

**CIMCIM Business Meeting 2023**

**Thursday 5 October 15:00-17:00 h Paris time (CEST/UTC+2)**

**Online**

**Board members present (13):** Christina Linsenmeyer (CL), Marie Martens (MM), Pascale Vandervellen (PVA), Murat Alihan (MA), Christian Breternitz (CB), Sabari Christian Dao (SCD), Sarah Deters (SD), Jean-Philippe Échard (JPE), Manu Frederickx (MF), Arnold Myers (AM), Giovanni Paolo di Stefano (GdS), Jimena Palacios Uribe (JPU), Saskia Willaert (SW)

**Regrets:** Emanuele Marconi

Attended by 27 other CIMCIM members.

## MINUTES

### 1. Welcome (CL)

CIMCIM Chair Christina Linsenmeyer welcomed everyone to the meeting and thanked 2023 Annual meeting Chair Giovanni Paolo di Stefano and the Conference Committee for the planning and the wonderful days in the Netherlands. CL thanked Heike Fricke for her long and dedicated work on the *CIMCIM Bulletin*.

CL stressed that the Business Meeting is usually part of the Annual Meeting, but the Board decided to hold the meeting online to allow for more time in the shorter three-day conference and so more members can attend.

### 2. Meeting etiquette and procedure (MM)

MM presented the meeting etiquette and procedure.

### 3. Adoption of the Agenda, approval of the 2022 General Assembly minutes, and regrets (MM)

Prior to the meeting, an amended agenda was sent on the CIMCIM-L. Two things were corrected: Item 7 under Governance: The Financial Report 2022. The CIMCIM Townhall Meeting on 7 November will take place at *CET/UTC+1* – as the European daylight-saving time will end by ultimo October.

There were no further amendments to the agenda, and the agenda was adopted.

The membership approved the minutes of the 2022 General Assembly which took place online on 6 October 2022.

13 Board Members attended the meeting, Vice-Chair Emanuele Marconi had sent his regrets. Four other CIMCIM members had sent their regrets.

## Governance

### 4. Board (CL /All)

CL and the Board Members briefly introduced themselves.

### 5. Membership (PVA)

Over the past year, CIMCIM has seen a significant increase in the number of *individual members*. Even if eight individual members might have not renewed their membership in 2023, CIMCIM gained 64 new members, amounting to 272 individual members in 2023 from 216 individual members in 2022, which makes an increase of 29,6 %

The new individual members represent the following countries:

- African countries: Burkina Faso (3), Cameroon (1), Senegal (1)
- Arab countries: Egypt (1), Qatar (1)
- Asia-Pacific countries: Australia (1), Indonesia (1), Iran (2), Japan (1), Korea (1), Taiwan (2)
- European countries: Austria (3), Germany (1), Spain (2), Russia (1), France (9), Greece (1), Iceland (1), Italy (7), the Netherlands (14), Portugal (1), Great Britain (2), Sweden (3), and 1 permanent delegate of Palestine to UNESCO.
- Americas: The USA (3)

9 new countries are represented within CIMCIM's member community: Australia, Cameroon, Egypt, Indonesia, Iceland, Palestine, Qatar, Senegal, and Taiwan.

In terms of *institutional members*, CIMCIM has gained 10 new institutional memberships compared with 2022, giving a total of 41 institutions representing 51 members.

#### **6. Membership campaign (CL)**

Following the International Directory publication, the Board will start a membership campaign to gain more CIMCIM members. CL urged all members to keep their membership up to date.

#### **7. Financial report 2022 and budget 2023-24 (PVA)**

Treasurer Pascale Vandervellen presented the financial report for 2022 as well as the budget for 2023–24. The budget figures are available for CIMCIM members in good standing upon request.

#### **8. Board makeup and meetings; ICOM representation; NC + networking (CL / All)**

CL stated that CIMCIM has a larger Board this term, with 14 members total (including eight regular Board members, four executive board members, and two co-opted members to-date); there is still opportunity to co-opt two further Board members. CIMCIM is well represented within ICOM: The Chair has a seat on ICOM's Advisory Board, and the IC Chairs meet every two months. Members of the Board are also active in ICOM's National Committees, and CIMCIM collaborates with other ICs (ICOM LAC, CIDOC).

#### **9. ICOM-ETHCOM announcement (MM)**

ICOM's Standing Committee on Ethics (ETHCOM) is currently working on a revision of the ICOM Code of Ethics. ETHCOM is interested in the members' thoughts on the outline text. ICOM-CIMCIM members will find "Consultation Three — Review of Outline" in ICOM's Member Space. The deadline on 31 October 2023 is approaching, and so the Board will send a message on the CIMCIM-L shortly to request the CIMCIM members' views on the draft text.

[Q&A/discussion – Governance](#)

#### **Strategic Plan 2022–2025**

##### **10. Overview; Mission statement and Guiding principles**

CL briefly introduced CIMCIM's Strategic Plan 2022–2025 which was published on CIMCIM's website prior to the meeting. CIMCIM has expanded its Action Plan this term to an expanded Strategic Plan, modelled on ICOM's Strategic Plan 2022–2028, including four steps Vision, Intention, Action, and Outcome, and explicit guiding principles about what CIMCIM does. The CIMCIM Strategic Plan aligns with ICOM and CIMCIM's Mission Statements. The Activities section reflects the topics that ICOM evaluates our IC annually in the Annual Report. The newly added sections – Three strategic pillars; Roles and responsibilities; and Guiding Principles – reflect CIMCIM's efforts to be strategic and sustainable (in terms of leadership and increased

participation). CIMCIM's three strategic pillars for the 2022–2025 term are guided by two commitment statements: "CIMCIM fosters ethical music museums globally, nationally, and locally" and "Music museums are agents of change". "Ethics", understood in the context of ICOM official documents, underlies and unifies the three thematic pillars of CIMCIM's Strategic Plan 2022–2025.

## 11. Three strategic pillars

### • 11.1 DEIA (Sarah Deters, DEIA Chair)

The CIMCIM board made *DEIA* a pillar for the Strategic Plan to reflect not only ICOM's new Museum Definition but also to follow a movement throughout the museum sector to be more aware in DEIA issues and to respond. The recent success of the Annual Meeting in the Netherlands shows that diversity, accessibility, and equity are at the forefront of CIMCIM activities across the globe and having this be a strategic focus will only help our collections and museums grow as more just and welcoming places.

The CIMCIM Board wants to create a Working Group that focusses on this subject and provide support for members of CIMCIM. Any member of CIMCIM will be welcome to join the Working Group. Sarah Deters asked for 2-3 volunteers to join in the organising team of the Working Group and introduced the first steps:

- A survey to explore the many different aspects of DEIA, and this will help the organising group understand the needs of CIMCIM members and what issues they would like to focus on.
- Creation of workshops and events that respond to the needs of CIMCIM members as outlined in the survey results.

Invitations to the survey will be sent out soon and the survey is expected to be completed by the end of 2023.

### • 11.2 Sustainability (Christian Breternitz, Sustainability Chair)

A second pillar of the CIMCIM Strategic Plan is *Sustainability*, and environment, climate change, and materials will be central topics. ICOM's 2030 Action Plan on Sustainability encourages the committees to create a sustainable development action plan, and CIMCIM engages with the current climate crisis and makes a commitment to further sustainable practices. We are thus taking up the vision of the ICOM Working Group on Sustainability (WGS) "...To foster the development of research and strategies on museum sustainability and climate change thereby empowering the museum family, our visitors, and our communities to help secure a sustainable future for all the inhabitants of the planet, human and non-human".

A central point in CIMCIM's work will be networking with the new ICOM International Committee on Museums and Sustainable Development to benefit from mutual exchange and to derive requirements for musical instrument collections and museums. CIMCIM will create a Working Group and its Chair will also be the liaison officer to the Sustainability IC.

The CIMCIM Working Group will reflect ICOM's new Museum Definition that museums foster diversity and sustainability, as well as the United Nations "Agenda 2030 – Transforming our World" to raise awareness and engage with the United Nations 17 Sustainable Development Goals (SDG).

The goals of the CIMCIM Working Group are to develop a clear definition as well as clear tasks of how musical instrument museums and collections can contribute to achieving congruence with the United Nations SDGs and the ICOM 2030 Action Plan on Sustainability.

Possible deliverables are:

- A CIMCIM statement published on the website in alignment with ICOM, the IC Sustainability as well as the United Nations SDGs.
- A member or museum checklist of actions to uphold the SDGs.
- A resource page on the website with resources on changing museum standards. For this purpose, we can draw on existing documents of individual countries or also the “Our Collections Matter” Toolkit from ICCROM.

Interested members are encouraged to contact CB and join the newly founded Sustainability WG.

Follow-ups and tools will be developed to measure and monitor the activities.

### **11.3 Provenance (Emanuele Marconi, CIMCIM Vice Chair, Provenance Chair)**

MM presented EM's report in his absence. Provenance is another strategic pillar, and the topic presents an increasing concern for many institutions. During the annual meeting 2023 in the Netherlands, the CIMCIM Board presented a Provenance Panel to have a look at a selection of national and institutional guidelines and best practices.

To continue the conversation, the Board would like to involve all interested CIMCIM members to participate and to thus represent at best the many geographical areas and different cultures of our membership. As earlier announced, a survey will be distributed shortly on the CIMCIM-List, and a Provenance Working Group or Interest Group will be established. Given the many possible aspects of this theme, including Provenance research, Spoliation, Decolonization, Human Remains, Repatriation, and Stolen objects, it will also be possible to create subgroups, i.e. task forces.

Please, send a short message to EM if you are interested to join the Group.

#### *Q&A/discussion – Strategic Plan*

Question: What is meant by 'ethical music museums' in the Strategic Plan, is the word 'ethical' needed? CL thanked for the question and replied that it reflects ICOM's Code of Ethics, and that the three pillars are in line of what is going on within ICOM. The member suggested to specifically refer to the ICOM Code of Ethics, rather than using the universal label 'ethical'.

[Note: Music museums that follow ICOM's Code of Ethics can be called “ethical museums”. According to ICOM, “The *ICOM Code of Ethics for Museums* is a reference text setting standards for the practice of museum professionals. The *ICOM Code of Ethics for Museums* sets minimum professional standards and encourages the recognition of values shared by the international museum community.” See <https://icom.museum/en/resources/standards-guidelines/code-of-ethics/>. See also ICOM's new museum definition according to which socially responsible museums “operate and communicate ethically”. For the new museum definition, see <https://icom.museum/en/resources/standards-guidelines/museum-definition/#:~:text=Following%20the%20adoption%2C%20the%20new,exhibits%20tangible%20and%20intangible%20heritage>. CIMCIM uses 'ethics' (noun), 'ethically' (adverb), and 'ethical' (adjective), all in the context of ICOM official documents usage.]

## Activities updates

### 12. Annual meetings

- **12.1 2023 Netherlands (Giovanni Paolo di Stefano, 2023 Annual meeting Chair)**

The CIMCIM Annual Meeting took place from 30 August to 1 September. The scientific committee consisted of Jurn Buisman, Sarah Deters, Marian van Dijk, Christina Linsenmeyer (ex officio), Emanuele Marconi, Marie Martens, Claire McGinn, Pascale Vandervellen, and GdS as the chair.

The conference boasted significant participation with approximately 100 in-person attendees and over 70 speakers from 20 different countries. Over the course of three days, participants engaged in discussions about the topic “Prospects and challenges of museum accessibility, diversity, and equity”. The sessions were offered in a hybrid format, enabling around 30 online attendees to join remotely. This year, we experimented with a new format, featuring 10-minute short presentations instead of the standard 20+10-minute format. Other presentations took the form of panel discussions, workshops, posters, and speed dates.

The programme included a welcome reception on 29 August at the Pianola Museum in Amsterdam. The official conference kicked off the following day at the Rijksmuseum. Discussions on approaches to inclusivity and diversity were followed by visits to the museum's conservation labs and a private tour of the 17th-century galleries. In the evening, the Amsterdam Orgelpark, hosted a concert featuring ten different organs.

The second day at the Museum Speelklok in Utrecht opened with a Provenance Panel, followed by various presentations on sound accessibility. Furthermore, the day offered visits to the museum and the bell tower of the Utrecht Cathedral.

On the last day, the final sessions of the conference took place in Amersfoort at the Rijksmuseum's new storage facility. Topics included digital accessibility and the transition of collections from private to public ownership. In the afternoon and evening, the Museum Geelvinck hosted the closing party featuring a concert of Surinamese music in the garden, performances on historical pianos from the collection, accompanied by a delicious buffet.

Overall, the feedback has been positive, with all presentations well-received and highly relevant to the general themes. Despite the considerable number of presentations, there were many fruitful moments of discussion. While the conference program was packed, there were several opportunities to explore the local cultural heritage of the museums involved. For future events, it might be beneficial to allocate more space to posters, as this year's conference had a limited number of them, allowing for additional room for discussion and exchange. The request for early submission of PowerPoint presentations significantly aided the technical team's work, a critical factor given the high number of speakers. The early request for pre-recorded presentations from those presenting online was also crucial. In the few cases where this did not occur, it posed a significant challenge for the technical staff. GdS expressed his appreciation for the professionalism exhibited by the speakers in managing their allotted presentation times, which helped avoid disruptions to the program and allowed the programme to adhere to the schedule almost punctually.

The entire conference was recorded, and the videos will be made available on YouTube and through the CIMCIM website as soon as possible. In the coming weeks, the board will discuss how to proceed with the publication of the conference proceedings.

GdS extended his gratitude to the scientific committee, the organising partners (Rijksmuseum, Museum Speelklok, Museum Geelvinck, Orgelpark, Pianola Museum, Het Prins Bernhard Cultuur Fonds, Clara Haskil Fund), the speakers, and all the participants who joined us both in person and virtually.

- **12.2 2024 Mexico (Jimena Palacios Uribe, 2024 Annual Meeting Chair)**

JPU announced that Mexico will host the CIMCIM Annual Meeting in 2024 and thanked the CIMCIM Board for accepting the invitation. In 1980, Mexico City hosted the ICOM General Assembly, and Buenos Aires in 1989, but this will be the first time for a Latin American country to organize a CIMCIM meeting. The meeting will take place at the National Museum of Anthropology (MNA), in Mexico City, 2-4 September 2024.

Since its founding in 1964, the National Museum of Anthropology has been one of the most important museums in Latin America due to its commitment to research, conservation, restoration, exhibition, and dissemination of cultural heritage, as well as modern and contemporary artistic works. The diverse collections bear witness to the richness of Mexico's history and are housed in 22 permanent rooms organised according to the period and region of origin of the objects. In addition, the museum houses the National Library of Anthropology and History, two temporary exhibition halls and three auditoriums. The Tlaloc Auditorium can seat 150 persons and will welcome the CIMCIM members.

The ca. 500 musical instruments and sound objects in the collections (some of them in the storage) are on display in two major exhibition areas, the archaeological and the ethnographical exhibitions.

The National Museum of Anthropology will provide the necessary facilities and equipment for the conference sessions, with the possibility to have a hybrid meeting and to thus livestream the talks to online presenters and attendees. Presentations will probably be pre-recorded with the opportunity to attend the Q&As live. The Museum will organise activities for the enjoyment of Mexican music as well as visits to emblematic places in the center and south of the city. As for lunches, the museum has a cafeteria with a varied menu and will also set up a space for refreshments during the conference sessions.

The museum is located in the Polanco neighborhood on the west side of Mexico City which is one of the most attractive areas for recreational and cultural activities. Also, in this area there are other important museums that visitors can reach on foot, such as the Tamayo Museum (of modern and contemporary national and international art), the Museum of Modern Art, the National History Museum "Castillo de Chapultepec", the Jumex Museum (a forum for important artists and contemporary proposals), and the Soumaya Museum (with Mexican and foreign collections from different periods).

The Polanco area offers the possibility of both luxury and low-cost hotels, hostels, and there is also a large offer of Air B&Bs. Furthermore, the location of the MNA is in the vicinity of parks, avenues, and restaurants. Within short distances, it is possible to go to the center of the city and visit the heart of the capital, as well as theaters, bars, historic buildings, emblematic streets, and other sights.

After the meeting in Mexico City, Oaxaca city will welcome the members that would like to expand their experience in the country. A three-day post-conference tour is planned for those interested in beautiful scenarios, old temples, many kinds of music traditions, musical instruments, wonderful food, interesting galleries, and museums.

CIMCIM and Mexico City will benefit from the conference in many ways, and the local organizers look forward to exchanges and networking that will have an impact on the conservation and dissemination of our musical heritage.

PVA asked to mention the suggested main topic of the Mexico conference. JPU had suggested to the Board the topic 'Transculturation and Diaspora', and a Call for Papers will be sent as soon as possible. CL added that the topic opens a connection with Africa as well.

- **12.3 2025 Dubai, UAE, ICOM Triennale; member survey (Emanuele Marconi)**

In EM's absence, CL gave an update about the next Triennale conference. Dubai is the largest city of the United Arab Emirates, as an eligible member of ICOM, has been elected by an ICOM member vote as the host city of the 27th General Conference, which will take place in 2025. (CIMCIM voted for Stockholm, which was voted second place). Some members of CIMCIM are expressing concerns about the appropriateness of the participation, the choice of Dubai is highly unsuitable because of it will not be possible for *all* members to feel safe and welcome to participate due to the history of Human Rights violations, the repressive policy against women and members of the LGBTQ+ community, and other ethical reasons that affect the museum professional community.

Emanuele Marconi (Vice Chair) has offered to prepare a survey, so that everyone is aware of various issues surrounding Dubai and the museum profession and we can understand the views of the membership. The survey will present facts of the issues, and as a committee we review the results and have an open conversation with the membership about any action that the IC, and some or all of the membership may want to take regarding participation and possibly an official statement from our IC to ICOM.

At the July 2023 IC Chair meeting, attendees also raised safety issues. GA planners shared that ICOM is planning to have 'inclusivity specialists' (or similar title) at the conference. If anyone would like to contribute or has questions, please reach out to EM.

The conference in Dubai will be hybrid.

- **12.4 2026 Georgia (Nino Razmadze, 2026 Annual Meeting Chair)**

CL presented NR's report in her absence. The CIMCIM Board has received an invitation from the International Research Center for Traditional Polyphony of the Tbilisi State Conservatoire to host the CIMCIM Annual Meeting 2026 in Tbilisi, Georgia. CIMCIM is very happy to receive this invitation.

The programme will include visits to museums and instrument makers' workshops, concerts, and other activities. Nino Razmadze is looking into the possibility of hosting a hybrid conference for live streaming during the scientific sessions. Tentative conference topics are Provenance or the Online presentation of musical instruments – and this will be discussed further. If you have any ideas, please reach out.

At this point, the estimated dates of the conference will be either in the first half of September or after 10 October 2026.

### **12.5 Travel grants (MM)**

For the CIMCIM conference in the Netherlands, CIMCIM launched a call for travel grants on 2 February 2023. On the call, the travel grant committee received five applications to the Netherlands. Five countries were represented among the applications: Indonesia, Iran, Portugal, Zimbabwe, and the USA.

CIMCIM's budget this year was limited to the ICOM-SAREC travel grant for Young Members – that is under the age of 40. Hence, with the 1,200€ CIMCIM was able to support two Young Members. However, one of the awardees decided to attend the conference online and had to renounce the awarded travel grant.

- **12.6 Proceedings (CL)**

CL provided an update on the CIMCIM Conference Proceedings, which has new format, process, and production. A guidelines document for the series is being drafted. CL thanked Anna Wang and Gabriele Rossi Rognoni for all their work on the China Proceedings (2018) and our Chinese colleagues for reigniting CIMCIM proceedings publications. The 2018 volume will be out soon; a November or December distribution is expected.

The Kyoto Proceedings (2019) is in the very final production stage as well and should be out in a few weeks.

The Prague Proceedings (2022) are in the final stage of text editing, and all the print matter will be sent to the designer very soon.

The schedule for the Netherlands Proceedings (2023) submissions will be announced as soon as possible in an email to all presenters.

### **13. Training and research**

- **13.1 CIMCIM Conservation Interest Group (Co-Chairs Manu Frederickx + Sebastian Kirsch)**

MF reported that following the success of the joint online conference La Conservación de patrimonio musical en museos e instituciones de América Latina y el Caribe in July 2023, the Conservation Interest Group aims to connect with museums in the LAC countries. With help from Jimena Palacios Uribe, some of the CIMCIM conservation resources on the website will be made accessible in Spanish. The next meeting invitation will go out soon.

- **13.2 MIMO (Saskia Willaert, Liaison to MIMO)**

SW reported that the MIMO Core Group is working to make the MIMO Consortium an international nonprofit organisation to have a more official status and to be able to apply for national and international grants more easily.

There will be several possible levels of MIMO membership, with annual subscription fees depending on the kind of membership.

The future seat of MIMO will be at the Musée des Instruments de Musique (MIM) in Brussels because Belgian law facilitates the creation of such associations (Internationale vereniging zonder winstoogmerk, IVZW). An upcoming last meeting with the notary in Brussels will finalise the agreement. A preliminary board had to be organised to be able to create the association: Chair Norman Rodger, The University of Edinburgh; Vice-Chair Rodolphe Bailly, Philharmonie de Paris; Treasurer Dieter Van Hassel, Africamuseum, Tervuren; Secretary Marisa Ruiz, Museu de la Música, Barcelona. Ordinary Board members: Frank Bär, Christina Linsenmeyer, and Saskia Willaert.

On 9 November 2023, the MIMO Annual Meeting will take place in Edinburgh. A point on the agenda is the new MIMO International Association and the election of the Board members.

SW reported about new MIMO partners and related news:

- New membership: The Danish Music Museum (National Museum of Denmark)
- In the running for membership:
  - i. Ringve Music Museum, Trondheim, Norway;
  - ii. National Museum of Music, Meknès, Morocco;



- iii. Morris Steinert Collection of Musical Instruments at Yale, New Haven, USA;
  - iv. Museum Speelklok, Utrecht, the Netherlands.
- Proposals received for new membership during the CIMCIM Annual Meeting in the Netherlands:
    - i. Latvian Museum of Literature and Music, Riga, Latvia;
    - ii. Ethnographic Open-Air Museum of Latvia, Riga, Latvia;
    - iii. Centro Nacional de Investigación, Documentación e Información Musical Carlos Chávez (Cenidim), Mexico City, Mexico
    - iv. MIM (Musical Instrument Museum), Phoenix, Arizona, USA;
    - v. Deutsches Museum, Munich, Germany.
  - New MIMO Thesaurus languages include Danish, Arabian (Morocco), and Norwegian (in progress).

The MIMO Thesaurus of Musical Instruments Makers has recently been reworked by a trainee at the University of Edinburgh, the internship was paid by CIMCIM and supervised by Sarah Deters and Saskia Willaert. The trainee linked all the makers listed in the MIMO Thesaurus to the ULAN Thesaurus (many new names are not yet included in the ULAN Thesaurus). The same should be done for the ethnonyms, and the Thesaurus of Musical Instrument Names should be linked to the AAT Thesaurus.

SW stressed the importance of the relation between CIMCIM and MIMO and proposed to include organisation workshops on how to become a member of MIMO in the next CIMCIM Annual Meeting.

- **13.3 Classification Working Group (Saskia Willaert, Chair)**

SW stated that the Working Group, Arnold Myers, Matthew Hill, and Chair Saskia Willaert, has taken over from Margaret Birley. No classification questions were asked over the past year, but the team is always ready to respond.

Work in progress include:

The Museum Speelklok in Utrecht and the MIM in Brussels are working on a refined version of the classification of mechanical musical instruments. The Deutsches Museum in Munich (Silke Berdux) will collaborate.

A draft of the Hornbostel-Sachs Classification of Musical Instruments has been made in Dutch, Frank Bär has made a German translation, and Anne-Emmanuelle Ceulemans (MIM, Brussels) is working on a French translation with her students.

- **13.4 Sigla Working Group (Arnold Myers, Chair)**

The CIMCIM sigla for musical 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. The procedures for creating and amending sigla have now been formulated so the work can be shared in the future. Since the last report, 26 sigla have been added to

the online resource or their details updated. Requests for further additions or amendments should be notified to Arnold Myers.

[Note: GdS has joined the WG, which is also looking for a young member to join.]

- **13.5 ICOM – Routledge publication *Displaying Music in the 21<sup>st</sup> Century* (Gabriele Rossi Rognoni + Eric de Visscher)**

GRR reported that the project was started in 2019 and that he and EdV drafted the book proposal, the call for papers, and pre-selected papers. The book proposal was shared with Routledge/ICOM, and a draft table of contents was prepared. However, pressing commitments required the project to pause. Thanks to more favourable circumstances now, GRR will try to revive the project with the approval of the CIMCIM Board and will check that authors are still available and ICOM and Routledge are still on board.

#### **14. Communications**

- **14.1. ListServ (AM)**

The e-mail list (listserv) CIMCIM-L, currently hosted by the University of Edinburgh, is open to all. New CIMCIM members are encouraged to subscribe on joining and to make use of the list for announcements and discussion of topics related to musical instruments in museums and collections. All posts are moderated. We currently have 442 subscribers (much the same as last year) and list traffic over the last twelve months was 106 postings (slightly lower than in the previous year).

- **14.2 Bulletin (Jean-Philippe Échard + new team)**

The new Editor of the *CIMCIM Bulletin*, Jean-Philippe Échard, thanked Heike Fricke who recently stepped down from the position of Editor after more than a decade during which she managed, sustained, edited, designed, produced, restructured, and expanded the *Bulletin*.

The Editorial Board now has a new structure, and the Editor is joined on the Board by Heike Fricke, Arnold Myers, and Mimi Waitzman. The Editorial Board has introduced the new role of Production Editor, and Jonathan Santa Maria Bouquet is in charge of managing the design, layout, and production of the *Bulletin*.

JPE encouraged the CIMCIM members to share news or views and submit articles for the next issues. There are two annual deadlines, and contact information and more is available on the *Bulletin's* page on the CIMCIM website.

- **14.3 Social media (JPE)**

Following JPE's social media strategy recommendation, that he carried out for CIMCIM during the term 2019–2022, and discussions on the CIMCIM Board, it has been concluded that a social media manager will be a strong asset to CIMCIM's digital presence. The work will at minimum require reposts of news and announcements. The CIMCIM Board will soon launch a call for volunteers for this role.

- **14.4 Website (EM)**

MM presented EM's report in his absence. The website is updated regularly, including PDF documents such as the SIGLA list.

The "Publications" page has been reorganised for a better navigation experience; it now includes:

- *CIMCIM Bulletin* (present and past issues);
- IAMIC (International Association of Musical Instruments Collections) and *CIMCIM Newsletter*;
- Proceedings, including the recently published London 2021 volume;

- Monographs;
- A new section, WoodMusiCK, has been added, making all the proceedings published 2014–2018 available.

The index of Publications has not been updated for years but at the moment we do not have the resources to focus on this project.

The overall Menu has seen a recent update: the scarcely used section “Jobs and internships” has been put offline. A new menu item “Stay connected” has appeared: This is the CIMCIM-L page, which previously was not very visible under “Resources”.

The 2023 Annual Meeting and the LAC Colloquium “The conservation of musical heritage in museums and institutions in Latin America and the Caribbean” have been archived under “What we do” -> “Past meetings”, including documents and YouTube links for all three days.

## **15. Networking**

### • **15.1 International Directory (Giovanni Paolo di Stefano, Chair)**

During the first half of 2023, the team (Arianna Rigamonti, Fanny Guillaume-Castel, and GdS) diligently reviewed the data submitted by national representatives. Currently, the integrations stand as follows: Fanny undertook the task of updating information received from representatives in Latin America (Jimena Palacios Uribe), Colombia (Maria Luisa Guevara Tirado), Switzerland (Kathrin Menzel and Isabel Münzner), and Canada (Jesse Moffatt), Turkey (Bengü Gün) covering approximately 170 collections (ca. 10 % of the over the 1,500 collections she has been reviewing). Arianna focused on updating data from representatives in Belgium (Ignace De Keyser), Denmark (Marie Martens), Spain (Marisa Ruiz Magaldi), Lithuania (Vilma Vilūnaitė), Croatia (Vilena Vrbanic), Czech Republic (Tereza Žůrková), and Malta (Anna Borg Cardona). UK (Arnold Myers) and Italy (GdS) had already been updated.

With the valuable collaboration of these representatives, the dataset has undergone significant expansion. For instance:

- Spain now boasts 219 collections, compared to the previous 172.
- Lithuania has increased to 22 collections, compared to the previous 7.
- Croatia now accounts for 51 collections, a significant increase from the previous 6.
- The Czech Republic has seen a substantial rise to 127 collections, from the previous 17.

Given the productivity of the collaboration with national representatives, GdS expects to receive further updates from other representatives in the coming months, and some have already indicated their intent to deliver revised data after the summer break. The goal is to make some of the data for the mentioned countries available on the CIMCIM website before the end of the year.

GdS thanked the national representatives who have contributed so far, Arianna and Fanny for their work, and expressed the hope that new national representatives will join in the coming months to further expand the content of the International Directory.

- **15.2 CIMCIM Ambassador network (GdS, Deputy Ambassador)**

GdS stated that CIMCIM is planning a CIMCIM Ambassador network which will be closely related to the International Directory. The idea is that the CIMCIM Ambassadors will serve as national or regional liaisons to foster memberships etc. A call for expression of interest will be sent shortly on the CIMCIM-L.

- **15.3 RidIM (EM)**

RidIM (Répertoire International d'Iconographie Musicale) was set up in 1971 to facilitate access to the world's music-related images and provide a service to scholars. RidIM has been sponsored by CIMCIM from its inception, giving CIMCIM the privilege of appointing a liaison officer with full voting membership of the RidIM Council. In 2022, the RidIM 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 instruments. RidIM holds a successful series of international conferences on musical iconography. The most recent was in Prague in July 2022. The next meeting is scheduled for 19-21 October 2023, to be held in Seoul.

- **15.4 CIMCIM–ASINPPAC LAC Colloquium (Jimena Palacios Uribe)**

JPU reported about the first virtual conference, co-organised by CIMCIM–ASINPPAC (Asociación Internacional para la Protección del Patrimonio Cultural). The colloquium was a great opportunity to become aware of each other, to collaborate, and to reach out to potential new members of CIMCIM.

The colloquium has had more than 2,000 viewers on YouTube. The main language of the colloquium was Spanish, and an overview and assessment will be published for the CIMCIM community in English.

JPU and the CIMCIM Conservation Interest Group will prepare various workshops/talks on conservation and other museum topics (research, etc.).

The hope is to have a second LAC-colloquium in 2025; although a meeting once a year is preferred, the CIMCIM Annual Meeting in 2024 will take time to arrange.

CL thanked JPU for all her work and for the opportunity to join forces.

- **15.5 Other ICs, NCs, RCs, and other external guests and institutions (CL)**

CL took a minute to remind the CIMCIM community to collaborate with other ICOM bodies. CIMCIM has previously collaborated with ICOM ICs such as CIDOC, CIMUSET, and ICME. There will be opportunities moving forward, especially with the activities and initiatives of the three strategic pillars to collaborate with other NCs (such as ICOM-US, and ICOM-France, etc.), ICs (such as CIDOC and ICOM-CC), and regional groups in and out of ICOM (especially ICOM-LAC).

### *Q&A/discussion – Activities*

## **16. Roles and responsibilities; widening leadership and participation (CL)**

CL showed the 'Roles and Responsibilities' PPT slides (14-15) of the Strategic Plan as an overview of activities and initiatives and encouraged the members to join the Working Groups. As CIMCIM keeps growing, we are expanding the engagement beyond the Board in order to promote participation, engagement of the expanding membership, and sustainability of CIMCIM's initiatives and leadership structure. If there is any feedback and suggestions about the Strategic Plan or CIMCIM processes and procedures, please reach out to the Board.

**17. Other**

Nothing for the minutes.

**18. Meeting Closing**

CL closed the meeting by thanking everyone for attending the meeting. She commented that CIMCIM is a strong resource for us all and it is a remarkably supportive and collegial community.

CL reminded everyone to save the date for the upcoming CIMCIM Town Hall Meeting to discuss the three pillars of the CIMCIM Strategic Plan 2022–2025 on Tuesday, 7 November 2023, 15:00–16:30 Paris time (CET/UTC+1).

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The meeting ended at 17:00 h