

CIMCIM Business Meeting 2024

Tuesday, 1 October 15:00–17:00 h Paris time (CEST/UTC+2)

Online

Board members present (13): Christina Linsenmeyer (CL), Emanuele Marconi (EM), Marie Martens (MM), Pascale Vandervellen (PVA), Christian Breternitz (CB), Sabari Christian Dao (SCD), Sarah Deters (SD), Jean-Philippe Échard (JPE), Manu Frederickx (MF), Cleveland Johnson (CJ), Arnold Myers (AM), Giovanni Paolo Di Stefano (GdS), Jimena Palacios Uribe (JPU).

Regrets: Board members Saskia Willaert, Carla Shapreau – and two other CIMCIM members.

Attended by 24 other CIMCIM members.

MINUTES

1. Welcome (Christina Linsenmeyer, CIMCIM Chair); reminder to vote

CIMCIM Chair Christina Linsenmeyer welcomed everyone to the meeting and thanked 2024 Annual meeting Chair Jimena Palacios Uribe for the planning and the wonderful time in México.

CL reminded the ICOM–CIMCIM members in good standing to vote for the proposed change of our IC's short name; the vote was open during the meeting until 16:15 Paris time.

2. Meeting etiquette & procedure (Marie Martens, CIMCIM Secretary)

MM presented the meeting etiquette and procedure.

3. Adoption of the agenda, approval of the 2023 Business Meeting minutes, and regrets (MM)

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

The membership approved the minutes of the 2023 General Assembly which took place online on 5 October 2023.

13 Board members attended the meeting, Carla Shapreau and Saskia Willaert had sent their regrets. Two other CIMCIM members had sent their regrets.

Governance

4. Board members (CL + ALL); introduce new co-opted members; meetings

CL welcomed Carla Shapreau and Cleveland Johnson as co-opted Board members, and CJ briefly introduced himself. Generally, the Board continues to meet monthly.

5. Membership (Pascale Vandervellen, CIMCIM Treasurer)

CIMCIM's membership continues to grow and according to the most recent data provided by ICOM, CIMCIM has 289 *individual members* in 2024. This includes 55 new members from Africa, Asia, Europe, Latin America, and the USA. The number of *institutional members* has increased a bit to a total of 42 institutions represented by 51 people. Between the 42 institutions, 2024 has seen one new member.

6. Membership campaign (CL)

CL was pleased to see that CIMCIM's membership has increased a lot, and we saw many new faces in México. CL shared a "Join CIMCIM" QR code on the screen and reminded the members to update their membership; updated memberships are important for, e.g., our IC's subsidy and for communication from ICOM and CIMCIM with the members.

7. Financial report 2023 and budget 2024–2025 (PVA)

Treasurer Pascale Vandervellen presented the financial report for 2023 as well as the budget for 2024–25. The budget figures are available for CIMCIM members in good standing upon request.

8. ICOM representation (CL + Emanuele Marconi, CIMCIM Vice Chair)

CIMCIM continues to be well represented within ICOM's various meetings, groups, and committees and has communication with many parties. CL and EM are on their NC Boards ex-officio. EM is now in Berlin and so will change NC accordingly.

9. By-Laws revision (acronym; long name; ICOM statutes) (EM; CL; MM)

CL briefly explained the motivation for changing the acronym and referred to the survey conducted by CIMCIM prior to the vote. Short names rather than acronyms will rebrand the ICs to more consistent and clearer names within ICOM, and a recognisable name is important for raising money etc. Our IC's long name will remain the same. After the acronym vote, an official vote to change the By-Laws will take place in Dubai in 2025.

MM explained that CIMCIM will need to revise the By-Laws in any case. ICOM's International Committees are subject to their own By-Laws – aligned with ICOM's Statutes, Internal Rules, and ICOM's Code of Ethics – and currently, 34 different IC By-Laws co-exist. CIMCIM's By-Laws were revised in Prague in 2022. There are, however, three articles in ICOM's Statutes that were amended and adopted in June 2023 that the CIMCIM By-Laws do not cover. In addition to adding an article for removing inactive Board members, the ICs have received a model from ICOM's Secretariat and based on that, CIMCIM's By-Laws must include articles regarding:

- Protection of personal data (EU-GDPR)
- Evaluation
- Archives

Q&A / discussion – Governance

Question: Is CIMCIM's annual budget based on the membership numbers? CL replied that it is quantitated and based on activities etc. PVA added that SAREC uses a formular for their evaluation that is based on the ICs annual activities and finance reports. It is important that we spend money. We know the evaluation criteria, but SAREC's evaluation still seems somewhat to lack transparency.

Question: Is the membership growing organically? PVA replied that CIMCIM does not reach out to institutions, but that it would be desirable to do so now that the International Directory is published – and GdS confirmed that the International Directory team is ready to contact museums. ICOM's member database (IRIS) is not reliable and accurate. CL added that IRIS has been an ongoing issue and that, e.g., votes are difficult to handle. ICOM has dedicated funds and time to stabilise the member database.

Strategic Plan 2022–2025: Three strategic pillars

11.1 DEIA (Sarah Deters, DEIA Chair)

The main focus of the DEIA pillar to highlight this year is the success of the 2024 meeting in México. Hosting our annual meeting for the first time in a Latin American country highlights CIMCIM's focus on reaching out to museums across the world who might otherwise not be familiar with our organisation. The simultaneous translation from Spanish to English and vice versa, made the meeting more inclusive and accessible in terms of language barriers. The hybrid nature of the meeting also allowed for an international audience who were not able to attend in person because of various issues, including funding, travel and visa constraints and made the meeting more equitable to our members. Although the cost of traveling to México was potentially prohibitive to CIMCIM members not based in the Americas, it is only fair that CIMCIM members from around the world (particularly those based in Europe) understand how expensive it can be for members to travel great distances to attend our annual meetings. Going forward, hopefully CIMCIM can continue to look at hosting our meetings in various regions to continue to be equitable to the members from all corners of the globe. I must be highlighted that although getting to México could be expensive, the registration fee for the conference, both in person and online, was very reasonable and this is in large part thanks to the incredible fund-raising efforts of the local organisers in México. One of the main goals of holding the meeting in México was to broaden CIMCIM's membership across Latin America, and we hope that this past meeting has encouraged attendees to join the organisation.

So far, three people have joined the DEIA WG and if you would like to join, please reach out to the DEIA Chair.

11.2 Sustainability (Christian Breternitz, Sustainability Chair)

CIMCIM engages with the current climate crisis and makes a commitment to further sustainable practices, and so, e.g., environment, climate change, and materials are central topics to CIMCIM's strategic pillar "Sustainability". The 17 United Nations Sustainable Development Goals, their sub-targets and a toolkit are a good starting point for the development of sustainability goals for musical instrument museums and collections. This way, CIMCIM is in line with ICOM's 2030 Action Plan on Sustainability.

The possible deliverables include:

1. A CIMCIM statement published on the website in alignment with ICOM, the ICOM IC for Sustainability as well as the United Nations SDGs:

CB has been in contact with the Chair of IC Sustain Morien Rees to explore the opportunities for collaboration and when this newly instigated IC is fully operational, the first drafts for a CIMCIM statement should hopefully be available by the beginning of 2025.

2. A member or museum checklist of actions to uphold the SDGs:

The umbrella organisation of the Musikinstrumenten-Museum Berlin is currently introducing an environmental management system. This also involves the development of numerous guidelines, e.g., for sustainable exhibitions, sustainable events, etc. Since the Musikinstrumenten-Museum Berlin will also have to adhere to these guidelines in the future, they can be useful in an adapted or extended form for all other musical instrument collections and made accessible via CIMCIM.

3. A resource page on the website with resources on changing museum standards:

CB is collecting links that might be interesting and helpful for the topic of sustainability in musical instrument collections and is working to classify these points to the needs of musical instruments collections. A first version of such a website is expected to go online in the second quarter of 2025.

CB provided a brief update on the ICOM Award for Sustainability Practices in Museums; a call and reminders have been sent to the CIMCIM-L. CIMCIM did not receive any applications for the ICOM Award, possibly because musical instrument collections are often part of larger institutions, and applications could also be submitted through the National Committees. If you happen to know about any submitted projects that were submitted by your institutions and involve musical instrument collections, please let CB know, if possible.

The Sustainability working group is still looking for more members. The 17 United Nations Sustainable Development Goals make a thematically very broad topic. So, people from all areas related to musical instrument collections are welcome to join. Please, contact CB by email.

CL thanked CB for all the work done and stressed that when CB accepted to be Chair of the WG, ICOM had not yet launched the Award that led to additional work.

11.3 Provenance (EM, Provenance Chair)

The goals set for the Provenance Interest Group focus on providing resources to CIMCIM's members, including webinars, panels during the Annual Meetings, online meetings, and guidelines on musical instrument provenance research; the guidelines prepared by Carla Shapreau will be published on CIMCIM's website in the last quarter of 2025.

The Provenance Interest Group met on 23 July 2024 to discuss possible research topics and to present in detail the activities for this term. New meetings will be organised during 2025. One of the topics that was raised concerns stolen instruments and the ideal goal to have a shared platform or database for gathering all information, but at the moment there is no plan or specific project.

Following the Provenance panel during the 2023 Annual Meeting in The Netherlands, a Provenance panel was organised for the 2024 Annual Meeting in México City in collaboration with ICOM-ICME (International Committee for Museum and Collections of Ethnography), this time focusing on provenance research and human remains.

Two webinars on Provenance are being organised, and EM will send out updated "save the dates":

The first webinar will take place on 13 November 2024, and three provenance research experts coming from different fields are invited:

- Antonia Bartoli, Curator of Provenance Research, Yale University Art Gallery and former Spoliation Curator, British Library;
- Lea Grüter, Provenance Specialist, Rijksmuseum;
- Victoria Reed, Sadler Curator for Provenance, Boston Museum of Fine Arts.

The second webinar will take place on 4 December, a Law Enforcement Expert Panel featuring three representatives of law enforcement agencies that manage stolen objects databases, including musical instruments:

- Tiziano Coiro, Coordinator of Interpol's Works of Art Unit;
- Davide Fabbri, Carabinieri Cultural Heritage Protection Command, Chief Warrant Officer;
- Christopher McKeogh, Special Agent, U.S. Federal Bureau of Investigation, Art Crime Team.

The two webinars will help to have a better understanding of the complex mechanisms of provenance research and shed some light on how some of the existing databases of stolen objects work and can help trace missing museum instruments or prevent incautious purchases.

EM thanked co-opted Board Member Carla Shapreau for all her work and energy.

11.4 Plan for 2024–2025 (CL)

The Board has discussed a plan for what can realistically be achieved during the last year of the term. If you have ideas, please contact the Board. The Board will keep the members updated.

Q&A/discussion – Strategic Plan

Activities Updates

12. Annual Meetings

12.1 2024 Mexico (Jimena Palacios Uribe, 2024 Annual Meeting Chair)

JPU presented a brief overview of the conference, accompanied by photos from the days in México City: 60 attendees gathered in person for the conference that involved more than 30 contributions. The topics included organology, conservation, a joint provenance panel with ICME, visits to museums and storages, Mexican music and dance as well as Mexican food. Furthermore, optional tours and visits were arranged plus a post-conference visit to Oaxaca.

The local organisers from CIMCIM and ICME had successfully raised more than 900,000 MX\$ of external funding for translation, live streaming, foods, etc.

JPU thanked CIMCIM's Executive Board and the Conference Committee for the teamwork and for the opportunity to host the conference.

CL thanked JPU for all her efforts and good spirits, including the success of the meeting, the welcome effective collaboration with ICME, and also importantly the exceptional work on fundraising she accomplished with Heidi McKinnon that proved necessary when some unprecedented issues arose.

12.2 2025 Dubai, UAE, ICOM Triennale (CL)

The CIMCIM Board is planning to co-work with ICOM ICs ICMEMOHRI (Memorial and Human Rights Museums) and ICME on a shared day. Suggested activities outside of the physical meeting could include online activities for those who cannot or do not wish to travel to Dubai. Online visits and events could be a new way to go ahead.

12.3 2026 Georgia (Nino Razmadze, 2026 Annual Meeting Chair)

Nino Razmadze had sent her regrets and had kindly referred to the presentation given at the 2023 Business Meeting.

12.4 2027 Call for proposals forthcoming (revised procedure) (CJ)

Before giving the floor to CJ, CL mentioned ICOM's revised procedure for the ICs' Annual Meetings; as of 2023, there is a legally binding contract that must be signed by the hosting institution(s) and the IC(s) covering roles, responsibilities, and financial obligations and must be authorised by ICOM.

CJ continued that in regions where the financial resources might be limited, it can potentially prove challenging to have conferences in some parts of the world.

The country of India rises as an interesting prospect for holding a future annual meeting of CIMCIM. Unlike what can be seen in China, where the cultural sector has been experiencing an unprecedented amount of investment in infrastructure, India reflects conditions of development that lag decades behind. A CIMCIM meeting there could plant seeds to stimulate and accelerate interest and development in museums.

Giovanni Di Stefano had provided CJ with a spreadsheet of instrument collections in India, 45 listings, from the International Directory. The vast majority of these listings are institutions that may have some musical instruments in their holdings but do not have a focus on music and/or instruments. Currently, CIMCIM does not have a National Representative in India.

CJ proposed to hold the 2027 Annual Meeting in Chennai (Madras), India's fifth-largest city and the historic center of music-making in the South India. Relatively speaking, South India is more relaxed than the North and is home to several institutions that might serve as partners with us. In and around Chennai, one can still find small instrument-building shops, where time has stood still. Chennai is a good transportation hub and is home to many international consulates. One of the greatest festivals of Indian music is held there over a 9-week period from mid-November to early January.

The post-conference could be a study trip of several days to Bangalore and Mysore, which are connected to Chennai by high-speed train. In Bangalore (considered the "Silicon Valley" of India) we would find India's the most "modern" museum devoted to music and instruments, the "Music Experience Museum." CJ has made initial contact with the director of that museum, who trained at the Art Institute of Chicago and who might provide a foothold for us. In Mysore is found the self-proclaimed largest collection of musical instruments in India – the unique Melody World Wax Museum – which claims a connection to CIMCIM on its webpage and in its exhibits.

CL thanked CJ for his guidance and expertise. CL referred to CIMCIM's Guidelines (2 files comprising a timeline and roles & responsibilities) for arranging conferences that were created by GRR and FPB for the 2018 annual meeting in China.

JPU suggested to hold a meeting about the contract and other ICOM requirements for planning conferences.

12.5 Travel grants (MM)

For the annual conference in México City, CIMCIM launched a call for travel grants in February 2024. On the call, the travel grant committee received four (4) applications to México. Three (3) countries were represented among the applications: Argentina, Brazil, and Japan.

CIMCIM was able to support all four applicants; one applicant was under the age of 40 and received the ICOM-SAREC Travel Grant for Young Members.

12.6 Proceedings (MM)

The 2022 Prague Proceedings volume is being finalised and hopefully should be out very soon. At the same time, the Netherlands Proceedings volume is in process. Even with the experience and routine that the co-editors have gained, the production time of a volume has been ca. two years. A call for contributions for the coming México Proceedings volume will be issued as soon as possible.

For future volumes of the CIMCIM Proceedings series, the co-editors are working on guidelines for editing and publishing to streamline and facilitate submissions, layout, and publication procedures moving forward.

MM thanked Sarah Deters and the CIMCIM Board – in particular Christina Linsenmeyer – for support and dedication towards the publishing of CIMCIM's Proceedings.

13. Training and research

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

At the CIMCIM conference in México City, MF co-chaired a session focusing on musical instrument conservation along with Jonathan Santa Maria Bouquet and Charlene Alcántara.

All three gave an overview of Musical instrument conservation at their institutions, highlighting education and outreach programs such as internships and fellowships and various online resources related to musical instrument conservation.

The presentations were followed by a roundtable that discussed issues relating to training, visa and work permits for interns and trainees, and on connecting the field of conservation with that of musical instrument restorers and technicians.

In the wake of the annual meeting in México City, the CIG is planning to translate CIMCIM publications related to musical instrument conservation into Spanish and making them available online. Translation of *The Care of Historic Musical Instruments* edited by Robert L. Barclay has been suggested. Ways to fund the translation – and possibly amend the publication with one or more essays on the current state of musical instrument conservation – are being pursued.

The CIG will continue to host informal online meetings open to all conservators working with musical instruments. Furthermore, the co-hosts are looking into means of expanding the online presence beyond the current conservation page on the CIMCIM website and suggested a collaboration with the Conservation OnLine (CoOL) platform, adding a Musical Instrument topic to which conservators can contribute freely.

13.2 MIMO (Saskia Willaert, Liaison to MIMO)

the MIMO Core Group is working to make the MIMO Consortium an international nonprofit organisation, seated in Brussels, to have a more official status and to be able to apply for national and international grants more easily. It is a lengthy process and dependent on federal validation by the Belgian authorities.

MIMO remains an important international platform and keeps receiving request for new memberships. Some very good news is that the Scenkonstmuseet in Stockholm, one of the founding members of MIMO, now again has a curator of musical instruments and would like to get involved.

13.3 Classification Working Group (Saskia Willaert, Chair)

No remarks, questions, or propositions were received over the past year, but the team is always ready to respond to changes and/or additions to the HS classification system as revised by MIMO.

Currently, a project is running at the MIM in Brussels to revise the thesaurus of musical instruments (cf. the MIMO keywords) of the collections of both the MIM and the Africamuseum in Tervuren. Since as a whole these collections are highly diverse, the new thesaurus might be useful for other CIMCIM collections as well. One of the ambitions of the new thesaurus is to be as non-Eurocentric as possible.

13.4 Sigla Working Group (Arnold Myers, Chair)

The CIMCIM sigla for instrument collections, originally created for the *New Grove Dictionary of Musical Instruments*, are now maintained online as part of the CIMCIM website. Sigla have been created for most of the major collections worldwide that are significant for the quality and/or quantity of their holdings. These are the collections that will be most often cited and for which sigla are most useful. Further sigla are added on request, and the list is updated when collections change their name, location, or ownership.

There is a good case to be made for extending the scheme to include sigla for the large number of smaller collections (and any major collections that may have been overlooked first time round), including all collections entered in CIMCIM's International Directory. A project to implement this extension is under consideration by the CIMCIM Board. Meanwhile, requests for further additions or amendments should be notified to the Chair of the Sigla Working Group.

13.5 ICOM – Routledge publication *Displaying Music in the 21st Century* (Gabriele Rossi Rognoni in absentia)

The proposal for the volume *Exhibiting Sound: Music Museums in the 21st Century* edited by Eric de Visscher and Gabriele Rossi Rognoni has been submitted to ICOM before summer 2024, approved at the end of August and passed on for further comments to Routledge at the beginning of September. Comments have been very positive until now and GRR will keep the Board updated on the final feedback and hopefully confirmation.

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 427 subscribers (a little fewer than last year) and list traffic over the last twelve months was 123 postings (slightly higher than in the previous year).

14.2 Bulletin (Jonathan Santa Maria Bouquet)

CL expressed the Board's gratitude that Jonathan Santa Maria Bouquet is temporarily taking over the editorship of the *CIMCIM Bulletin*. A new issue will come out soon.

JSBM kindly asked to please share photos from the Annual Meeting in México City for the Bulletin.

14.3 Social media (CL)

A couple of students approached CIMCIM to help with SoMe, and CL said that the Board is looking into this possibility. CL thanked Jayme Kurland who was CIMCIM's SoMe person in México City, and that worked great. If anyone would like to help, please let the Board know.

14.4 Website (EM)

In the past year, the website has not undergone any major changes. The *History* page menu has been remodeled to show the chronology more clearly but no change in the content was made.

The memoirs of former Chair Frank P. Bär have been published on the website: They are a vivid depiction of the difficult COVID-19 time that we have – luckily – almost forgotten.

The digitisation and online publishing of CIMCIM monographs continues. EM was happy to communicate that at the moment, just one monograph, the *Technical Drawings of Musical Instruments in Public Collections of the World* (1996), still needs to be digitised. This will happen soon, as EM now has access to a copy in the library of the MIM in Berlin.

14.5 Translated documents (MF)

MF referred to 13.1 and if anybody has ideas how to fund the translation into Spanish, please contact MF.

15. Networking

15.1 International Directory (Giovanni Paolo Di Stefano, Chair)

After several years of work, GdS was delighted to present the initial fruits of the International Directory update, now available on the CIMCIM website. An overview of the project, initiated by CIMCIM in 1997, can be found on the dedicated webpage. GdS summarised some details of the more recent history of the project that he has chaired since 2018. The operational phase of the revision of the Directory began in 2021 when we finally succeeded in recovering the data from CIMCIM's obsolete electronic database, which had apparently been lost.

In May 2021, the CIMCIM Board appointed three research assistants (Fanny Guillaume-Castel, Judith Kemp, and Arianna Rigamonti) to help update the Directory and collect data from missing countries. This process enabled the documentation of over 2,800 collections featuring musical instruments – almost a thousand more than in previous editions. While all continents are represented, the quantity of documented collections in Africa, South and Central America, and Oceania is expected to increase as new information becomes available.

In May 2022, CIMCIM launched a call for volunteers to form a team of national and/or regional representatives for the project. These representatives are CIMCIM members with strong knowledge of music collections and museums in their territories. National and/or regional representatives were invited to assist the International Directory team in reviewing and/or gathering data and to serve as liaison officers between the team and the included museums and collections. Since 2022, 26 national representatives have been actively contributing to the project.

Currently, the list of museums and collections is available in a downloadable Excel file from the CIMCIM website. Collections are alphabetically listed by country and city. Temporary exhibitions are not included. All known collections featuring at least one relevant musical instrument will be represented, regardless of the number of specimens. The definition of a musical instrument follows traditional understanding: any sound-producing device from any culture, activated in any way, that is used for creating what is commonly referred to as "music." This includes automatic or mechanical instruments but excludes those that consist solely of recording or playback equipment. The criterion for inclusion in the Directory is accessibility. However, a small number of collections that do not accept visitors are listed to document particularly significant instruments. Each entry provides the collection's name, address, contact details, and (when possible) the number of objects, a brief description, a link to the website, and to the online database.

A project of this magnitude requires continuous and periodic updates, modifications, and improvements. The Directory is not yet complete in its international coverage; not all collections are properly described, and for a few, it has not been possible to locate the current address, so material is being added as work in

progresses. Museums, collectors, and users are invited to report any inaccuracies and to send their updates to the Chair of the International Directory. Updates will be published when needed.

GdS thanked the three research assistants for their work over the past three years as well as the national representatives.

CL thanked and congratulated GdS for his leadership and dedication over the years and encouraged CIMCIM to contribute as a group to keep the Directory updated.

15.2 CIMCIM Ambassador network (GdS, Deputy Ambassador)

GdS invited all national representatives to participate and to contact GdS in the efforts to expand CIMCIM's membership.

15.3 RIdIM (MF)

As of this summer, MF has taken over from Arnold Meyers as the acting liaison officer of CIMCIM on the council of Association Répertoire International d'Iconographie Musicale (RIdIM). MF has corresponded with the president of RIdIM Antonio Baldassarre, and AM has kindly shared his reports from the past few years. RIdIM held their annual scholarly conference in Vienna at the end of August 2024, in collaboration with the Universität für Musik und darstellende Kunst Wien (mdw). MF was unable to attend the conference but will be attending the Council Meeting which will be held online in November or December this year, and MF will report back after that.

Q&A/discussion – Activities

16. Acronym revision: survey + vote (FPB)

Frank P. Bär who had kindly assisted the Board in the running of the survey and the vote presented the results of the vote. The vote turned out in favour of a change of our IC's acronym to the short name 'ICOM MUSIC'. FPB's PPT with details on the vote will be shared with the CIMCIM community on the ListServ.

CL thanked FPB for leading the survey and the vote.

CL and EM thanked the members who participated in the vote and agreed that the short new name 'ICOM MUSIC' will be more communicative of what our IC is all about and helpful to the Board in opening up collaborations and development outside ICOM. The next steps of the change will be led by ICOM and launched during and around the 2025 Dubai ICOM Triennale.

17. Other

There was nothing to report for the minutes.

18. Meeting Closing

CL thanked the members and the Board for their participation, and the meeting ended on time at 17:00 h.