

ICOM MUSIC General Assembly 2025

Tuesday 2 December 2025, 15:00 h – 17:00 h Paris time (CET/UTC+1)

Online

Board members present (12): Marie Martens (MM), Emanuele Marconi (EM), Pascale Vandervellen (PVA), Sarah Deters (SD), Christian Breternitz (CB), Sabari Christian Dao (SCD), Manu Frederickx (MF), Christina Linsenmeyer (CL), Arnold Myers (AM), Giovanni Paolo Di Stefano (GdS), Jimena Palacios Uribe (JPU), Carla Shapreau (CS), Saskia Willaert (SW)

Regrets: Jean-Philippe Échard (JPE)

Attended by 22 other ICOM MUSIC members.

Minutes

1. Welcome (MM)

ICOM MUSIC Interim Chair Marie Martens welcomed everyone to the meeting and thanked ICOM MUSIC members and CL for their trust in welcoming MM and SD in their interim positions. MM reiterated her thanks to CL for her leadership throughout the term.

MM gave a short overview of accomplishments of ICOM MUSIC over the past term. She reminded members to vote on the By-Laws revision and Board elections. She thanked Frank P. Bär for chairing the voting procedure and AM and GdS for co-chairing.

2. Meeting etiquette & procedure (SD)

SD presented the meeting etiquette and procedure.

3. Adoption of the agenda, approval of the 2024 Business Meeting minutes, and regrets (SD)

There were no further amendments to the agenda or the Business Meeting minutes, both were adopted.

12 Board Members attended the meeting, Jean-Philippe Échard sent his regrets. Board member Murat Alihan did not attend the meeting. Three ICOM MUSIC members sent their regrets.

4. Governance 1

4.1 Membership (PVA)

The number of *individual* members for ICOM MUSIC is 241, compared to 228 in 2024. They are distributed as follows:

- 8 members from Africa
- 3 from Arab States
- 20 from Asia
- 189 from Europe
- 7 from Latin America
- 14 from the United States.

ICOM Music has 51 members representing **41 institutions** worldwide. The distribution of institutional members is comparable to that of individual members, with a majority from Europe (34), 5 from Asia, 1 from Latin America and 1 American museum.

These figures do not include members awaiting payment and they may be slightly higher at the end of the year.

4.2 Financial report 2025 and budget 2026 (PVA)

Treasurer Pascale Vandervellen presented the financial report for 2025 as well as the budget for 2026. The budget figures are available for ICOM MUSIC members in good standing upon request.

4.3. ICOM updates: Revision of the Code of Ethics & ICOM e-Card, etc. (MM)

MM gave an overview of the ICOM meeting in Dubai. Important items to note:

- Board member Sabari Christian Dao was elected Spokesperson of the National Committees
- Antonio Rodriguez (ICOM US) was elected ICOM President.
- The planned vote on the revision of the Code of Ethics has been postponed until 2026.
- The digital ICOM Card was voted in favour in Dubai, and so ICOM will continue the development of the e-Card, which will be an add-on solution to the plastic card.
- The ICOM General Conference in 2028, will take place in Rotterdam, NL.
- 2 ICOM Resolutions endorsed by ICOM MUSIC – all 6 were adopted.

4.5. By-Laws revision and ICOM MUSIC roll-out (ICOM Statutes & Rules) (MM)

As announced by the Board on 30 September 2025, a revision of ICOM MUSIC's By-Laws is needed to reflect the change from our acronym CIMCIM to our new short name ICOM MUSIC. The new short name was voted in favour by a majority of our voting members in the Business Meeting last year.

Further to the name change, a revision was requested by ICOM's Legal Department in order that all 35 International Committees' By-Laws concur with ICOM's Statutes and Rules in all aspects. This means that the revision is in fact mandatory.

Among the changes are new articles in ICOM's Statutes regarding: Protection of personal data (EU-GDPR); Evaluation; and Archives. Plus, the revision includes changes to timelines, composition of the Board, and role and responsibilities of the Board.

Q&A/ discussion – Governance

No questions were asked during this time.

5. Strategic Plan 2022–2025

MM gave words of thanks to all participants and chairs who led initiatives over the past term.

5.1 DEIA (SD, DEIA Chair)

SD reported that DEIA is embedded in the culture of our field and in our institutions. This is evident in the many projects that are occurring across our museums and the collaborations that are taking place between our members. The importance of DEIA to all of our museums was on full display at the Netherlands conference and the breadth and depth of initiatives discussed in the large number

of papers was inspirational for us all. For ICOM MUSIC, DEIA is evidenced in our continued focus on expanding our outreach. This includes our commitment to making our annual meetings more accessible through hybrid meetings, hosting meetings outside of continental Europe, and more through our bi-lingual initiatives. This includes the important work being completed in translating documents into Spanish for publication on our website, publishing a bi-lingual proceedings of our meeting in Mexico in 2024, and the important work carried out by the SAREC Special Grants team. It is also evidenced in our growing membership and the fact that the candidates for the new board are the most diverse to date.

5.2 Sustainability (CB, Sustainability Chair)

CB gave an overview of the topics of the strategic pillar “Sustainability” and discussed the 17 United Nations Sustainable Development Goals, their sub-targets and the toolkits based on them and how these have been a good starting point for the development of sustainability goals for ICOM Music. Through this pillar we are linking up with the ICOM 2030 Action Plan on Sustainability.

CB then gave an overview of two important elements of the sustainability focus.

- **ICOM Award**

ICOM Music did not receive any applications for the ICOM Award endorsement process. Perhaps this is because musical instrument collections often are part of larger institutions, and applications could also be submitted through other national and international committees. CB gave an overview of the award.

The longlist for the ICOM Award contained 130 projects across 5 categories: **People, Planet, Prosperity, Peace and Partnership.** 25 projects made it onto the shortlist and five of these projects were selected by the ICOM Award Jury to be part of the finalists. The projects were evaluated based on their (i) contribution to Agenda 2030 and SDG targets (ii) Impact and tangible results (iii) Inclusion and (iv) the outcomes of the projects based on the inputs.

At ICOM’s 27th General Conference in Dubai, the **Barbados Museum & Historical Society** was announced as the winner of the ICOM Award for Sustainable Development Practice in Museums for its project *“Shared Island Stories Between Scotland and the Caribbean: Transnational Youth Exchange.”*

- **Sustainability Deliverables / Contributions to sustainability**

At the last annual meetings, CB presented some potential deliverables:

1. A member or museum checklist of actions to uphold the SDGs
2. A resource page on the website with resources on changing museum standards.

These considerations led to the creation of a guideline, initially divided into four chapters:

- Sustainable exhibitions (which make up the largest part)
- Sustainable art transport
- Sustainable events
- Sustainable procurement

The checklist contains specific measures you can implement in your daily workflow, in your department or in your institution, to make your daily work more sustainable. You may already be implementing some of these actions, have considered some of them, or find some new ones. The checklist is intended to inspire you and encourage you to question your own actions from a sustainability perspective. It is designed to make you step outside your comfort zone and, where necessary, to take a fresh look at established processes where necessary.

The first version is almost complete and is scheduled for publication later this year, which will be announced on the mailing list. The checklist should be viewed as a constant “work in progress” and is intended as a starting point, because sustainable action is an ongoing and never-ending process of constant improvement.

New scientific findings or best practice models will have to be added in the future, while others may become obsolete. For this reason, the checklist will be further developed over time. Suggestions and feedback from the ICOM MUSIC Community are absolutely essential to this process. We welcome constructive feedback at any time and are looking forward to hearing from you after the publication.

5.3 Provenance (Co-Chairs EM & CS)

The ICOM MUSIC Strategic Plan for 2022-2025 includes a pillar on provenance, with a focus on “research, decolonisation, spoliation, human remains, repatriation, and stolen objects.” In an effort to meet the goals in ICOM MUSIC’s Strategic Plan on provenance, the following meetings, presentations, webinars, information, and other content were the result of efforts by the Provenance Working Group, other contributing members of ICOM MUSIC, and additional experts in the provenance field:

- 2022: CIMCIM Annual Meeting, Czech Republic: Music Museums: Social and Environmental Responsibilities and Identities in the 21st Century, “Current issues: Unravelling provenance, slavery, and colonialism”
- 2023: CIMCIM Annual Meeting, The Netherlands, Prospects and Challenges of Museum Accessibility, Diversity and Equity – half day of provenance-related panel presentations with contributions from CIMCIM members from Belgium, Burkina Faso, Denmark, France, Germany, Indonesia, Japan, Mexico, Switzerland, Ukraine, and the U.S.
- 2023: CIMCIM Provenance National Survey (in process)
- 2024: Provenance Working Group Meeting (May 8, 2024). Topics raised for possible future discussion:
 - Stolen instruments and music – national and international databases and best practices
 - Resource lists (e.g., instrument specific dealer records, digitized auction catalogues, and archival records)
 - Impact of privacy and the GDPR
 - The provenance of endangered species in musical instruments (e.g., CITES)
- 2024: CIMCIM Annual Meeting, Mexico, “Transculturation and Diaspora” – Joint Provenance Panel with the International Committee for Museums and Collections of Ethnography (ICME) and CIMCIM: “Conversations on Provenance Research and History”

and "Cases and positions on the provenance of musical heritage and human remains," with contributions by members from Argentina, Brazil, Denmark, Ivory Coast, Mexico, Norway, Switzerland, Taiwan, and the U.S.

- 2024: Two expert webinar panels related to provenance:
 - Provenance Expert Panel (November 13, 2024):
 - *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*
 - Law Enforcement Expert Panel (December 4, 2024):
 - *Tiziano Ciro, 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*
- 2025, October 7: Provenance Working Group Meeting
 - Research strategies
 - Mechanics of dispossession and provenance research
 - Evidence of provenance
 - Online provenance resources (multinational and national)
 - Colonial-era acquisitions - legal and ethical considerations
 - Action item: Identification, preservation, and access to historical expert dealer, collector, restorer, and manufacturer records
 - Case study

2025: Draft provenance due diligence policy and guidelines (in process)

2025: Final Report (in process)

5.4 Strategic Plan for the term 2025–2028 (MM)

MM noted that for the term 2022–2025, ICOM MUSIC has had a Strategic Plan modelled on ICOM's Strategic Plan 2022–2028 and as such has been very clear in its goals and deliverables and therefore has seen a lot of results. MM thanked CL for leading the Board to such a fruitful outcome. These outcomes included the SAREC Special Project 2025 Grant, the successes of the LAC online conference in 2023, and the Annual Meeting in México in 2024.

MM reminded members that some projects and initiatives are ongoing, and new focus points for the next term will be discussed with the new Board. She also announced that ICOM's Secretariat has developed a Strategic Plan template to help the committees formulate their individual goals. The template is a useful tool and once the new Strategic Plan is drafted, the Board will of course share it with the members.

Q&A/ discussion – Strategic Plan

Question: CL asked if the templates are available online. MM responded in the affirmative. They are available in the members' space.

6: Annual Meetings

6.1 2025 Dubai, UAE, ICOM Triennale (CL, 2025 Annual Meeting Chair & MM)

MM thanked CL for chairing the conference. The conference committee included ICOM MUSIC and ICMEMOHRI members. From ICMEMOHRI: Jane E. Klinger, Massimiliano Azzolini, Elisa Bailey, and from ICOM MUSIC: Christina Linsenmeyer, Sarah Deters, Jimena Palacios Uribe and Marie Martens. MM remarked about some of the difficulties that occurred for online participants and noted that ICOM MUSIC is following up with ICOM.

CL gave an overview of the planning of the conference, the theme of the meeting, and the partnering with ICMEMOHRI. She remarked on the concerns raised about the meeting in Dubai and explained that our decision to participate was grounded in the conviction that museums, and our international network, have a responsibility to speak up for human rights and to honor our commitment to ICOM. In the spirit of “Museums have no borders, they have a network,” this year’s conference became an opportunity to focus on what brings us together rather than what divides us, and to step in with clarity and purpose.

During the conference, in addition to the General Assembly, activities, and excursions, our ICs hosted three paper sessions plus posters, and provided an opportunity to collaborate with other committees and to build new interdisciplinary partnerships. The full programme is available online.

CL concluded by thanking the conference committee.

6.2 2026 Tbilisi, Georgia (Nino Razmadze, 2026 Annual Meeting Chair)

Nino was initially not in attendance. MM gave an overview of what is planned for the meeting. She noted that the meeting will be hybrid, but if the situation in Georgia changes, we will be able to switch to a fully online conference. Nino is working on themes for the conference, with a potential focus on digital solutions for museums.

[Nino joined the meeting later and gave an update. She announced that they have an agreement with the university and will use their brand-new conference hall, which can seat 100, for the meeting. The organising committee is looking to offer two additional options for attendees, this will either be for two days or five days. The options will include tours of musical instruments workshops and museums of musical instruments. The Annual Meeting will be held in the beginning of September 2026. She has secured five accommodations near the conference centre. In mid-December they will finalise the price and budget. The plan is to make the conference as affordable as possible]

6.3 2027 TBC (MM)

MM discussed the possibility of holding an Annual Meeting in India, but for various reasons, this will not happen in 2027 – but the idea to expand ICOM MUSIC’s awareness, presence, and outreach into India is still alive. MM thanked Cleveland Johnson for his work in looking into India as a future location.

MM reminded all present that as of 2023 there is a legally binding contract that must be signed by the hosting institution(s) and the IC(s). This contract must cover all roles, responsibilities, and financial obligations and must be authorised by ICOM. She noted that this can be a challenge for some countries.

The Board has received a couple of suggestions for future Annual Meetings, though not necessarily for 2027, and we are looking into the possibilities. If you have ideas, please get in touch.

Q&A/discussion – Annual Meetings

A member suggested that we perhaps think about planning a panel on the topic of "Moving a Collection" for one of our next annual meetings and stated that [ICOM MUSIC] members would all really benefit from creating a kind of "best practice" guide, or a list of things to check. MM & SD agreed that it is a good suggestion.

7: Activities Updates

7.1 Travel Grants Dubai, ICOM & ICOM MUSIC (SD)

SD announced that ICOM MUSIC supported Sabari Christian Dao to attend the 2025 Triennale in Dubai. ICOM MUSIC also supported members of the ICOM MUSIC Board to attend the conference virtually through online registrations. Marie Martens was given a travel grant from ICOM, which supported MM in her travel, accommodation and conference fees for the 2025 conference.

7.2 Proceedings (MM & SD)

MM gave an overview of the ongoing work of the proceedings. The editorial committee is in the final stages of the Netherlands Proceedings, the Mexico volume will be bi-lingual, and this means it is taking additional time. We are working on how additional Proceedings can be managed, and our colleagues at ICMEMOHRI are looking into their possibilities for co-funding the Dubai volume.

SD mentioned that the call for contributions for the Dubai Proceedings should come out in the new year, but agreements with ICMEMOHRI need to be made first. She thanked her fellow editors for all of their work.

Q&A/discussion – Activities Updates

A member asked for ICOM MUSIC's help to publish a book. MM replied that ICOM MUSIC cannot support activities that are not related to ICOM and suggested to send a message on the CIMCIM-L for suggestions for publishers or editors.

8: Training and research

MM gave words of thanks to all involved in the numerous interest groups and organisers of the programmes that have happened over the past year.

8.1 ICOM MUSIC Conservation Interest Group (Co-Chairs Manu Frederickx & Sebastian Kirsch)

MF discussed that as decided in the previous year, the focus of the Conservation Interest Group was mainly on outreach to colleagues in Latin America, for which ICOM MUSIC was lucky enough to have received a SAREC grant. The grant was partially used to organise an online conservation workshop for conservators working with musical instrument collections and for the translation into Spanish of the book *The Care of Historic Musical Instruments*, by Robert Barclay. Both of these projects were excellently organised and coordinated by Jimena Palacios Uribe. MF then wholeheartedly thanked JPU for her relentless work in building an international musical instrument conservation community with our Latin American colleagues.

8.2 MIMO (Saskia Willaert, Liaison to MIMO)

SW highlighted three aspects of MIMO, which have been enhanced over the last year.

Strengthening the ICOM MUSIC–MIMO network through Latin-American integration

Thanks to the close link between MIMO and ICOM MUSIC, Latin-American musical instrument collections will be integrated into the international MIMO portal, as part of the larger SAREC project. This initiative helps to broaden representation with the ICOM MUSIC community and to expand the ICOM MUSIC network to the Spanish speaking world. The close collaboration with Latin-American collections through integration into MIMO aligns with ICOM MUSIC's strategic plan to promote diversity, accessibility, and sustained relevance, while reducing inequalities between cultures. It will strengthen knowledge exchange and stimulate innovation and professional development across the ICOM MUSIC and MIMO communities.

Enrichment of MIMO resources through the ICOM–SAREC project

This collaboration will also considerably enhance the quality of the specific MIMO resources, such as enrichment of the MIMO thesaurus of musical instruments and musical instruments makers. It will also possibly add new examples in the Sachs-Hornbostel classification system.

Improving access to MIMO resources via the ICOM MUSIC website

Up until now the ICOM MUSIC website published the Sachs-Hornbostel classification, as revised by MIMO in 2011. To further strengthen the link between ICOM MUSIC and MIMO, it might be useful to publish links to the other MIMO resources as well, the manual and best practice guidelines of how to take photos of musical instruments. This is a useful resource for each collection that wants to make an inventory or catalogue, whether online or not, of its instruments with pictures. These guidelines are now also translated into Spanish.

8.3 ICOM Special Projects Grant 2025: Bi-lingual Documentation and Outreach: Expanding ICOM MUSIC's LAC Impact (MM, JPU, MF, SW)

MM began the segment by saying that this project could not have been achieved without the dedication and hard work from all the Board members and members involved. Special thanks was given also to all partners: ICOM LAC, ICOM México, ASINPPAC, MIMO, and Yale University – and to ICOM for supporting the project.

JPU gave an overview of the three activities that took place during October, November, and December 2025 through the SAREC project. The activities were aimed at the Latin-American community.

JPU gave background information about the reasoning for the SAREC project, specifically mentioning relationships built through the First Virtual Colloquium on Musical Instrument Conservation held with the Argentinean conservation association ASSINPAC in 2023 and the 2024 CIMCIM annual meeting held at the National Museum of Anthropology in Mexico City and in the city of Oaxaca. She then went into more detail about the three sections of the project.

The “course-workshop on conservation of musical instruments”

This course took place every Friday in October 2025. The course was successful and there were more than 90 registrations in the first 72 hours. In the end, there were between 50 to 60 attendees per session, who were given a certificate of attendance with curricular value. The first three sessions were:

- “Documentation of instruments and collections” - Jonathan Santa María Bouquet
- “Preventive conservation of collections” - Geraldhyne Fernández, conservation specialist
- “Management and administration of musical instrument collections” Cristina Bordas, with the topic

The last two sessions had the goal of inviting the attendees to present their cases, share their doubts and show the way in which they work daily with their instruments and collections. Thanks to this, there was a rich peer-to-peer discussion that demonstrated the need for dialogue and the relevance of ICOM MUSIC's encouragement of this activity. As a result, a large directory of people involved in the construction, conservation and preservation of museum collections was created.

MIMO workshop

The second activity was an informative workshop on MIMO which was held on 6 November 2025. The objective was to inform Latin American colleagues about joining MIMO. JPU thanked the MIMO team: Saskia Willaert, Rodolphe Bailly and Frank P. Bär for organising the course, and Sisa Calapy for the translating into Spanish. [More information on the workshops is below.]

The translation of *The Care of Historic Musical Instruments* by Robert Barclay (ed.)

The third activity, the translation of Robert Barclay's important book, is about to conclude. During the project, it was decided that a simple translation of the book would not be adequate. To make a richer translation, a group of specialists and students from Argentina, Chile, Mexico and Paraguay met every Friday in September, October, and November to study and translate each one of the seven chapters. This group, headed by Carolina Ovejero, María Paula Olabarrieta, Victor Correa, Giovanni Ver Mellstreing, JPU and six students of conservation and lute making from Mexico and Argentina, managed not only to translate the text as closely as possible to the original language, but also to find the

appropriate terms, often absent in Spanish or in the specialized literature, to name instruments and their parts, specific conservation actions and even include current references on the topics covered in the book.

SW further discussed the MIMO workshop:

SAREC workshop supporting Latin-American integration into MIMO

One of the SAREC project's special activities was a free online workshop aimed at supporting the integration of Latin-American musical instrument collections into the international MIMO portal. The relevance of the SAREC project for the ICOM MUSIC and MIMO liaison has been explained above.

To date, no fewer than 242 museums with musical instrument collections are accessible through the MIMO website, which hosts more than 60,000 records of instruments from Europe, Africa, and Asia. However, Latin-American collections are not currently represented.

Workshop organization and thematic focus

The workshop was held on 6 November 2025 during the annual MIMO meeting in Tervuren, Belgium. The session provided a detailed explanation of the workflow, and the steps required to become a MIMO partner, addressing potential barriers to participation. A significant part of the session focused on photographic documentation. To support this, the *MIMO Digitization Standard* and the guide *How to Digitize a Musical Instrument Collection* were translated into Spanish specifically for the workshop.

Another part of the session dealt with presenting metadata alongside the images, including how to complete the fields in the Excel template and how to link records to the MIMO thesauri (object names, makers' lists, and geographical references).

Participants

Twenty-six participants attended online, representing institutions and universities in Argentina, Brazil, Chile, Colombia, Costa Rica, Guatemala, Mexico, Paraguay, Peru, and Uruguay. Many expressed immediate interest in joining MIMO. Several Latin-American institutions already maintain online inventories, which will facilitate their integration into the MIMO portal. For institutions without an online catalogue, MIMO offers a straightforward solution: joining requires only completing the Excel template (available in Spanish) and providing images.

Benefits of MIMO membership for Latin American collections

Membership to MIMO provides an opportunity to make Latin-American collections visible, findable, and accessible. With each new member, additional instrument terms and makers' names are incorporated into the MIMO thesauri, contributing to what has become the

world's most extensive controlled vocabulary for musical instruments and makers. This is one of the factors that has established MIMO as an authoritative and internationally recognised reference tool, supporting a global, non-Eurocentric understanding of musical instrument heritage.

8.4 Classification Working Group (SW, Chair)

SW went on to discuss the work of the WG:

Current status

Over the past two years, no classification questions have been submitted to the Working Group. While it is true that "stability is strength," contributions from users remain essential for refining the HS classification resource. We therefore warmly encourage colleagues to send any additions or corrections to the Working Group.

Continued relevance of the HS classification

Though imperfect, the HS classification has long established itself as an internationally recognised and authoritative reference tool. It remains widely adopted. Its numbering structure has been used frequently in organological publications, making it advisable to retain the original numbering and introduce only additions within the existing framework. The HS classification continues to serve as a valuable tool for identifying and defining musical instruments.

<https://cimcim.mini.icom.museum/resources/classification-of-musical-instruments/>

8.5 Sigla Working Group (Arnold Myers, Chair)

AM stated that the CIMCIM sigla for instrument collections, originally created for the New Grove Dictionary of Musical Instruments, are now maintained online as part of the ICOM MUSIC 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.

The Sigla Working Group has been joined by Saskia Willaert. Since the last webpage refresh, sigla for nine collections have been created or updated. Requests for further additions or amendments should be notified to Arnold Myers, am@ed.ac.uk.

Q&A/discussion – Training and research

No questions were asked at this time.

9: Communications

MM noted her thanks to all involved with ICOM MUSIC communications.

9.1 ListServ (AM & SD)

The e-mail list (listServ) CIMCIM-L, currently hosted by the University of Edinburgh, is open to all. New ICOM MUSIC 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. The CIMCIM-L working Group has been joined by Sarah Deters. We currently have 410 subscribers (a little fewer than last year) and list traffic over the last twelve months was 102 postings (slightly lower than in recent years).

CL took a moment to recognize that Arnold, among his many contributions and leadership, has taken care of the listServ since 1995, now with Sarah – for 30 years!

9.2 ICOM MUSIC Bulletin (MM & Jonathan Santa Maria Bouquet)

MM announced Jonathan (JSMB) as the new editor of the *Bulletin*.

JSMB noted that after serving as Interim Editor for the past year and the last two *Bulletin* issues, I have agreed to assume the position of Editor on a continuing basis. Historically, the *Bulletin* has not adhered to a consistent publication schedule. The Editorial Board has now committed to producing two issues annually—one in Summer and one in Winter. The deadline for submitting material for the upcoming issue has been extended to 8 December. For this edition, we anticipate contributions on the Latin America Conservation Workshop and translations, the MIMO project in collaboration with Latin America, and the minutes from the General Assembly and Board Elections.

9.3 Social media (MM)

MM thanked Kathrin Menzel (KM) on behalf of the ICOM MUSIC Board for taking such good care of ICOM MUSIC's Facebook accounts. She mentioned that KM kindly took care of the transition from CIMCIM to ICOM MUSIC and that it is a pleasure that KM will now officially serve as our IC's Facebook account manager.

KM thanked MM for the introduction. She noted that there is one official Facebook page, which is connected to 671 members. The other page was kept for archival purposes. She raised the question if ICOM MUSIC should consider creating an Instagram account as Facebook is for a different audience and we might be losing possible connections to younger members. MM said the Board will discuss the option.

Two members noted in the chat that they supported the suggestions of making an Instagram account.

9.4 Website (EM)

EM stated that over the past year, only a few interventions were made on the website, mainly consisting of uploading and updating documents. Due to our recent name change, we are awaiting feedback from ICOM regarding the possibility of changing the domain name, but we have not yet received a response.

As you may have noticed, the Bulletin is now always uploaded to the ICOM Library platform, which ensures better visibility and access, including for non-ICOM Music members. Suggestions for the website are always welcome, as is notifying us of any errors or necessary updates that may have gone unnoticed.

MM noted that it is now possible to upload larger files. EM confirmed. Files can now be up to 30MB.

Q&A/discussion – Communications

No questions were asked at this time.

10: Networking

MM offered words of thanks to GdS, Arianna Rigamonti & Fanny Guillaume-Castel for all of their work.

10.1 International Directory (Giovanni Paolo Di Stefano, Chair)

GdS reported on the current status of the Directory. In October 2024, after several years of preparation and work, we were finally able to make the *International Directory of Musical Instrument Collections* accessible online through the ICOM MUSIC website. This marked the first substantial revision after many years during which the project had remained on hold. The launch of the new directory was announced during the 2024 Business Meeting.

The current version of the Directory is available on a dedicated page of the ICOM MUSIC website, where users will also find a brief history of the project and an overview of its most recent developments. The database is provided as a downloadable Excel file. Entries are organised by country and then by city. Each record includes the name of the collection, its postal address, website link and references to any online catalogue, the size of the collection, and a concise descriptive summary.

Throughout 2025, updates were made to the *Directory*. Updates are released on a four-monthly basis. The third update for 2025 has just been made available.

The results for 2025 are certainly encouraging. With this latest update, the *Directory* now includes 38 newly identified collections, bringing the total to 2,879 collections, compared with 2,841 at the end of 2024. The newly recorded entries concern primarily Europe (France, Germany, Italy, the Netherlands, Spain, Sweden, Switzerland, and the United Kingdom), North America (United States and Mexico), and Asia (Israel and Iran).

It is important to acknowledge the valuable contributions made this year by some national representatives:

- Spain: 18 updated or expanded entries, thanks to Cristina Bordas, part of the national representative team for Spain;
- The Netherlands: 10 additions and updates provided by Jurn Buisman, part of the national representative team for the Netherlands;
- Italy: 15 updated entries and integrations curated directly by GdS.

Progress has been more limited with regard to collections in Africa, South America, Asia, and Oceania. For this reason, GdS encouraged colleagues, and all those with relevant knowledge to contribute by submitting information and by joining the network of national representatives. GdS also invited current representatives—listed on the Directory webpage—to continue monitoring developments in their respective regions and to share any new collections or updates to existing records with GdS.

EM added the link to the Directory in the chat:

<https://cimcim.mini.icom.museum/resources/international-directory-of-musical-instrument-collections/>

10.2 ICOM MUSIC Ambassador network (GdS, Deputy Ambassador)

At the beginning of this year, as part of the initiative to strengthen the ICOM MUSIC Ambassador Network, a budget of €2,000 was allocated to develop a contact index of museums and private collectors who may be interested in joining or collaborating with ICOM MUSIC. It was considered that the *Directory*—currently documenting almost 3,000 museums and collections worldwide—could serve as a natural and efficient starting point for identifying potential contacts.

At present, the *Directory* includes the postal addresses of the collections and their website links, but it does not provide institutional email contacts or contact details for individual representatives. The creation of a mailing list for the collections included in the *Directory* has therefore been assigned to Arianna Rigamonti and Fanny Guillaume-Castel, both of whom have been involved in the revision and updating process of the *Directory*. Their familiarity with the structure of the database and with the collections listed made them well suited to undertake this next step.

The work began earlier this year but due to other commitments, the expected delivery has been deferred to the coming year.

10.3 RIdIM (MF)

MF reported that he has not heard from RIdIM's president Antonio Baldassarre since taking over the role of liaison from Arnold Myers last year. He mentioned that RIdIM held its annual conference at the Conservatorio Nacional de Música in Mexico City last October, but he could not attend. MF said he will reach out to Antonio again for updates and to pick up the conversation and will hopefully attend their next conference to represent ICOM MUSIC.

MM thanked MF and reiterated that it would be good to rekindle the relationship with RIdIM.

Q&A/discussion – Networking

A member suggested that if we knew where the [RIdIM] conferences were going to be located, maybe one of our members could attend who lives closer. MF agreed and said that was a great suggestion.

*Carla Shapreau wanted to reiterate the importance of the work being done on the *Directory*. She asked if the *Directory* could be a possible resource for cross references, particularly for finding provenance resources. She inquired about the extent to which our members have access to provenance records and mentioned that it seemed like the *Directory* was a natural nexus to explore. MM agreed that it was a good point and it intertwined on many levels.*

11: Governance 2 (CL & MM)

11.1 ICOM MUSIC By-Laws Revision & Board Elections 2025: vote and results (Frank P. Bär with AM & GDS)

Before the results of the vote for the By-Laws revision and the Board elections were announced, MM thanked Frank P. Bär for serving as Chair of the voting procedure, as well as AM and GdS, as

Co-Chairs. MM mentioned that the voting committee steered our voting and elections process with a firm hand and we are excited to hear the results and how the process was handled.

FB said it was a pleasure to serve on the election committee and thanked his co-chairs Arnold and Giovanni. He then explained the voting process and AM gave the results of the vote.

FP gave an overview of the timeline of the online voting process. He announced that 81 members participated in the online vote, which was 30% of eligible members.

AM then announced the results of the online vote “You had the opportunity to read the new By-Laws of ICOM MUSIC. Do you approve of this new version of the By-Laws?” yielded the following:

- Yes: 72 (96%)
- No: 3 (4%)

With this, AM declared the revision of the By-Laws as adopted.

AM declared that all four nominees for the Executive Board were elected: Chair Marie Martens, Vice-Chair Emanuele Marconi, Secretary Sarah Deters, and Treasurer Christian Breternitz.

As for the Advisory Board, AM stated eight elected of the 14 nominees in order of the most votes received: Sebastian Kirsch, Jimena Palacios Uribe, Iris Verena Barth, Saskia Willaert, Esther Kabalanyana Banda, Sabari Christian Dao, Sara Kariman, Pascale Vandervellen.

11.2 Outgoing Board & Incoming Board (MM)

CL gave an overview of her time as Chair of ICOM MUSIC, which began at ICOM Prague 2022, where we participated in the vote on the new ICOM museum definition. That turning point – along with subsequent revisions to ICOM’s Statutes and Internal Rules, the formation of a new IC for sustainability, ICOM’s increased emphasis on provenance and restitution, its statement on peace, and the extensive Code of Ethics revision – signals a major shift in how ICOM defines the roles and responsibilities of museums today. For our committee, another important milestone was the transition from CIMCIM to ICOM MUSIC, a name that better reflects our identity and external recognition.

To understand this three-year term, we can return to our Strategic Plan as a guiding anchor. We embraced the guiding principles that “ICOM MUSIC fosters ethical music museums globally, nationally, and locally,” and that “music museums are agents of change.” With this commitment, we developed three strategic pillars: DEIA; Sustainability; and Provenance. Choosing these themes after major disruptions beyond our control—the pandemic, war, and a period of ICOM’s institutional self-reflection on leadership and transparency – helped us regroup and recommit to our values.

Through these pillars, we exchanged knowledge; refined best practices; and expanded our reach, particularly to under-represented LAC countries. Our involvement with the new ICOM Award for Sustainable Development helped clarify how music museums contribute to a wider sustainability agenda.

We focused on our values and on how we work, not just on what we deliver. We expanded the Board by three seats, clarified roles, launched an ambassador network to foster collaboration and visibility, introduced liaisons and working groups to enhance collaboration and impact, and embraced more shared leadership with members, and listened attentively to members' needs through Town Hall meetings, forums, panels, and surveys, and learned from each other in workshops and trainings. This collaborative, inclusive, transparent approach is also visible in our monthly Board meetings, monthly news, online colloquia, proceedings, and revised website. What I find most encouraging is the board's active responsiveness to ideas from membership and seeing more members take ownership and step into leadership roles.

There is still work to do. Discussions begun this term—around our 3 pillars, as well as governance and communication—are seeds that will continue growing and remain integral to our work. My hope is that we carry forward not only the activities and deliverables but also the culture of shared governance and ethical commitment that has defined our work together.

Finally, my heartfelt thanks go to the membership and Board for their collaboration. I am especially grateful to Marie, my right hand, and to both Marie and Sarah for stepping up into interim leadership roles this year.

MM extended her words of thanks to the Outgoing Board and the Incoming Board and also to the members of ICOM MUSIC – for your participation, support, and trust. She continued:

“A warm thank you to the now former Executive Board: Christina, Emanuele, Pascale, Sarah.

A warm thank you to all Advisory Board members: Murat, Christian, Sabari, Jean-Philippe, Manu, Jimena, Saskia.

A warm thank you to our four co-opted Board members: Carla, Cleveland, Arnold, Giovanni.

For the past three years, it has been a pleasure and a privilege to work closely together with you all and I am so proud of each of you and all the results that we have achieved together.

Now, for the Incoming Board, I thank you all warmly for taking on the responsibility to work for our IC and I reassure you that the new term will also be based on teamwork and a community effort.

This election has seen a large number of candidates for the 8 ordinary Board members positions, and I thank you all for your interest in joining the Board. We regret that there was not a position for all of you and hope that you would consider helping the Board with some of the tasks that could benefit from further member involvement. Member involvement is what shapes the future of ICOM MUSIC.

On behalf of the new Executive Board – Emanuele, Sarah, Christian, and myself – a warm welcome to the new Board. We look forward to getting to know each other and to opening the work of the new term.”

12. Other

There was no additional business.

13. Meeting Closing

MM thanked the members for attending the meeting and for taking part in the vote and the elections. MM thanked SD for hosting the meeting and that the minutes of the General Assembly will be available as soon as possible.