

## Marie Martens

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**Fra:** Secretary CIMCIM <secretary.cimcim@icom.museum>  
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### Formstack Submission For: **EN-ICOM IC/RA ANNUAL REPORT 2022**

Submitted at 01/31/23 2:30 PM

**Name of person filling this form::**

Marie Martens

**You are:**

The Secretary of

**Name of International Committee (IC)/ Regional alliance (RA)::**

CIMCIM (Comité international des musées et collections d'instruments et de musique ; International Committee of Museums and Collections of Instruments and Music)

**Email::**

secretary.cimcim@icom.museum

**Has your IC/RA been able to conduct its Annual Meeting on 2022?:**

YES

**Format::**

Hybrid conference (in-person and digital)

<b>On what days did it take place?:</b>	22 August 2022 – 26 August 2022
<b>Which was the host institution?:</b>	ICOM General Meeting 2022 (Prague Congress Centre (PCC), and Museum Complex of the National Museum, Prague) and: 1) Czech Museum of Music, Prague; 2) The Lobkowitz Palace, Prague; 3) The birthplace of Antonin Dvořák and the Lobkowitz Castle, Nelahozeves.
<b>Did you cooperate with another committee(s)?:</b>	In addition to the CIMCIM sessions, CIMCIM and CIDOC (ICOM International Committee for Documentation) held a joint session (hybrid): “Resilient musical collection documentation and social responsibilities”. CIMCIM and CIDOC continued collaboration to further discuss documenting musical collections, particularly from an Inclusive Documentation perspective. The joint session focused on the role of social context in defining documentation frameworks. How can documentation practices be inclusive of the rich cultural diversity represented in musical collections? In part, this joint session included presentations of online resources of musical instruments, and cases of Latin American music collections. Furthermore, a joint presentation of the work on CIMCIM's International Directory (see below).
<b>In which language(s) was the conference held?:</b>	English
<b>What was the theme and sub-themes?:</b>	In harmony with the ICOM Prague 2022 theme: “The Power of Museums”, CIMCIM considered the social and environmental contexts and landscapes of music museums in the 21st century, particularly related to responsibilities and identities under the theme: “Music Museums: Social and Environmental Responsibilities and Identities in the 21st Century”. CIMCIM's conference focused on the positive and challenging circumstances, issues, events, and initiatives that relate to the 21st-century social and environmental responsibilities and identities relating to music museums. The Scientific Committee welcomed papers relevant to diverse topics, for example: collecting; exhibition development; public engagement; climate change, the natural environment, and its resources; industry, travel and tourism; revised policies & procedures; advancing and reimagining best practices; professional training opportunities and needs (conservation, preservation, curating, management, education, etc.). It welcomed consideration of human-to-human and human-to-planet interactions, or human-to-nature (where humans can be

understood to stand apart from nature); and aural, visual, digital, and material modalities. Theoretical, critical, practical, and strategic perspectives, including case studies and research projects, were invited that highlight, discuss, and address the selected theme and its broader historical and present contexts as well as future implications and solutions.

**Number of contributors and presentations::**

20 presentations were given by 24 delegates from 13 countries.

**List of represented countries::**

Azerbaijan, Belgium, Burkina Faso, Czech Republic, Denmark, France, Germany, Indonesia, Iran, Japan, México, the Netherlands, Norway, Sweden, Switzerland, Taiwan, Turkey, United Kingdom, United States of America, and Zambia.

**Is there anything you would like to add regarding the conference?:**

CIMCIM held a very successful meeting in Prague as part of the 26th ICOM General Conference with an intense program that included four paper sessions, one poster session, and one Discussion Forum. The first three sessions, at the main venue of the conference, the Prague Congress Centre, were hybrid. The CIMCIM portion of the meeting opened with a joint CIMCIM–CIDOC session (please, see above). CIMCIM’s program was organised and coordinated by the Program & Scientific Committee of five members total, including a local organizer plus three Board members. CIMCIM’s Program & Scientific Committee urged the members to take part in as many ICOM and other International and National Committee events as possible. Highlights of CIMCIM’s meeting included a visit to the Lobkowicz Collection of musical instruments in Prague and music archives in Nelahozeves, and a morning at the Czech Museum of Music in Prague. For the members who attended online, CIMCIM offered three virtual Coffee+Tea breaks on Zoom – and all of the CIMCIM community was welcome to join. For the meeting’s legacy, the conference program is uploaded to the CIMCIM website archive, and the open-access, digital conference proceedings is in process and will be published on CIMCIM’s website with a stable URL, i.e. DOI (Digital Object Identifier). Please, see the full Call for Papers text and other conference information in CIMCIM’s Prague 2022 Conference Program: <https://cimcim.mini.icom.museum/wp-content/uploads/sites/7/2022/>

**Does your IC/RA plan to hold the meeting at a later date?:**

**Please provide more details about your IC/RA's decision to cancel or postpone the Annual Conference::**

:

Webinars  
Other meetings

**Please provide information on conferences that your IC/RA held during 2022::**

**Please provide information on workshops that your IC/RA held during 2022::**

**Please provide information on webinars that your IC/RA held during 2022::**

CIMCIM's Conservation Interest Group offered two webinars/discussion forums, open for introductions and discussion and with pre-arranged presentations, so that members could learn about 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. The webinars are intended as a moment for further exchange of perspectives and ideas related to current practice of musical instrument conservation and a chance to continue discussions. The group is also focused on getting more conservators, including from underrepresented geographical areas, to join CIMCIM as not too many conservators are members.

**Please provide information on the other meetings your IC/RA held during 2022::**

In 2022, the CIMCIM Board, the CIMCIM Working and Interest Groups as well as the general membership has had various fruitful discussions about what might be beneficial for the 2022-2025 term. Furthermore, overlapping aims and stakeholders of CIMCIM and e.g. MIMO (see below) will create mutually beneficial impact. Joint information and training activities are being planned to begin in 2023. 1) The CIMCIM Board meets online once every month. In open and direct dialogue, it is much easier for each Board member to contribute to the whole in taking responsibility for CIMCIM's

ongoing projects and activities; 2) The CIMCIM General Assembly was held online on Thursday, 6 October 2022, and was attended by 11 Board members and 46 other CIMCIM members; 3) A CIMCIM “Town Hall” meeting was held online on Tuesday, 20 December 2022, and was attended by 10 Board members and 20 other CIMCIM members. After a brief introduction of the new Board, the meeting was an open discussion with the CIMCIM community about the members’ wishes, interests, and ideas for the new term 2022–2025. Based on this, the CIMCIM Board is working to finalize CIMCIM’s strategic Action Plan for 2022-2025.

**Has your IC/RA implemented any training activity in 2022?:**

No

**Please describe briefly the training activity(ies) provided by your IC/RA::**

**In what format was this training delivered?:**

**How many trainers and participants did you have?:**

**Has your IC/RA made any publications during 2022?:**

Yes

**Please list and briefly describe all publications produced by your IC/RA during the year 2022::**

CIMCIM published two Bulletin Newsletters (the second issue will post in January 2023), please see below. In 2022, CIMCIM and CIMUSET agreed to not publish the planned edited book on the joint project on functionality in museum objects and instruments. Instead, our two ICs decided to publish the conference program and abstracts *Playing and operating: Functionality in museum objects and instruments* which is available on CIMCIM’s website as documentation of the conference: [https://cimcim.mini.icom.museum/wp-content/uploads/sites/7/2022/07/200204\\_NPA-4-5-6-02-colloque-Playingandoperating\\_HD.pdf](https://cimcim.mini.icom.museum/wp-content/uploads/sites/7/2022/07/200204_NPA-4-5-6-02-colloque-Playingandoperating_HD.pdf) The conference is available as a podcast as well. CIMCIM is working on the following forthcoming publications, which due to a heavy workload in general and lack of human resources have been delayed: 1) ICOM – Routledge publication *Displaying Music in the 21st Century*; edited

book. The proposal has been submitted to ICOM and to Routledge and both sent feedback in spring 2022. CIMCIM hopes to be able to confirm the commissioned articles with a deadline of the end of August 2023; 2) CIMCIM Conference Proceedings, China 2018, Japan 2019, London 2021, and Prague 2022, are all in process (2022) or production (2018-2021) and will be published as soon as possible.

1) The CIMCIM Communication Working Group aims to promote exchanges of information and discussions inside the CIMCIM community, and to study ways to improve the digital presence of CIMCIM. The chair of the WG developed and presented to the Board a strategy for CIMCIM's social media. The term 2022-2025 shall see the creation of CIMCIM accounts on more social media platforms; 2) CIMCIM's Conservation Interest Group expanded beyond the core working group of 2020/2021. It is a forum not exclusively for conservators, but a place for discussion for anyone who is interested. Two meetings/webinars were held over the course of the year, and the "Conservation" page on the CIMCIM website was updated to include sections on conservation; a list of recommended readings; and links to conservation professional organizations worldwide; 3) 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. Following the 2022 elections, one of the two members retired, and a new WG leader was appointed; 4) The CIMCIM Sigla for musical instrument collections is a resource 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. Since the last report, 29 sigla have been added to the online resource or their details updated. Following the 2022 elections, the WG leader agreed to train a new member in order to sustain WG memory and future operations; 5) The CIMCIM International Directory of Museums and Collections of Musical Instruments team harvested the data regarding the 107 countries which were not included in the first two phases of the project. The Directory had not been updated in decades and has been a long-standing desire for the membership and Board. The current work in progress is the revision, expansion, and editing of the data for publication. To this end,

in May 2022, the CIMCIM Board launched a call to recruit a volunteer team of 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 and fluently speaking the main local languages. So far 33 national representatives from 29 countries. The involvement of further national/regional representatives (especially for Africa, South America, and Oceania) is essential, and all CIMCIM members are encouraged to contribute to the project. In the coming months, the data will be uploaded on the CIMCIM website.

**How did your IC/RA co-operate with other ICOM National Committees, International Committees, Regional Alliances, and/or other (museum) organisations? Please, describe the key collaborations and their results in the course of the year::**

1) CIMCIM held a joint paper session with ICOM-CIDOC during the Prague 2022 Conference, and our two ICs are currently discussing to engage in a joint ICOM Special Project to connect to Latin America in order to further expand our memberships and communications to underrepresented geographical areas for our IC. The project would include MIMO (see below); 2) Association Répertoire International d'Iconographie Musicale (RIdIM): RIdIM has collaborated with CIMCIM from its inception. In July 2022 the 21st International Conference was held in Prague. In 2022, the RIdIM database of music iconography surpassed 6,000 published records, including more than 430 types and sub-types of musical instrument. Following the elections, CIMCIM's liaison to RIdIM stepped down after almost two decades of service on the RIdIM Council (since 2004 with only a short hiatus). CIMCIM will determine if and how a new liaison should be appointed in 2023; 3) Russian Association for Music Museums (AMMC): the relationship with AMMC has represented more than 50 museums and provided invaluable support in bridging linguistic and cultural barriers that had hindered the dissemination of CIMCIM activities in the past. We regret that communications with AMMC has been hindered due to job changes and possibly political climate. We hope to revive this activity in the future; 4) Chinese Association of Music Museums (CCMI): CIMCIM's collaboration with the national associations in China has allowed CIMCIM to reach a large number of museums that would be unreachable, also due to language barriers. We regret that communications with CCMI has declined in the last year, possibly due to changes in national priorities, but also distance from our annual meeting that took place in China in 2018. We hope to continue to encourage collaboration in the future; 5) Musical Instrument Museums Online (MIMO). CIMCIM and the MIMO Core Management Group, most of them members of CIMCIM, continue to further strengthen relations in a joint collaboration: <https://mimo-international.com/MIMO/>, the world's largest freely



accessible database on musical instruments held in public collections. The project is related to MIMO's mission to provide a single access point for information on public collections of musical instruments worldwide. The resource with search facilities in currently 12 languages is widely used for research and education. Recently an inventory of instrument makers has been made available on the MIMO website. Currently, CIMCIM and MIMO have agreed to formalize the cooperation, and CIMCIM has allocated 6,000€ for MIMO; 6) International Museum Day 2022: 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, issued by the CIMCIM Board, two CIMCIM members reported about their initiatives for 18 May 2022: The State Museum of Musical Culture of Azerbaijan, and the National Museum of Burkina Faso.

**Website address::** <https://cimcim.mini.icom.museum/>

**What is your IC/RA's main means to keep in contact with the members?:**

CIMCIM mainly keeps in contact with the members through our IC's dedicated means of communication, namely CIMCIM's email ListServ (the CIMCIM-L), CIMCIM's Facebook pages, CIMCIM's newsletter publication, the Bulletin (please, see below), and CIMCIM's website. CIMCIM's Webmaster continues to update and redesign the structure of the website to improve the usability. Members are encouraged to contact the Webmaster for suggestions to further improve this repository. Furthermore, the CIMCIM Board encourages the members to subscribe to ICOM's e-Newsletter, and to use the member space on ICOM's website for information in general.

**In which social media are you active?:**

Facebook  
Other: CIMCIM is present on social media in various ways: CIMCIM as an IC regularly posts announcements on Facebook (both a "page" and a "group" account) which currently counts ca. 1,100 followers. Both accounts are moderated by four CIMCIM members who post ICOM and CIMCIM news, and CIMCIM's membership contributes to the activity as well. In addition, members also make CIMCIM visible on Instagram, Twitter, and LinkedIn by posting via their individual accounts ICOM-CIMCIM-related content. As mentioned, the Communications WG has advised the Board to create new CIMCIM Instagram and Twitter accounts.

**Estimated number of posts::**

Admin/Moderator posts and posts by members amount to ca. 250 on both Facebook accounts in 2022.



<b>Newsletter::</b>	YES
<b>Newsletter frequency::</b>	<p>The CIMCIM Bulletin is a medium for discussions and the face of CIMCIM and is published online two times a year (increased from one issue per year since 2019). The CIMCIM Bulletin is published in the form of an electronic, open-access PDF, and is uploaded to CIMCIM's website: <a href="https://cimcim.mini.icom.museum/publications-2/publications-available/cimcim-bulletin-archive/">https://cimcim.mini.icom.museum/publications-2/publications-available/cimcim-bulletin-archive/</a> . The newsletter features news from the organisation, articles, presentations of new displays and temporary exhibitions, as well as notices, reviews, and news and announcements from members and member institutions. On average, each issue contains 25 pages. The main editor has stepped down after 11 years of service, including an overhaul of content and design in 2019. The editorial board has begun the search for a new editor/designer moving forward in 2023.</p>
<b>In which language is published the newsletter::</b>	English
<b>Estimated number of articles or posts::</b>	<p>On average, each issue of the CIMCIM Bulletin contains five to six articles and/or posts. The first issue of the two annual newsletters is more of a journal format, including articles, and the second issue focuses on Board-generated content and news, particularly following the annual meeting.</p>
<b>Please indicate any other ways of communicating that your IC/RA used during 2022::</b>	<p>1) Survey to CIMCIM's membership on ICOM's New Museum Definition, Consultation 4; 2) Vote for revision of the CIMCIM By-Laws; 3) The 2022 ICOM-CIMCIM Board elections vote; 4) A newly implemented, monthly "Ongoing CIMCIM Activities" message to the membership on the ListServ; 5) An open forum discussion on provenance issues was held during the ICOM Triennale in Prague that will contribute to shaping CIMCIM's 2023 Action Plan; 6) The CIMCIM-L was also used to inform and engage the membership about sensitive topics related to the Russian invasion of Ukraine; 7) The Board has attempted to use MS Teams, though not possible for technical reasons.</p>
<b>Have you implemented (new) institutional strategies to better attract individual members?:</b>	<p>In 2022, CIMCIM has seen a growth in individual memberships, and the CIMCIM Board has increased its direct outreach to attract new members: 1) The ongoing work on the forthcoming International Directory whose results so far was presented during CIMCIM's conference in Prague; 2) Close collaboration with MIMO; 3) Enhancement of social media; 4) Regular monthly Board online meetings, as well as the Conservation Interest group's online meetings have all raised</p>

awareness of CIMCIM as probably the most qualified network for musical organology in the world. CIMCIM is well represented in the world, and the new CIMCIM Board 2022-2025 continues CIMCIM's outreach work to further expand its membership and communications to less represented geographical areas for our IC. The members of the new CIMCIM Board embody a wide geographical representation – including several young members – and CIMCIM's forthcoming Action Plan will include a strategy to connect to Latin America as a new focus point.

**Have you implemented any strategy specifically dedicated to young or emerging professionals?:**

Young Professionals have for many years been a specific focus to CIMCIM. Young members of our IC are a target for travel grants, and this will also be the strategy for the upcoming annual conference in the Netherlands (30 August - 1 September 2023), and travel grants is by far the largest expense in CIMCIM's annual budget. Furthermore, the CIMCIM Board specifically aims to engage young members in our IC's ongoing activities. Hence, the Conservation Interest Group is led by young members. The aforementioned work on the updating of CIMCIM's International Directory is carried out by research assistants, also young members. For the newly elected CIMCIM Board 2022-2025, one strategy was to reach out to young members, and the current Board includes several young members.

**Did you provide financial support for your members?:**

YES, for young members  
YES, for members outside the board  
YES, for Board Members

**Please, provide information about the selection process and criteria according to which you granted financial support to your members::**

1) Young members of CIMCIM are a target group for travel grants, and thus CIMCIM again prioritized its travel grants to young members for the ICOM-CIMCIM conference, particularly those from Cat. 3 & 4 countries. The criteria and selection procedures follow the CIMCIM travel grant guidelines, and CIMCIM's grading system guarantees that all grant applications are transparently and equally assessed against published criteria in line with ICOM guidelines: <https://cimcim.mini.icom.museum/what-we-do/travel-grant-guidelines/> . Of the eligible applicants to Prague, three were from ICOM Category 3 & 4 countries, and five of the applicants were Young Members; 2) For members outside the Board, the CIMCIM Board launched the call for applications for the Getty Grants for Young Members issued by ICOM. None of the two CIMCIM nominations were successful; 3) The CIMCIM Board reimbursed the conference fee for Board members who needed it. Furthermore, two CIMCIM Board

members received support from the ICOM grants for Board Members.

**Did you implement activities or ways to boost your members' participation in the 26th ICOM General Conference in Prague?:**

YES

**Please specify::**

1) CIMCIM supported young members and members from ICOM Cat. 3 & 4 countries and spent a large amount of money on travel grants for Prague: both because travel expenses were a challenge to some members due to the pandemic and the current recession, and to comply with SAREC's repeated request that CIMCIM spend its surplus; 2) For the conference program, CIMCIM offered a Discussion Forum on provenance which is an increasingly important topic to CIMCIM's members; 3) To raise awareness of the ICOM-CIMCIM conference and activities, lots of information was published and posted on CIMCIM's ListServ, website, the Facebook page, and the CIMCIM Bulletin; 4) In addition, CIMCIM's members made the conference visible on Instagram, Twitter, and LinkedIn by posting ICOM-CIMCIM-related content which thus was shared to a wider community; 5) CIMCIM offered two additional opportunities for members to visit special collections related to music and musical instruments in Prague and Nelahozeves.

**In which way does your IC/RA contribute to sustainable development?:**

CIMCIM contributes to a sustainable development in various ways, and always with a focus on CIMCIM's members. 1) The CIMCIM Board 2022-2025 has a balance of gender and geographical representation; 2) The adopted revision of CIMCIM's By-Laws allows online and/or hybrid conferences/annual meetings for democratic and environmental reasons; 3) For the sake of better (open access) availability and better environmental sustainability, CIMCIM has continually shifted to more online publications instead of printed books; 4) Recent CIMCIM conferences have focused on society and environment, e.g. "Global Crises and Music Museums: Representing Music after the Pandemic" (London, 2021 (hybrid)), "Social and Environmental Responsibilities and Identities" (Prague, 2022 (hybrid)), and the 2023 conference will focus on the new museum definition under the working title "Accessibility, Diversity, Equity". We plan to hold the 2023 conference in a hybrid format if the budget allows; 5) On a call from ICOM's Advisory Council, the CIMCIM Board proposed the theme

	<p>“Museums and Ecosystems” for the International Museum Day 2023. CIMCIM’s proposal was merged into the topic for 2023 “Sustainability and Wellbeing”; 6) CIMCIM’s coming Action Plan will have strongly focus on ethics, including “Provenance, Environment, and DEIA” (Diversity, Equity, Inclusion and Accessibility). The term 2022-2025 will see a new WG on Provenance.</p>
<p><b>To which Strategic objective(s) of ICOM's Strategic Plan 2016-2022 have your IC/RA contributed? How?:</b></p>	<p>Enhancing membership value through improved participation, service, communications, and capacity building  Enhancing ICOM’s international profile  Raising the visibility of ICOM  Enhancing ICOM’s international role  Auditing ICOM’s need in terms of staff and resources</p>
<p><b>Please explain how your IC/RA has contributed to ICOM's strategic goal of enhancing membership value::</b></p>	<p>The CIMCIM Board is very active and committed and is working to increasingly involve the membership to become engaged for taking over specific volunteer tasks, particularly surrounding strengthening communications (including social media and the website), increased and more diverse membership, and more effective operations. A special focus is on attracting young individual members towards more inclusion and internationality, and this will increasingly enhance membership participation and engagement and potentially promote future leadership within the IC.</p>
<p><b>Please explain how your IC/RA has contributed to ICOM's strategic goal of enhancing ICOM's international profile::</b></p>	<p>CIMCIM recommended a member from Burkina Faso for the newly installed ICOM Working Group for Objects in Storage, and our member was appointed a member of the WG.</p>
<p><b>Please explain how your IC/RA has contributed to ICOM's strategic goal of raising visibility::</b></p>	<p>Over the term 2019-2022, the CIMCIM Board launched eleven surveys, votes, and consultations to the members, most regarding the New Museum Definition, but also for the revision of the ICOM Code of Ethics and for the ICOM Strategic plan. Increased transparency of communications with members, e.g. about CIMCIM activities, include those related to CIMCIM’s role in ICOM, so members have a broader sense of the IC’s role in ICOM and ICOM’s leadership and support in the world.</p>
<p><b>Please explain how your IC/RA has contributed to ICOM's strategic goal of enhancing ICOM's international role::</b></p>	<p>CIMCIM actively promotes ICOM’s communications to make CIMCIM members more aware of ICOM’s activities and so they can more readily benefit from ICOM’s initiatives.</p>

**Please explain how your IC/RA has contributed to ICOM's strategic goal of auditing ICOM's need in terms of staff and resources::**

Beyond the feedback related to the surveys mentioned just above, CIMCIM members have also participated in ICOM-IC meetings discussing how ICOM can benefit the ICs. CIMCIM has contributed feedback about IC support, such as: webmaster support, publications assistance (production layout and design), translation services, etc.

**2022 Financial Report  
2022 and 2023 Budget:**

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**Supporting Document 3:**

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**Supporting Document 10:**

**Comments:**

:

I agree

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