à pédales	27.10.40
33	Clavier à pédales	27.10.40
34	Clavier à pédales	27.10.40
35	Clavier à pédales	27.10.40
36	Clavier à pédales	27.10.40
37	Clavier à pédales	27.10.40
38	Clavier à pédales	27.10.40
39	Clavier à pédales	27.10.40
40	Clavier à pédales	27.10.40
41	Clavier à pédales	27.10.40
42	Clavier à pédales	27.10.40
43	Clavier à pédales	27.10.40
44	Clavier à pédales	27.10.40
45	Clavier à pédales	27.10.40
46	Clavier à pédales	27.10.40
47	Clavier à pédales	27.10.40
48	Clavier à pédales	27.10.40
49	Clavier à pédales	27.10.40
50	Clavier à pédales	27.10.40
51	Clavier à pédales	27.10.40
52	Clavier à pédales	27.10.40
53	Clavier à pédales	27.10.40
54	Clavier à pédales	27.10.40
55	Clavier à pédales	27.10.40
56	Clavier à pédales	27.10.40
57	Clavier à pédales	27.10.40
58	Clavier à pédales	27.10.40
59	Clavier à pédales	27.10.40
60	Clavier à pédales	27.10.40
61	Clavier à pédales	27.10.40
62	Clavier à pédales	27.10.40
63	Clavier à pédales	27.10.40
64	Clavier à pédales	27.10.40
65	Clavier à pédales	27.10.40
66	Clavier à pédales	27.10.40
67	Clavier à pédales	27.10.40
68	Clavier à pédales	27.10.40
69	Clavier à pédales	27.10.40
70	Clavier à pédales	27.10.40
71	Clavier à pédales	27.10.40
72	Clavier à pédales	27.10.40
73	Clavier à pédales	27.10.40
74	Clavier à pédales	27.10.40
75	Clavier à pédales	27.10.40
76	Clavier à pédales	27.10.40
77	Clavier à pédales	27.10.40
78	Clavier à pédales	27.10.40
79	Clavier à pédales	27.10.40
80	Clavier à pédales	27.10.40
81	Clavier à pédales	27.10.40
82	Clavier à pédales	27.10.40
83	Clavier à pédales	27.10.40
84	Clavier à pédales	27.10.40
85	Clavier à pédales	27.10.40
86	Clavier à pédales	27.10.40
87	Clavier à pédales	27.10.40
88	Clavier à pédales	27.10.40
89	Clavier à pédales	27.10.40
90	Clavier à pédales	27.10.40
91	Clavier à pédales	27.10.40
92	Clavier à pédales	27.10.40
93	Clavier à pédales	27.10.40
94	Clavier à pédales	27.10.40
95	Clavier à pédales	27.10.40
96	Clavier à pédales	27.10.40
97	Clavier à pédales	27.10.40
98	Clavier à pédales	27.10.40
99	Clavier à pédales	27.10.40
100	Clavier à pédales	27.10.40

Fig. 3: Landowska's Post-War Claim File, Excerpt, "Liste des Instrumente de Musique et de la Bibliotheque" Archives of the Ministère de l'Europe et des Affaires étrangères, 209SUP/RA 389-P24
Photo: Carla Shapreau

property. Pleyel demanded that the ERR pay for its stolen harpsichord and the ERR paid Pleyel 30,000 francs for the harpsichord on 19 October 1940, reflected in Pleyel's business records (Figure 4).¹¹

In 1946, Pleyel agreed to loan and later sell Landowska Pleyel No. 80F463/192.665/51 and shipped this harpsichord to her in New York on the S.S. *Indochinois* via the French Transport company, Bourgognon Freres, through New York correspondents Seven Seas Mercantile Transport Co.¹² The instrument was identified by its Pleyel manufactur-

⁷ Shapreau, Carla. "The Nazi Confiscation of Wanda Landowska's Musical Collection and Its Aftermath." *Polin Studies in Polish Jewry*, vol. 32, Liverpool University Press (2020), pp. 429-449, https://www.jstor.org/stable/j.ctv1198tg3.29#metadata_info_tab_contents.

⁸ *Id.*; S.S. *Exeter* Ship Manifest, "New York, U.S., Arriving Passenger and Crew Lists," Microfilm Serial: T715, 1897-1957, 1941, p. 43; W. Landowska, *Landowska on Music*, ed. and trans. D. Restout, New York (1964), p. 21.

⁹ Bundesarchiv, Koblenz, B323/91.

¹⁰ "Liste des Instrumente de Musique et de la Bibliotheque," 209SUP/RA 389-P24, *Archives of the Ministère de l'Europe et des Affaires étrangères*.

¹¹ Pleyel Fabrication Ledger E.2009.5.23 (1930-1954), Archives Pleyel (1829-1976), Archives du Musée de la musique, Philharmonie de Paris, <https://archivesmusee.philharmoniedeparis.fr/Default/doc/SYRACUSE/152734>.

¹² *Wanda Landowska and Denise Restout Papers*, Restout summary, "Facts about the entry in the U.S. of a Harpsichord." Library of Congress, Washington DC ("LC"), Music Division, ML31.L356.

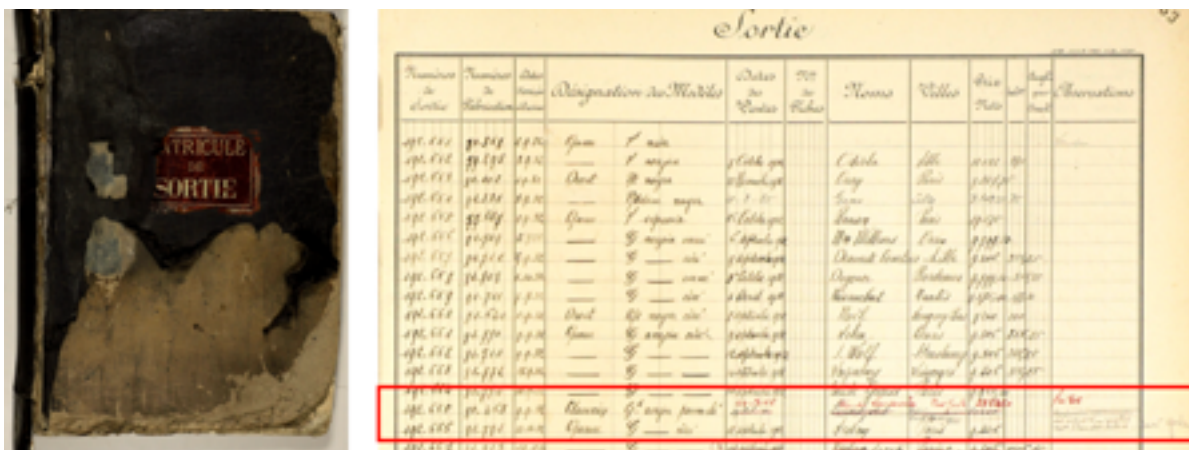


Fig. 4: Pleyel Fabrication Ledger, E.2009.5.23, page 53
 Photo: Archives du Musée de la musique, Philharmonie de Paris



Fig. 5: Arrival of „Pleyel 51“ in New York, October 1946
 Wanda Landowska and Denise Restout Papers,
 Library of Congress, Music Division, ML31.L356

ing number, enabling its tracing. Landowska photographed the arrival of the instrument in New York in October 1946, referring to it as the “Pleyel 51” (Figure 5).¹³

A reconstruction of the provenance of this Pleyel harpsichord was made possible by primary source materials preserved in France, Germany, and the United States, as well as witness commentary. Essential provenance record categories included, but were not limited to:

- Manufacturer/maker’s business records¹⁴
- Confiscation records¹⁵
- Theft victim claim file¹⁶
- Allied property cards and field reports¹⁷
- Theft victim personal papers¹⁸
- Export/import documentation¹⁹
- The instrument as evidence (Figure 6)

Provenance research has become standard as a component of museum collection management and curation for works of fine art, antiquities, and many other cultural objects. Provenance signage for artwork displayed in New York museums with a Nazi-era looting in its past was mandated in 2022 by New York legislation.²⁰ In contrast, provenance research

¹³ *Id.*

¹⁴ Note 10, *supra*.

¹⁵ Sonderstab Musik “Notiz über Bezeichnung von Kisten, Paris,” 19 February 1941, Bundesarchiv, Berlin, NS 15/190.

¹⁶ Note 9, *supra*.

¹⁷ Memo from Capt. Edwin C. Rae to Director of Office of Military Government for Altötting, 12 December 1945, Microfilm Series (“M”) 1946, Roll 66, Record Group (“RG”) 260, National Archives and Records Administration (“NARA”); Munich CCP Card No. 18376/Raitenhaslach/1659, M1946, Roll 208, RG260, NARA.

¹⁸ Wanda Landowska and Denise Restout Papers, LC, Music Division, ML31.L356, <https://lccn.loc.gov/2013568041>.

¹⁹ *Id.*, Box 183.



Fig. 6: Pleyel manufacturing numbers 80F463/192.665/51

Photos: Carla Shapreau



Fig. 7: Landowska's Pleyel No. 80F463/192.665/51, Library of Congress, Coolidge Auditorium

Photos: Shawn Miller, Library of Congress, 2022

for musical instruments is an emerging field of study. Acquiring and preserving historical records that enable curators to reconstruct instrument biographies is necessary for effective research. This Landowska Pleyel harpsichord case study provides an example of how curators of musical instruments and their institutions might display in real time and digitally musical instruments with a fraught history in order to enhance public engagement and education. The Library of Congress was considered by

Landowska's heir, Denise Restout, as one of the most "durable" places to preserve Landowska's legacy for the public (Figure 7). This case study brings full circle the design and construction of the instrument, its use in performance, teaching, and recording, its theft under circumstances of persecution, its rescue, return, preservation, and finally its celebration through public performance and display.

²⁰ New York Education Law § 233-aa, Paragraph 15, 2022 ("Every museum which has on display any identifiable works of art known to have been created before nineteen hundred forty-five and which changed hands due to theft, seizure, confiscation, forced sale or other involuntary means in Europe during the Nazi era (nineteen hundred thirty-three--nineteen hundred forty-five) shall, to the extent practicable, prominently place a placard or other signage acknowledging such information along with such display.") <https://www.nysenate.gov/legislation/bills/2021/S117>.

Provenance research on the Kaiser-REKA collection at Musikinstrumentenmuseum der Universität Leipzig

Like many collections in museums, that of the Musikinstrumentenmuseum der Universität Leipzig, founded in 1926, emerged from various predecessor collections, from collections that were assembled with very different motives and objectives by their protagonists. Wilhelm Heyer, for example, one of the most prominent previous owners, pursued an encyclopedic approach to education for his Musikhistorisches Museum, founded in Cologne in 1902. To this end, he strove to compile a comprehensive collection of all sources on music history, be they manuscripts of music, letters, portraits, or musical instruments. Paul Kaiser-Reka, on the other hand, whose collection later, in 1960, came to the Musikinstrumentenmuseum der Karl-Marx-Universität Leipzig had a completely different goal: in his variety shows, he presented curious or unusual instruments that were intended to amaze the audience. It is obvious that the latter cultivated a very different network when gathering his collection than his elitist-bourgeois predecessors.

Since Paul Kaiser-Reka assembled his collection of musical instruments mainly in the interwar years, the first question that arises is the provenance of the objects: Are there cultural assets among them that were seized from their owners during the National Socialist regime due to persecution? To investigate this question, a provenance research project was carried at the DIGITAL ORGANOLOGY research center at the Musikinstrumentenmuseum der Universität Leipzig, funded by Deutsches Zentrum Kulturgutverluste.

Paul Kaiser, born in Brandenburg an der Havel in 1881, initially worked as a military musician after completing an apprenticeship as a musician in Ketzin (Brandenburg). When a tour through South Africa, to which the freelance musician had committed himself, failed in 1909, he decided to appear there with his own vaudeville program, in which he presented a large number of different musical instruments. In this context he begins to collect musical instruments and have them shipped to Brandenburg.

After his return around 1910, he developed an entertaining stage program that became his trademark.

In April 1913, Paul Kaiser moved to London with his fiancée Margarete Bolling, where he pursued his engagements and also set up a workshop for instruments. After the end of the First World War, which Kaiser had to spend in civilian internment on the Isle of Man, the couple returned to Brandenburg an der Havel. In 1930 the son Berol was born there, who after a few detours followed in his father's footsteps and was also to collect, exhibit, demonstrate, exchange and sell musical instruments until the end of the 20th century.

After his first performances as a music clown in South Africa and Great Britain, Paul Kaiser returned to Brandenburg in 1919. Because he had been collecting instruments for his stage shows for some time, he encountered Curt Sachs in Berlin, who was the head of the musical instrument collection at the Staatliche Hochschule für Musik at that time. Sachs improves the meager budget of his collection by lending musical instruments to the flourishing film industry; Kaiser is hired to play these instruments.



Advertising leaflet of Paul Kaiser-Reka, ca. 1912

This business idea seems to have inspired Kaiser, who now called himself Reka, because the German word Kaiser means Emperor, who was unpopular at the time. Kaiser readjusted his collection regarding its usability as film and theater props. In 1923 he began to work for the Tri-Ergon film company, whose sound film system, however, did not catch on. Because he could no longer find any further engagement there with his collection of instruments, Reka developed a vaudeville program with historical musical instruments, with which he traveled throughout Europe in the 1920s and 1930s.

As early as the 1920s, Reka was trying to sell parts of his collection because he could only use two dozen of them for his musical programs. He swaps and sells most of them. In 1938, the loan of 300 objects from his collection to the city of Bonn opened new career prospects for the then 57-year-old as a collection curator. Since this project, which he planned together with the lute maker Adolf Paulus, ultimately did not come about, the city of Cologne stepped in as a buyer in 1942 and acquired 300 instruments from Paul Kaiser-Reka.

Meanwhile, the growing collection of musical instruments remains an important source of income for the Kaiser couple in old age; so between 1952 and 1954 several parts of the collection were sold to the Brandenburg City Museum (GDR). In 1954, the city of Brandenburg received fifteen deliveries with 104 exhibits and paid around 33,000 marks for them. In July 1960, these 104 objects were transferred free of charge to the Musikinstrumentenmuseum der Karl-Marx-Universität in Leipzig, where a further 155 instruments owned by Paul Kaiser-Reka were added at a purchase price of 13,800 marks.

In 1967, Berol Kaiser-Reka opened a small museum in the Steintorturm in Brandenburg/Havel (GDR) with the circa 30 instruments remaining in the family's private possession and 50 acquired during his work in the instrument trade.

As the ever-growing collection attracted few visitors there, it moved in 1970 – now comprising 200 objects – to Potsdam Sanssouci, where it was displayed in the Neues Palais. At first, Berol was able to independently collect admission fees for the col-

lection at Sanssouci, then he was temporarily hired as curator.

Not least at the instigation of the Musikinstrumentenmuseum der Karl-Marx-Universität in Leipzig in the Council for Museum Affairs in the GDR, the collection was transferred to Frankfurt/Oder in 1974, where the collection of 252 objects was nationalized by sale in 1975. In connection with the management of the collection, Berol Kaiser-Reka was also given the tasks of preservation, maintenance and expansion.

Most recently, after the fall of the wall, instruments owned by the Kaiser-Reka family were shown at a special exhibition at the Frey-Haus Museum in Brandenburg/Havel in 1994 and at the Artistenmuseum in Klosterfelde in 1997. So, the research also focused on the migration of objects between parts of the collection. Objects that were initially transported to Bonn came to Leipzig via the Brandenburg Heimatmuseum in 1960. Objects that were once in the Brandenburg Heimatmuseum and should have been delivered to Leipzig are now in the Museum Viadrina in Frankfurt.

The research results of the Reka project are essential for provenance research on further objects owned by the Kaiser-Reka family in collections in Cologne and Frankfurt/Oder and furthermore shed light on constellations and relationships of a generation of collectors active in the interwar period.

A complete overview of the provenance research project that the DIGITAL ORGANOLOGY research center carried out at the Leipzig University of Music Museum with funding from the German Lost Art Foundation can be found on the website <https://organology.uni-leipzig.de/index.php/forschung/reka>

All conspicuous object careers are listed on the following page <https://musixplora.de/mxp/2003571>

The report on the findings of the project is published in the periodical 'Provenienz & Forschung' of the Deutsches Zentrum Kulturgutverluste, p. 58: <https://doi.org/10.25360/01-2021-00036>

Conference ‘Raubgut – Fluchtgut. Internationale Tagung Provenienzforschung Streichinstrumente und die Rolle der Schweiz im Instrumentenhandel seit den 1930er-Jahren / Looted Assets – Flight Assets International conference on provenance research in the field of stringed instruments and the role of Switzerland in the instrument trade since the 1930s’. Brienz, Schweizer Geigenbau-schule, 4–5 April 2022

Similar to the art trade during and after the Second World War, it can be assumed that Switzerland played an important role as a hub for the trade in musical instruments, especially stringed instruments.

On the initiative of the Swiss School of Violin-making and in cooperation with the University of Bern and the Bern University of the Arts, an international conference was held in April 2022 to present the current state of research on provenance in the field of stringed instruments and to lay the foundations for further research approaches.

A profitable processing can only be achieved with an interdisciplinary approach. For this purpose, experts from the fields of provenance research, history and jurisprudence, violin making and instrument trade, music, and musicology as well as restoration and art technology were brought together.

The event, which was characterised by great mutual trust and was very well attended by the various stakeholders, showed exemplary ways of proceeding in this complex field: to build networks, elicit and process holdings and make them available. Also, to disclose conflicts of interest and deal with them constructively.

For further information see:

<https://www.hkb-interpretation.ch/raubgut-fluchtgut> [German] or

<https://bit.ly/3DY361a> [English]

Birgit Steinfels



Conference participants: f.l.t.r., at the back: J.P. Échard, Prof. Dr. J. Focht, R. Brewer-Young, M. Baumgartner, M. Wilhelm, C. Urchuegia, front: Dr. S. Fetthauer, Prof. Dr. M. Custodis, J. Price, P. Bernheim, C. Shapreau, Dr. H. Fricke, P. Hosbach, Dr. G. Föttinger, Dr. T. Gartmann, lic.phil S. Sykora, O. Krieger

Colloquium « The spoliation of musical instruments in Europe. 1933-1945 »

7, 8 and 9 April 2022

Philharmonie de Paris – Musée de la musique

The programme of this international colloquium – specifically dedicated to the musical instrument as a heritage and cultural asset - is part of the dynamic of studies concerning looted cultural assets (resulting from seizures, looting, forced sales, etc.) during the Nazi period.

The 24 papers (out of 34 received) selected by the scientific committee, as well as the three round tables, dealt with themes such as the history of the spoliation of musical instruments and restitutions after 1945, the accessibility and study of historical sources for provenance research, research methodologies, the trade in instruments since 1933, and legal and political aspects.

Conceived as the first part of a long-term collective research process, this conference brought

together a number of people involved in these themes (historians, art historians and musicologists, museum professionals, lawyers, instrument makers, art market and music industry professionals) from Germany, Austria, Belgium, the United States of America, France, the United Kingdom and Switzerland.

The three-day conference, with simultaneous English-French translation and full live online streaming, was attended by an average of 180 people per day. This conference was supported by the Fondation pour la Mémoire de la Shoah and the Goethe-Institut.

The entire conference as well as the programme and book of abstracts are available on <https://bit.ly/3RTCc0h>

Jean-Philippe Échard
Musée de la Musique, Philharmonie de Paris



Conference speakers and members of the scientific committee. Photo: William Beaucardet

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 Chair'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 Chair 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 sur-

veys 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 CIM-

CIM 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 Lauran 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 incorporating 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 will 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 col-

lections, 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 col-

lected 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 Horn-

iman 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 page 3].

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).