

ICOM MUSIC *Bulletin* Winter 2025



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Cover: Artistic designs of the interior of guitars. Photo by Carolina Ovejero

DEADLINE FOR THE NEXT BULLETIN: 01/06/2026 | Submissions to the future editor: jonathan.smb@ed.ac.uk

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CHAIR'S MESSAGE

Dear ICOM MUSIC Community,

While I write this Chair's Message, 2025 is turning into 2026, and so I take the opportunity to wish you all a Happy New Year and – to use a seasonal expression rooted in Old Norse for wishes of good health at a time when many of our IC's members have been celebrating and enjoying holidays – wassail!

When you open this issue of the *ICOM MUSIC Bulletin*, you will see that Jonathan Santa Maria Bouquet has stepped up as Editor, and I am delighted that our newsletter publication will be in good hands with Jonathan and the Editorial Board.

January 2026 will open the door to a new year and to the new term for the newly elected ICOM MUSIC Board 2025–2028. Following the ICOM MUSIC General Assembly on 2 December 2025, the incoming Board met on 17 December 2025 for its first meeting, which mainly served as an opportunity to get to know each other. The new Board will continue the tradition of monthly meetings and will also maintain the recurring e-Newsletter to keep you informed about news and activities.

The new term is also an opportunity to look back. The term 2022–2025 was busy, and a lot was achieved by great teamwork from the Board members, ICOM MUSIC members, and collaborations with other ICs and external organisations. I extend my warmest gratitude to the outgoing Board and, especially to our former Chair, Christina Linsenmeyer, who has served CIMCIM / ICOM MUSIC as Secretary, Vice Chair and Chair for three consecutive terms, spanning almost a decade from 2016 to 2025. It has been a great inspiration to follow Christina's dedicated leadership to shape ICOM MUSIC within the framework of ICOM.

Thank you to Vice Chair Emanuele Marconi, Board member and per April 2025 Interim

Secretary Sarah Deters, Treasurer Pascale Vandervellen; Board members Murat Alihan, Christian Breternitz, Sabari Christian Dao, Jean-Philippe Échard, Manu Frederickx, Jimena Palacios Uribe, and Saskia Willaert; Co-opted Board members Cleveland Johnson, Arnold Myers, Carla Shapreau, and Giovanni Paolo Di Stefano.

Like the outgoing Board, the incoming Board sees a broad geographical and a balanced gender representation as well as continuity and renewal: Executive Board members Chair Marie Martens (ICOM Denmark), Vice Chair Emanuele Marconi (ICOM Germany), Secretary Sarah Deters (ICOM UK), Treasurer Christian Breternitz (ICOM Germany) and Ordinary Board members Esther Kabalanyana Banda (ICOM Zambia), Iris Verena Barth (ICOM Norway), Sabari Christian Dao (ICOM Burkina Faso), Sara Kariman (ICOM Iran), Sebastian Kirsch (ICOM Austria), Jimena Palacios Uribe (ICOM Mexico), Pascale Vandervellen (ICOM Belgium), and Saskia Willaert (ICOM Belgium). Further, a maximum of four co-opted Board members will be appointed as soon as possible to secure the completion of ongoing and new Board activities. As in the past, member involvement will remain a priority.

With the Chair transition in April 2025, a look-back on the many activities and results during the term 2022–2025 was presented by Christina Linsenmeyer in the [ICOM MUSIC Bulletin December 2024 volume](#), and so this Chair's Message will highlight some of our 2025 events. For the full picture, please see the minutes of the ICOM MUSIC General Assembly 2025 in this issue of the Bulletin.

The newly implemented revision of our [By-Laws](#) now reflects the change from our old acronym CIMCIM to our new short name ICOM MUSIC that very clearly states the subject of our International Committee. Further, our By-Laws now comply with ICOM's Statutes and Rules in all respects and

consistent By-Laws will make future work easier.

The 27th ICOM General Conference in Dubai from 11 to 17 November attracted more than 4,500 museum professionals and offered an opportunity to meet and engage with old and new friends and colleagues. ICOM MUSIC and ICMEMOHRI joined forces and over the three IC Sessions on 12–13 November presented 17 papers and posters under the topic “[The Landscape of Memory and Resistance through Music and Performance](#)”. On behalf of ICOM MUSIC, I thank all our presenters and attendees on-site and online and our joint Conference Committee for the three sessions of inspiring and touching presentations on Music & Memory, a multifaceted topic that certainly invites future collaborations. The Conference Committee included members from ICMEMOHRI: Jane E. Klinger, Massimiliano Azzolini, and Elisa Bailey, and from ICOM MUSIC: Christina Linsenmeyer, Sarah Deters, Jimena Palacios Uribe, and Marie Martens. Special thanks to Christina for chairing the Conference Committee for our IC and for being primus motor on the conference booklet. We also thank the local organisers in Dubai and ICOM’s Secretariat who assisted with many practical matters.

The ICOM 40th Ordinary General Assembly that took place on Friday, 14 November 2025 during the General Conference saw an extensive agenda. You will find a summary in the minutes of the ICOM MUSIC General Assembly 2025 and in the dedicated presentation on [ICOM’s website](#).

It was lovely to meet members of ICOM MUSIC in Dubai and to see so many members from the MEASA region gathering under the general topic “The Future of Museums in Rapidly Changing Communities” and enjoying the vast General Conference programme together. In this issue of the Bulletin, ICOM MUSIC Board member Christian Sabari Dao offers his personal reflections on his visit to the Women’s Museum in Dubai and the inspiration it provided on which to build in his own museum in Burkina Faso – and beyond.

Another milestone for ICOM MUSIC in 2025 was the successful application for a SAREC Special Project 2025 Grant. The project “Bi-lingual Documentation and Outreach: Expanding ICOM

MUSIC’s LAC Impact” has allowed ICOM MUSIC to follow up on the successes of the [LAC online conference in 2023](#) and the [Annual Meeting in México in 2024](#). Further, the project aimed at the Spanish-speaking community has helped advance the [ICOM MUSIC 2022–2025 Strategic Plan](#) significantly, as well as raising awareness of ICOM MUSIC and the special expertise that our IC offers.

Over the months of planning, developing, and carrying out of this three-pronged project – from April through December 2025 – it has been wonderful to witness the enthusiasm that participants invested in the project’s realisation. This beautiful joint effort by Board members, ICOM MUSIC members, student volunteers, other ICOM bodies, the affiliated and external organisations who all offered their time and expertise to fulfill the goals of the project, has resulted in important and enduring repositories for our community. Thank you to all who helped us accomplish such wonderful results!

It is with great gratitude to MIMO that we can announce that the [first Latin-American collection](#) has joined MIMO following the workshop on 6 November 2025, confirming that language has been a barrier for joining . We hope that more museums and collections will follow!

To keep the discussion and knowledge sharing going after completion of the project, a directory of people involved – from Argentina, Brazil, Chile, Colombia, Costa Rica, Guatemala, México, Paraguay, Peru, and Uruguay – was created which will be useful for further capacity building and involvement in ICOM MUSIC’s Conservation Interest Group and other Board activities.

We extend our heartfelt thank you to our partners in the project – ICOM LAC, ICOM México, ASINPPAC, MIMO, and Yale University – and to ICOM for supporting the project. On behalf of the ICOM MUSIC Board, very special thanks go to Board member and driving force of the project Jimena Palacios Uribe for her dedication to the project and the extraordinary results achieved.

In this issue of the Bulletin, we are happy to invite you to read the inspiring reports from the “field” that participants in the three parts of the project have contributed as unique insights and personal opinions on a very special Special Project.

Other contributions from our members include a variety of topics from our many-faceted musical museum sphere, and as usual following the Annual Meeting and General Assembly, Board generated contents as documentation of our work within the frame of ICOM.

Happy reading!

As we – the ICOM MUSIC Board – begin to shape the new strategic plan for ICOM MUSIC in parallel with ICOM’s strategic direction for the term 2025–2028, we take a look at “The Present State of Music” – to quote Charles Burney who will be celebrating his tercentenary this year – and at the world as such. It is clear that the need for a continued focus on the United Nations’ Sustainable Development Goals, “People, Planet, Prosperity, Peace, and Partnership” is as relevant as ever.

Happy New Year – and Happy New Term!

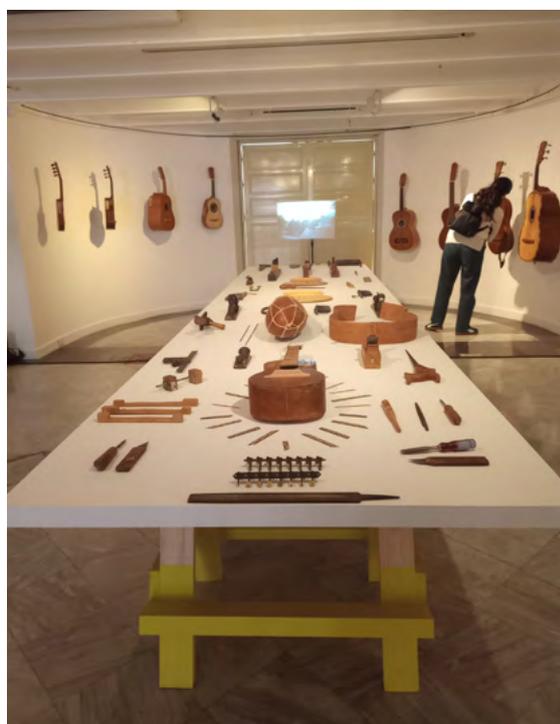
Marie Martens
ICOM MUSIC Chair 2025–2028

Carolina Ovejero

THE TRANSFORMATIONS OF SOUND; THE IMMATERIALITY OF THE AUDIBLE IN THE STRINGS OF MEXICO

In this article, I would like to share the impressions left by my visit to the exhibition “Saber a qué suena. Excesos sónicos y documentos de escucha” (Knowing what it sounds like. Sonic excesses and listening documents) by Miguel Buenrostro curated by Julio García Murillo (CulturaUnam, 2025), in relation to the central proposal of this meeting about transculturation and diasporas.

The exhibition “Saber a qué suena” (Knowing what it sounds like), which took place at the Museo Casa del Lago, UNAM, in the Chapultepec Forest, Mexico City, provides information on the diasporic dimension of sound that Buenrostro has gathered from his relationship with musicians from different latitudes in Latin-American, Eastern Europe and the Democratic Republic of Congo. These encounters led him to investigate the practice of listening and production of sounds, the colonialist narrative and the permanence of musical instruments in Latin America, with emphasis on the traditional



Exhibition “Knowing what it sounds likes”

construction of chordophone, plucked and bowed stringed musical instruments, particularly violins and guitars.

I was particularly interested in the presentation “Musical instruments in their transformation process. The case of the panzona guitar from the Tierra Caliente of the Balsas River Depression” by Camilo Raxá Camacho Jurado. This paper was included in the 2nd session of the meeting, entitled “Organology transformations and cultural exchanges”. This research takes into account both, the methods and techniques of construction of musical instruments, as well as their perception as a materialization of thought processes revealed through musical practices, and how these practices are energized through processes of transformation.



The Panzona guitar

It's not the intention here to make a detailed description of each of these relevant productions, but to make a critical assessment in terms of the perspectives proposed for this conference and how this topic related to my interests and projects from a Latin Americanist perspective. In this sense, it's necessary to emphasize the diasporic condition of musical instruments and the transformations that occur through these processes of change and continuity.

Buenrostro describes the exchange route from Andalucía, Spain, reaching across the Atlantic to Paracho, Michoacán, Mexico; on the other hand, Camacho Jurado (2016) tells about the great variety of these chordophones in the western region of Mexico. As an articulator of both perspectives, I took the proposal of the Chilean archaeo-ethnomusicologist José Pérez de Arce (2018), who comments on a possible history of the introduction of the guitar in America. The authors refer to the cultural transformations and resistances through the musical practices that emerge, in this context, with the incorporation of chordophone instruments. This evidences the processes of appropriation, adaptation, substitution, and resignification of elements, manufacturing practices and sound traditions.

The search for origins loses meaning and opens the field to knowledge that intertwines uses, accommodating the new region. In constructive terms, it's possible to think how the construction must adapt to the materialities offered by the local landscapes, how this circumstance begins to generate a new knowledge and how this event leads to the re-definition of sounds, a process in which the musician and the luthier join forces to carry out this sonorous construction (Buenrostro, 2024).

For his part, Camacho Jurado adheres to the impossibility of answering all the questions regarding the changes, and proposes a cut to analyze some organological features of tuning and execution of the panzona guitar corresponding to the musical culture of western Mexico, seeking similarities and differences leading to a better understanding of the process of transformation and appropriation in a context of domination.



Instrument making tools

Pérez de Arce (2018) hypothesizes about the similarity of musical functions between drums and guitars as sound producers that respond to the tension of an elastic element, the drumhead membrane and strings respectively, which produce sounds when set into vibration by a hit, so it would probably allow the Andinos to transfer the functions of their drums, as guides and accompaniment of the song, to the strummed guitar, in both cases the execution mediated by the hit.

In turn, he comments that beyond the apparent simplicity of the adaptation of drumming to the guitar, great performative changes on the part of the Andean communities were implied, which, added to the learning of harmonic strumming, brought a new dimension to the musical system. This also had repercussions in the manufacture of these instruments.

The mixed style, of strumming combined with plucking, according to Camacho Jurado, is the one that currently endures in traditional Mexican guitars, beyond the tuning and the intervallic relationship between the orders. But it's of interest to bring forward the example of the panzona guitar, to relate it to the sound exchange route mentioned by Buenrostro from Andalucía, across the Atlantic, to Paracho, where they were manufactured.

Among the various specimens, some aspects of local construction can be identified, such as the difference in the bracing, no longer in the form of a fan, as in guitars after 1750. But what is striking is its low timbre, which is more similar to that of a drum, and here it's in line with Pérez de Arce's proposal about the sonorous relationship between drums and guitars.

Finally, Camacho Jurado agrees with Buenrostro about the materials of the region, the use of glues, woods and woodwork techniques. Jurado adds that the transformations are not only due to this but also to the incorporation of repertoires and the form of execution, which have to do with the historical, social and economic context of the region.

In conclusion, in order to study the processes of adaptation to new contexts and meanings, these processes can be analysed from numerous perspectives, such as the musical forms that are interpreted, the traditional formal structures, the instrumental ensembles in which they participate, and the variations that emerge from traditional repertoires. We should also consider how a once oral tradition is currently transmitted, what sonic innovations appear, and how they are incorporated into a local repertoire. These perspectives, among many other possible questions, can help us approach and understand this subject.

I believe that these diasporic re-elaborations, which are visible in constructive, morphological, repertoire and sonic panoramas, from the percussive role of accompaniment in the first instance to becoming a mixed execution (strumming-picking), meet the central nodes proposed by ICOM MUSIC for this annual meeting.

These issues challenge us to apply these concepts in our discourse as professionals responsible for musical instrument collections in museums. They also call us to the ethical duty of putting them in dialogue with the communities of origin, which will account for the transformations of the music, the instruments and their sounds according to their own cultural experiences.



Mexican guitars – From left to right: Jarana Jarocho, Jarana Huasteca, Panzona Guitar, Vihuela

Therefore, it's necessary to listen attentively to the musicians to understand their sound world, since their stories will elucidate our interpretation of their cosmo-vision. In this sense, the field is opened to thoughts about the dynamics of performance, the gestures of playing, the construction that generates new sonorities and offers the possibility of exploring the ways of listening and understanding the vastness of concepts that both the members of the community and their sonic artifacts offer.

In the management of the organological collection and cultural outreach, we have strategies that influence the visibility of the cultural history of diverse musical practices, and thus, by reducing stereotypes, encouraging reflection on difference and reinterpreting musical traditions from more inclusive and horizontal discourses, we can do justice to "forgotten" repertoires, "overlapped" by hegemonic discourses.

In this "sound exploration," it's important to emphasize the commitment our role requires, as well as the value of collaborative projects such as Buenrostro's. We should also stress the importance of recording, preserving, and using archives as essential sources of information and documentation that support our shared perspectives. All of this takes place within a constantly shifting landscape of fluid boundaries, and contributes to the protection, defense, and promotion of the cultural heritage embodied in oral traditions.

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Claudia Furtado

THE MUSEOLOGICAL DOCUMENTATION OF MUSICAL INSTRUMENTS AS FUNCTIONAL OBJECTS

This essay is based on my doctoral research, which focuses specifically on the documentation of the performative use of musical instruments integrated into museum collections. The dissertation addresses a recognised gap within the Portuguese context: the absence of systematic guidelines for documenting this type of heritage, particularly regarding its functionality and performative use. Parting from the observation that musical instruments are often documented in the same way as other three-dimensional objects - overlooking their acoustic and experiential dimensions - the research develops a practical response through the case study of the Museu Nacional da Música (MNM), in Lisbon (Portugal). The study combines historical contextualisation of the institution with the analysis of previously unpublished archival sources. It aligns international documentation frameworks, including SPECRUM standards and ICOM principles, with the everyday realities of the MNM. As a tangible outcome, the research proposes an operational manual to support documentation procedures for the museum's instrument collection.

Introduction

Musical instruments in museums embody a rich duality: they are preserved as historical and artistic artefacts, yet they were often conceived as objects intended to be activated through sound and gesture. Once musealised, instruments frequently become silent artefacts interpreted primarily through their physical form, craftsmanship, and historical context. For instrument collections, this transformation is particularly significant because sound is not an accessory attribute but a defining dimension of meaning. The transition from active use to museum preservation therefore raises fundamental

questions about how functionality, performance, and interpretation are understood and documented within institutional practice.

In museum documentation, musical instruments occupy an intermediate position between technical objects and communicative devices. Their significance emerges through interaction and embodied practice rather than through material presence alone. Even when an instrument can no longer be played, its identity remains linked to playability, acoustic behaviour, and the cultural frameworks that shaped its production and use. Since the mid-twentieth century, museums have repeatedly confronted the dilemma of whether to prioritise strict preservation or allow forms of activation that support interpretation and public engagement. Playing original instruments may introduce wear or require intervention that compromises historical evidence, while maintaining them in silence can narrow interpretation and diminish musical relevance. Contemporary practice therefore tends to operate between silence and sound, supported by replicas, recordings, demonstrations, and digital mediation.

Professional guidance, including recommendations developed within ICOM MUSIC, has generally prioritised preservation, particularly in response to earlier restoration practices that removed tool marks, wear patterns, and other material traces essential for research. At the same time, museums increasingly recognise that the performative life of instruments risks disappearing when it is not documented systematically. Repertoire, technique, tuning, and sonic characteristics may be lost even when the object itself is preserved. Documentation thus becomes central to maintaining functional

meaning within museum contexts. This article proposes that musical instruments should be documented as functional objects even when performance is restricted, and that museum documentation must integrate material evidence with acoustic and performative knowledge.

Musical instruments as museum objects in the twenty-first century

Musealisation transforms musical instruments from tools of practice into cultural artefacts. In this process, the instrument acquires new interpretive roles as evidence of craftsmanship, technological development, artistic values, and social history. While this shift strengthens research and conservation frameworks, it also tends to privilege visual and material interpretation over functional understanding. Instruments are frequently approached as technical objects demonstrating construction and innovation, as aesthetic objects valued for design and decoration, or as historical artefacts illustrating musical culture. These perspectives coexist, yet the functional dimension often becomes secondary once performance ceases.

The central museological question is therefore not whether an instrument remains functional in a museum, but how functionality is redefined and documented once use is reduced or mediated. Instruments continue to communicate knowledge about sound production, gesture, and performance practice even when they are no longer physically activated. Recognising this continuity enables museums to preserve functional meaning without exposing objects to unnecessary risk.

Musical functionality in a museological context

Functionality in musical instruments is commonly associated with the capacity to produce sound, while playability refers more broadly to the condition of components, material stability, and responsiveness to the performer. Within museum environments, however, an instrument may remain conceptually functional while being non-operational in practice. This reflects a change in context rather than a loss of meaning. Functionality can be understood as a layered condition encompassing

material construction, acoustic potential, performative activation, and symbolic significance. Even in silence, instruments continue to signify sound and movement, retaining their identity as objects designed for interaction.

This perspective has practical implications for documentation. Functional knowledge can be recorded through technical description, historical research, and sonic documentation even when performance is restricted. Recordings, demonstrations using replicas, and historically informed interpretation allow institutions to communicate acoustic and performative dimensions while respecting conservation requirements. Functionality thus becomes an interpretive category rather than solely a physical condition, enabling museums to preserve both object integrity and cultural meaning.

The performative nature of musical instruments

Musical instruments exemplify objects whose meaning is inseparable from action. Performance introduces temporal, spatial, and social dimensions that cannot be fully preserved through material conservation alone. A musical performance is shaped by context, audience presence, performer interpretation, and environmental conditions. Recordings preserve sound but cannot reproduce the entirety of the experience. Nevertheless, performance generates knowledge about the object, revealing response, limitations, and expressive possibilities that remain invisible in static display.

Within museums, performative activation does not necessarily imply playing original instruments. Institutions increasingly rely on mediated approaches, including replicas, interpretive recordings, controlled demonstrations, and digital interfaces. These strategies make it possible to communicate what instruments do rather than only what they look like, aligning with contemporary approaches that recognise experience and interpretation as central to heritage mediation. Understanding instruments as performative objects therefore shifts attention away from a binary opposition between use and non-use toward the broader question of how activation is documented and interpreted.

Museological approaches to performative use

Debates concerning the use of historical instruments frequently focus on conservation risks. Repeated handling accelerate deterioration, and restoration intended to restore playability can alter original material evidence. At the same time, excluding sound entirely may reduce interpretive depth and disconnect instruments from their cultural function. Preservation-centred and activation-centred positions ultimately pursue the same objective, but emphasise different aspects of heritage value.

A productive approach recognises that decisions concerning use are inseparable from documentation practices. When activation occurs, the conditions, motivations, and outcomes must be recorded systematically so that institutional memory is preserved and future decisions can be informed. Many institutions have adopted hybrid strategies in which original instruments are conserved as primary evidence while replicas or surrogates support performance and educational activity. In such cases, documentation becomes the mechanism through which relationships between object, sound, and interpretation are maintained over time. The absence of consistent documentation protocols often represents a greater loss than the absence of performance itself.

Towards a multisensory and critical museology

Recent developments in museum practice emphasise participation, accessibility, and the recognition of intangible heritage. Musical instruments are particularly suited to multisensory interpretation because their identity extends beyond visual appearance to include sound, gesture, and embodied interaction. Listening stations, audiovisual materials, and mediated demonstrations increasingly form part of exhibition strategies, allowing audiences to engage with acoustic dimensions without direct contact with original objects.

Within the ICOM framework, multisensory interpretation is most effective when grounded in documentation rather than treated as an independent

interpretive layer. Sound presented in exhibitions requires clear contextualisation, including information about how recordings were produced and under what conditions. When documentation supports interpretation, museums can communicate functional meaning while maintaining transparency and conservation responsibility. This approach helps bridge the gap between material preservation and experiential understanding, reinforcing the museum's role as mediator of both tangible and intangible heritage.

Documenting performative use: methods and challenges

The documentation of performative events involving musical instruments remains uneven across institutions. Performances, demonstrations, and recording sessions often generate documentation that remains dispersed across administrative, conservation, and educational records rather than integrated into object documentation. As a result, instruments may retain detailed physical records while losing continuity of performative knowledge.

Effective documentation requires recognising performance as part of an instrument's ongoing biography. Records should capture not only the occurrence of an event but also the context in which it took place, the individuals involved, the condition of the instrument before and after use, and the interpretive intentions guiding the activity. Audio and audiovisual recordings must be accompanied by descriptive metadata that situates sound within its production context, including performer identity, tuning reference, recording conditions, and technical parameters. Without such contextualisation, recordings lose long-term research value and become detached from the object they represent.

Documentation of instrument collections also requires technical metadata capable of describing mechanical and acoustic characteristics alongside traditional inventory information. Provenance, use history, and associations with performers or communities are equally essential, as these elements may become irretrievable if not recorded at the appropriate time. Digital information systems facilitate integration and accessibility,

but their effectiveness depends on clearly defined workflows, controlled vocabularies, and alignment with institutional objectives. Documentation strategies must therefore be understood as long-term institutional processes rather than isolated recording efforts.

Strategies for preserving knowledge without physical use

In many cases, the performative use of historical instruments is neither feasible nor desirable. Alternative strategies have consequently become central to preserving functional knowledge. High-quality audio and audio-visual recordings produced using replicas or earlier archival materials allow museums to preserve aspects of sound and performance practice without exposing original objects to risk. Detailed organological documentation, including measurement, imaging, and material analysis, preserves mechanical knowledge essential for research and reconstruction. Testimonies from performers, makers, and conservators contribute further by capturing tacit knowledge that cannot be derived from material analysis alone. Digital technologies increasingly support this process through acoustic modelling and simulation, enabling audiences and researchers to approach performative dimensions while maintaining conservation standards.

These approaches reflect a broader shift from preserving instruments solely as static artefacts toward understanding them as dynamic cultural objects. Documentation becomes the primary means through which functional and performative knowledge survives when physical use is restricted.

Conclusion

The museological documentation of musical instruments extends beyond technical recording. It shapes how instruments are understood, preserved, and communicated as cultural heritage. Performance is not a peripheral aspect of these objects but a central component of their identity, linking material form, acoustic potential, and cultural meaning. Museums that acknowledge this relationship are better positioned to develop balanced conservation policies and meaningful interpretive strategies.

Sustainable practice depends on clear institutional policies, integrated documentation systems, and transparent recording of decisions concerning use and non-use. By embedding performative awareness within documentation processes, museums can preserve both the physical integrity of instruments and the knowledge associated with their activation. Even when silent, musical instruments continue to carry the memory of sound and performance. Their continued relevance depends on the capacity of museums to document these dimensions responsibly, ensuring that functional meaning remains accessible to future researchers, musicians, and audiences.

Research funded by Foundation for Science and Technology (FCT) - DOI <https://doi.org/10.54499/PRT/BD/152885/2021>

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Karolina Tatar

POST-MUSEUM OBJECT: A CONCEPTUAL PARADOX

Presented at the international symposium “Il Cannone” in Genoa (24 October 2025), the concept of the post-museum object was inspired by the term museum object from ICOM’s “Key Concepts of Museology” (Desvallées & Mairesse 2010). It was conceived within the prolonged debate on the use and functionality of historical musical instruments in museums and public collections. Finally, it embodies an answer to the question: what might happen when a museum object still serves its original purpose?

The post-museum object is an object that was once a museum object but has lost that ontological status. It has undergone an ontological transformation from a museum object to a post-museum object as a result of use – a violation of the symbolic order of the museum (Desvallées & Mairesse 2010: 63). In the case of musical instruments, that means playing. That process consisted in the loss of its original historical substance and, ultimately, of its integrity. Modifications of original parts to assist functionality were also implied. As a consequence, it lost its original proportions.

The post-museum object cannot carry the meaning it once did. In particular, it no longer conveys former cultural significance nor does it represent former value (mostly symbolic, historical, economic, and scientific). As such, its preservation and exhibition in the museum are open to unknown questions regarding its relevance and, for the latter, its nature.

The notion is intentionally paradoxical: museum objects are meant to be preserved in perpetuity and not to be affected by any further ontological change. Yet, the post-museum object outlines its future, post-museum perspective, which results from

relatively unfulfilled museum functions (as from ICOM’s Museum Definition) and emerges precisely from such change.

All feedback will be warmly welcomed:

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A Post-Museum Object - a violin of which only the soundboard is an original part made by Antonio Stradivari. The violin as a whole is a post-museum object, while the soundboard on its own perfectly fulfils the requirements of a museum object. Thus, to a much lesser extent, it can be a Pomian’s semiophore (1987) as a Stradivari violin.

This image was generated by Chat GPT with the prompt ‘a Stradivari violin in a museum showcase’ and is not from a real museum.

Sabari Christian Dao

WOMEN, MEMORY, AND MUSEUMS IN DUBAI: INSPIRATIONS FOR NATIONAL MUSEUM OF BURKINA FASO AND ICOM MUSIC

Report on the Visit to the Women's Museum - Bait Al Banat. Within the Framework of the ICOM General Conference 2025 - Dubai, United Arab Emirates (11 - 17 November 2025)

Context and first impressions

During my participation in the ICOM General Conference in Dubai, beyond the ICOM Music sessions, one of the moments that left the deepest impression on me was visiting the Women's Museum - Bait Al Banat, an unexpected place with great symbolic and emotional power.

Arriving in the historic Deira district, I discovered a traditional house from the 1950s — Bait Al Banat (“House of Girls”) — transformed into a museum. This building is not a conventional museum focused on architecture or monumental art, but an intimate, museographic space telling stories of lives, women, traditions, struggles, creativity, and resilience. Immersed in this simplicity and dignity, far from Dubai's skyscrapers and glitter, I was struck by the power of the narratives it holds.

The Women's Museum: a space committed to memory and empowerment

The Women's Museum was founded by Rafia Obaid Ghubash to document and celebrate the diverse roles Emirati women have played - and continue to play - in history, culture, education, art, and society.

The museum offers a rich journey: photographs, traditional objects, clothing, jewelry, private archives, testimonies, official documents, contemporary art by women, and exhibitions on social developments.

A section that particularly moved me is dedicated to the poet Ousha bint Khalifa Al Suwaidi - a remarkable figure in Emirati literature. Highlighting women writers, artists, and scholars, far from traditional stereotypes, shows the museum's commitment to valuing all dimensions of women: social, cultural, intellectual, and artistic.



Exhibition Photos-Women's Museum Bait Al Banat. Credit Sabari Christian Dao.

The museum does not remain fixed in the past: it blends memory and modernity, tradition and contemporary expression, showing that the role of women evolves continuously while remaining a cultural and social pillar. Thus, the Women's Museum functions not only as a place for preserving the past but also as an instrument of empowerment, sharing, and awareness - an educational space that values women and challenges dominant narratives.

Personal resonances: inspirations from this visit

This visit deeply touched me because I sensed how the memory of women - their daily lives, commitments, and talents - can be a lever for social transformation.

As a museum professional from Burkina Faso, where history, memory, and cultural heritage are often told through male-dominated narratives, I saw in this museum a powerful model: a museum dedicated to women, giving voice to those often unseen.

I was particularly struck by the combination of tradition and modernity - historical objects, heritage narratives, alongside contemporary works and living testimonies. This approach made me reflect on how, at National Museum of Burkina Faso, we could - through our collections, exhibitions, and educational programs - better highlight the role of

women: not only as historical subjects but as living agents of culture, art, memory, and creation.

I envisaged projects such as thematic exhibitions on Burkinabe women, collecting testimonies, documenting female artists' journeys, and promoting traditions, crafts, music, and dance led by women - making their roles visible, recognized, celebrated, and transmitted.

This visit also convinced me that a country's history - its transformations and cultural revolutions - cannot be fully told without listening to women's voices.

Perspectives for Burkina Faso and ICOM MUSIC: ideas and commitments

From this experience, I draw several concrete directions to enrich the work of the National Museum of Burkina Faso (MNBF) and inspire initiatives within ICOM MUSIC:

- Thematic exhibitions focused on women: telling the history of Burkinabe women and their contributions to society, culture, art, crafts, and education;
- Collecting oral histories, testimonies, and personal archives: giving women - artists, artisans, storytellers, elders - a platform to document living memory;



Exhibition Photos-Women's Museum Bait Al Banat. Credit Sabari Christian Dao.

- Promotion of contemporary creation led by women: supporting, exhibiting, and sharing music, visual arts, crafts, oral traditions, and customs as a living heritage;
- Educational and awareness programs: workshops, conferences, meetings, itinerant exhibitions - to raise public awareness of women's roles in history and culture;
- International collaboration: drawing inspiration from initiatives like the Women's Museum in Dubai, forming partnerships, sharing experiences, and fostering cultural exchanges;
- Networking with women's museums in Burkina Faso: strengthening ties with the Women's Museum in Kolgdiessé and the Women's Museum in Dano to share experiences and initiatives promoting the visibility of women in culture and heritage.
- Opportunities for ICOM MUSIC: develop thematic projects, exhibitions, or activities worldwide highlighting the link between women and musical instruments.

These activities could include thematic conferences, exhibitions, online projects, collaborative workshops, and publications to connect women's roles with the evolution of music globally.

The Women's Museum – Bait Al Banat in Dubai embodies what an engaged, sensitive, and forward-looking museum can be. It shows that telling a country or society's history is not just about preserving objects: it is about highlighting lives, voices, trajectories, and talents.

This experience left a deep impression, and I firmly believe that similar initiatives can give new momentum to the National Museum of Burkina Faso (MNBF) - by valuing our heritage, making the invisible visible, and celebrating women as agents of memory, culture, and development.

I sincerely thank ICOM MUSIC for giving me the opportunity not only to attend the conference but also to discover this unique museum and draw lessons for my work.



Exhibition Photos-Women's Museum Bait Al Banat. Credit Sabari Christian Dao.

Matías Ezequiel Cantarelo, Martín González, María Guadalupe Martínez, María Paula Olabarrieta, Carolina Ovejero, Emilio Martín Rosa.

TRANSLATION AS A COMMUNITY PRACTICE. AN ACCOUNT OF AN INTERDISCIPLINARY EXPERIENCE

Introduction

In mid-2025, Dr. Jimena Palacios Uribe (Mexico) — historian and cultural heritage conservator, Advisory Board Member of the Committee of Museums and Collections of Instruments and Music (ICOM MUSIC, formerly CIMCIM) of the International Council of Museums (ICOM) — invited us to undertake the Spanish translation of the book *The Care of Historic Musical Instruments* edited by the conservator Robert L. Barclay. The book was produced by the Museums & Galleries Commission, the Canadian Conservation Institute, and the International Committee of Museums and Collections of Musical Instruments of the International Council of Museums, with financial assistance from the John S. Collen Foundation. It was published in Edinburgh in 1997 and originally issued in English .

ICOM MUSIC is composed of internationally renowned specialists whose concerns encompass musicology, organology, museology, conservation, restoration, and the construction of musical instruments. Historically, many of the projects promoted by this committee were developed in Europe and the United States; however, in recent years, its efforts have focused on making its professional expertise visible in, and projecting it from, Latin America.

Through a project approved by SAREC (Strategic Allocation Review Committee), a standing committee of ICOM responsible for allocating strategic funding, an initiative was launched comprising four main actions, all bilingual (Spanish–English), aimed at improving accessibility, technical training, and the circulation

of knowledge in the region. This translation forms part of those actions and adheres to the official editorial conventions of ICOM.

It should be noted that this book is regarded as one of the most significant reference publications in the history of musical instrument conservation. Widely disseminated and recognised, it was, as mentioned above, originally written in English and primarily accessible to specialists within Anglophone communities. This fact represented a linguistic barrier for specialists, students, and Spanish-speaking individuals interested in this technical bibliography.

This invitation — which we acknowledge with gratitude — not only called upon us to carry out the translation, but also encouraged us to develop a situated reflection on the care of musical instruments and to review its terminology from a contemporary Latin American perspective.

In this regard, this article seeks to highlight the collective and democratic work involved in the project, carried out by professionals from Argentina, Chile, Mexico, and Paraguay. Beyond the technical and specific aspects of translation, what we wish to share is the human experience that accompanied this task, understood as a process of producing a practice centred on collaboration, dialogue, and co-construction.

Formation of the Group and Working Dynamics

The group was formed following a call issued by Jimena Palacios Uribe (Mexico) to members of ICOM MUSIC, who subsequently extended the

invitation to students and professionals within our academic and professional circles. Ultimately, the team was composed of Jimena Palacios Uribe, Ana Elisa Pérez Navarro (Mexico), Giovanni Vermelstreing (Paraguay), Víctor Correa (Chile) and, from Argentina, Matías Cantarelo, Martín González, María Guadalupe Martínez, María Paula Olabarrieta, Carolina Ovejero, Emilio Rosa, and Silvia Sánchez.

The meetings were held through scheduled virtual sessions. To organise our workflow, we divided the chapters to be addressed by the wider Latin American group, while simultaneously forming an Argentine sub-group responsible for resolving specific chapters. At the outset, we noted that the level of detail, commitment, and depth required — particularly when conducting an exhaustive paragraph-by-paragraph analysis — would demand more time than initially planned. For this reason, we rescheduled the original timeline and increased the frequency of meetings to ensure compliance with the established deadlines.

With the aim of contributing a Latin American visual dimension, Dr Palacios Uribe, who acted as spokesperson, proposed incorporating photographs into the document and working with translator's footnotes, especially for terms that varied across countries in the wider region. This approach enabled us to offer a situated and reasoned perspective. Moreover, every decision made within the Latin American group — particularly in matters of specialised terminology — was immediately incorporated into the work of the sub-group. In this way, a glossary was created that allowed us to provide unity and cohesion to the text. It brings together technical terms from conservation and organology, as well as expressions that might present ambiguities but were, nevertheless, representative and recurrently used in different contexts.

The diversity of working methods within the Latin American group accelerated the translation process. Each meeting facilitated new contributions, enabled reflection, bibliographical exchanges, analyses, and a democratisation of decision-making. Mutual support among participants was crucial for the shared management of the effort involved

in such a far-reaching task, carried out within a relatively short period.

The multiplicity of academic backgrounds and professional experiences of each member enriched the outcome. Contributions stemming from conservation, instrument making, musical performance, and organology enabled a broad approach that not only supported the process, but also nurtured it with the team's own perspectives. The final product was not limited to the translation of Barclay's edition; rather, it constituted an original contribution in its collective construction.

Parallel to the general work, the sub-group composed of members from Argentina implemented a system of cross-review in pairs, with interchangeable roles of translator and reviewer. Each member assumed responsibility for a fragment as translator, while the other reviewed meaning, coherence, applied terminology, and grammar — and then the roles were reversed.

During the course of this work, on more than one occasion, when a pair encountered difficulties in rendering the English into Spanish, consultation with the wider Latin American group proved indispensable. These instances enabled us to resolve specific problems through collective discussion and well-reasoned decision-making. The footnotes, agreed upon in these exchanges, provided the contextualisation necessary to justify linguistic choices, the incorporation of concepts without a direct equivalent in Spanish, references to materials with particular relevance in Latin America, and ongoing debates concerning the standardisation of certain specialised terminology.

The Experience

After each meeting we were left exhausted, yet equally satisfied with the progress achieved and with the learning generated through exchange. The meticulous analysis of every fragment, the individual contributions rooted in each specialism, and the discussion and acceptance of collective resolutions gradually fostered a harmonious, productive working environment marked by profound exchanges. It was an intense process, nourished by debate, openness, and collaboration,

which proved enriching and left a strong sense of growth upon concluding this stage.

The act of translating is far more than transferring words from one language to another; it involves interpreting, transforming and, at times, deciphering. As we decoded this text, each decision carried with it a personal and cultural interpretation, which was subsequently agreed upon collectively. It was not merely a matter of searching for equivalences, but of unravelling meanings, nuances and contexts. This experience became an exercise in deep comprehension, in which each participant contributed their own perspective.

At times, we faced the challenge of translating terms for which no direct equivalent exists in Spanish, leading us to search for alternatives that preserved the original sense while remaining accessible to all readers. Thus, the process did not entail altering meaning, but rather identifying the most suitable ways to convey the nuances and contexts of the text, enriching the final outcome without compromising fidelity to the original.

To illustrate the experience, we cite the reflection of Martín González, one of the members of the group:

“For me personally, joining this project from the world of instrument making meant a shift in the way I think about my craft. Daily work in the workshop tends to be solitary, intimate, almost meditative: one confronts the material and the sound through a direct relationship, where decisions are taken in silence and in dialogue only with the instrument. Participating in a collective translation was, for me, an opportunity to break out of this professional isolation and to integrate my technical experience into a horizontal, shared space. The exchange with colleagues from different disciplines not only broadened my professional perspective, but also reminded me that the construction, study, and conservation of instruments can indeed be profoundly communal practices, even when they do not appear to be so. Translation also allowed me to work from another angle within the same universe that I inhabit as an instrument maker and as a conservation student: language. Translating technical terms, discussing nuances and agreeing

on meanings with the group made me aware of how each word conveys a way of understanding materials, processes, and practices. It also confronted me with the limits of my own training and compelled me to revisit concepts through perspectives I do not usually address. In that intersection between manual knowledge, theoretical reflection, and collective construction of understanding, I found a space of immense growth. This project showed me that even in traditionally solitary crafts, it is through exchange that our practices are renewed and strengthened.”

Reflections

The regional variation of Spanish across Latin America not only enriched terminological discussions but also enabled the construction of a vocabulary more representative of our musical practices and realities. Although we share a common language, differences in idioms and accents can be significant. Technical terms or expressions may vary from one country to another, which required the team to reach consensus on terminology that would be comprehensible to all. In this way, the group produced a final vocabulary that distinguishes itself from Euro-centric perspectives and recognises the knowledge, materials, and the continent's own traditions. Thus, linguistic plurality becomes a kaleidoscope of expressions and nuances that enriches the translation and makes it more representative of cultural diversity.

In the context of globalisation, translation acquires a fundamental role as a bridge between cultures and a safeguard against linguistic homogenisation. Translating this valuable text not only allows knowledge to circulate and become accessible to a wider public but also helps to preserve cultural and linguistic diversity. In a world where minority languages tend to disappear, the work of translators is crucial for maintaining the unique features of each community. Translation thereby becomes a tool for sharing knowledge and celebrating the richness of diversity.

Conclusion

The dynamics of the work led us to conceive of listening as a central methodological tool in undertaking collective translation. The spaces for discussion not only enriched the process but also

strengthened our sense of community through open and shared dialogue. Throughout the project, the group's plurality was channelled into the gradual integration of knowledge built from one meeting to the next.

The collective translation of Barclay's text became more than a technical task: it provided an opportunity to revisit concepts and approaches to the conservation of musical instruments from a Latin American perspective, incorporating the region's linguistic richness and identifying areas that could be reconsidered in light of contemporary practices. At the same time, the collaboration fostered stronger professional ties by bringing together specialists from different fields and countries around a shared goal.

From the outset, the work was characterised by a profound horizontality, reflected both in the equitable recognition of each member's experience and in the shared distribution of responsibilities. Consensus-based decision making, supported by multiple spaces for rigorous discussion, enabled the group to refine terminological and methodological criteria collectively. This collaborative structure — grounded in respect, reciprocity, and the continuous exchange of knowledge among musicologists, ethnomusicologists, conservators, instrument makers, and other specialists — not only ensured coherence and solidity in the translation, but also helped shape a democratic working model that may serve as a valuable reference for future interdisciplinary and regional initiatives.



Víctor Correa, Elisa Pérez Navarro. COURSE-WORKSHOP “CONSERVACIÓN DE INSTRUMENTOS MUSICALES” [MUSICAL INSTRUMENTS CONSERVATION]

Introduction

The Course-Workshop “Conservación de Instrumentos Musicales” was organised by ICOM MUSIC and took place online every Friday during October 2025. It consisted of five sessions, distributed as follows:

- Module 1: Documentation, by Jonathan Santa María Bouquet
- Module 2: Preventive Conservation, by Geraldhyne Fernández
- Module 3: Collection Management, by Cristina Bordas Ibañez
- Modules 4 and 5: Case studies shared by the participants

The following text presents two different perspectives on the course: one from a BA Conservation student from Mexico, and the other from the conservator of the Claudio Arrau Museum in Chile.

A student’s point of view – Elisa Pérez

I started my education as a conservator in 2020. I came to this discipline, frankly, with no specific expectations or particular interests: I simply wanted to learn as much as possible about different types of heritage, techniques, and objects. However, I realised in my fourth semester that I found complex objects—those composed of intricate systems—the most fascinating of all. That is how I eventually decided to study the conservation of musical instruments as my elective during the ninth semester of my degree.

While my school, the Escuela Nacional de Conservación, Restauración y Museografía, has

given me the tools to face any conservation or restoration challenge, I realised, as a senior, that most of my experience has been rooted in the context of my own country, with very little exposure to how other countries work, think, or even conceptualise conservation. Because of this, I was thrilled to join the course/workshop organised by ICOM MUSIC and, even more so, to help with its moderation.

During the first masterclass, given by Jonathan Santa María Bouquet, I not only learned about different methods of documentation but also found myself deeply motivated. Learning from a Mexican specialist—who also began his studies in Mexico and is now the head conservator at the University of Edinburgh, a renowned institution—was inspiring. I strive to someday become a conservator like him: successful, but most importantly, eager to share knowledge and make it accessible to others.

In the second session, Geraldhyne Fernández, from Argentina, spoke about preventive conservation. Unlike other types of objects I had learned about, the conservation of musical instruments requires considering a wide variety of materials as well as the potential use of the object. Geraldhyne addressed these complexities clearly, sharing guidelines, tips, and strategies to create the best conditions possible.

For the third session, we heard Cristina Bordas Ibañez, from Spain, speak about collection management. She delivered a comprehensive overview of the history of musical instrument collections and the different approaches to their conservation. She also discussed the use of

recordings to document the sound an instrument produces, as well as historical trends that have shaped which instruments were studied, restored, and preserved.

Finally, the fourth and fifth sessions consisted of us, the participants, sharing our experiences and collections with one another. Throughout both sessions, we were fortunate to observe very diverse examples of musical instrument conservation across Latin America. From Chile to Argentina, specialists shared how they care for their collections and even how they have developed strategies to make them more accessible to the public through different technologies.

Personally, I believe that sometimes these kinds of experiences—even those that may take only ten hours of our lives—turn out to be the most enriching. I was fascinated to see how conservators around the world are coming up with new, original ideas, and I hope that one day I will be able to apply everything I learned during this course. Lastly, I am moved by the sense of community that formed during those five sessions. Everyone seemed eager to learn, but even more excited to share knowledge and opinions. I believe that spaces like this are essential for making our discipline more accessible and for achieving more equitable conditions for conservators and for heritage worldwide.

A conservator's point of view - Victor Correa

Becoming a musical instrument conservator is not an easy or straightforward path. Because of the cross-disciplinary nature of this field, we have been through very different and eclectic journeys to reach this knowledge and skill. This is even more accentuated in Latin America, where museum careers are newer and less developed.

In my case, my interest in musical instruments started in my youth, when I began to play violin. The love for the violin as an artifact, its refined design and history, soon overcame my interest in actually playing, leading me to delve into violin making.

In Chile there isn't any offer for professional education or undergrad on musical instrument making, so I learnt in the traditional way, as an apprentice under a master in a shop, studying books, and taking courses abroad when I had resources, where I specialized in early instruments and medieval music. After years of carrying out typical violin shop work (repairs, restoration, building), I started to question myself about our practices in the subject of antique violins and restoration, as we are used to seeing the Cremonese master violins still in use, and to applying very invasive procedures to keep them in that condition, with many of these instruments being already in a 'Ship

Plan de Conservación

Relevamiento/Diagnóstico

- Reunir información sobre la colección y el entorno.
- Identificar situaciones problemáticas.
- Proponer estrategias de control efectivas y sostenibles.

9

Paula Olabarrieta-MHN- Argentina

Alfredo Lerma

Elisa Pérez, ENCRYM M...

Geraldhyne Fernandez...

Elizete Bernabé/Unirioj...

Adriano Giesteira - Uni...

Giovanni Ver Mellstein...

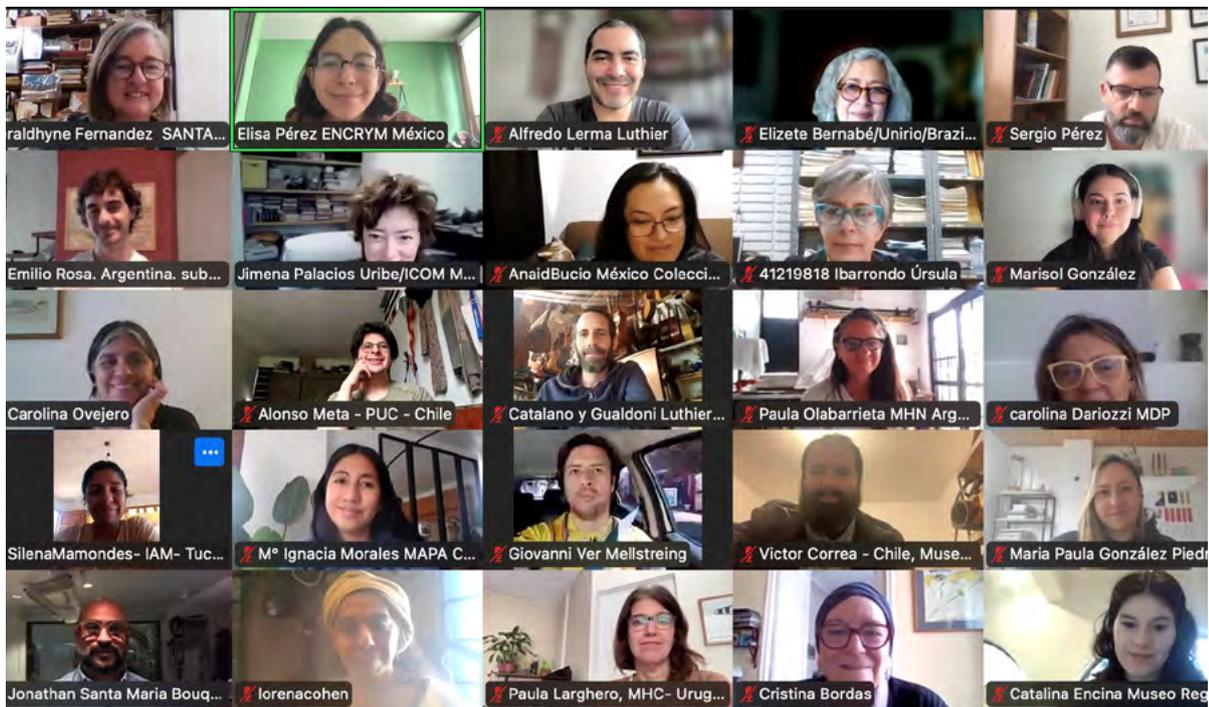
of Theseus’ situation. My interest in conservation met the same obstacle: no undergraduate courses on conservation were offered in the country, and only a couple of grad programs were available for which I was ineligible. I became an apprentice of a well-known conservator and restorer and learnt it as a trade. It was only a few years ago, after more than a decade of work experience, that I got the chance to validate my studies and experience and received a Fine Arts degree.

I feel that opportunities like this course are rare, as they allow us to get in touch with the experience of other experts and realities. The masterclasses were especially encouraging, learning documentation from a Latin musical instrument maker and conservator as eminent as Jonathan María Bouquet was inspiring. It covered aspects of the subject that, due to my learning path, I had not been able to explore deeply. The next speaker, Gheraldhyne Fernandez from Argentina, talked about preventive conservation, reinforcing the need for well-established protocols and procedures, and for guidelines, reflections and considerations to establish a proper course of action tailored to each case. And lastly, in her Collection Management masterclass, it was an honour to hear Cristina Bordas, whose texts I have read so many times

during my studies, speak about organology, the history of musical instrument collections, their conservation and how it has changed over time.

The last two sessions were devoted to the participants sharing their experiences and collections. This was especially enriching, as we could see the different realities from all the countries in Latin America and how colleagues are coming up with new ideas and solutions to varied issues and facing different limitations. As most of literature and education comes from more developed countries, sometimes I think much of what we can learn doesn’t relate with what we can do with our collections, because of resources, access to materials and equipment, education, etc. This can make us feel isolated and insecure, but this instance was encouraging and reassuring, knowing that there are more realities that don’t get enough space to be shared and discussed as we had now in this course.

These activities are of great relevance for the development of our discipline and I’m grateful for the opportunity to participate, and for all the team behind the scenes that made it work, for the speakers that shared their experience and the participants that made the debate so enriching.



Saskia Willaert.

EXPANDING LATIN AMERICAN IMPACT: ICOM MUSIC AND MIMO COLLABORATION 2025

In 2025, the ICOM MUSIC project Bi-lingual Documentation and Outreach: Expanding ICOM MUSIC's LAC Impact received support from the ICOM Strategic Allocation Review Committee (SAREC) under the 2025 ICOM Special Projects initiative.

One of the project's special activities was a free online workshop designed to support the integration of Latin-American and Caribbean musical instrument collections into the international MIMO portal. This initiative aligns with ICOM's Strategic Plan to promote diversity, accessibility, and sustained relevance. By encouraging broader participation and representation within ICOM MUSIC, it helps reduce inequalities, strengthen knowledge exchange, and stimulate innovation and professional development across the ICOM MUSIC community.

To date 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 and Caribbean collections are not yet represented.

The workshop took place on 6 November 2025 during one of the sessions of the annual MIMO meeting, held jointly at the Musical Instrument Museum in Brussels and the Africamuseum in Tervuren. The session was chaired by Rodolphe Bailly (Philharmonie de Paris), Frank Bär (Germanisches Nationalmuseum Nürnberg) and Saskia Willaert (Musical Instrument Museum Brussels). Interpretation between English and Spanish was provided by Sisa Calapi (Africamuseum Tervuren) and Jimena Palacios Uribe (patrimonio cultural, Ciudad de México, México). The session offered a clear overview of the MIMO workflow

and the steps required to become a MIMO partner, addressing potential barriers to participation.

Photographic documentation formed a major focus of the workshop: how to take images that convey as much information as possible, and how to organize a coherent photo campaign for an entire collection. 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 addressed the presentation of metadata alongside the images, including how to complete the fields in the MIMO Excel template and how to link records to the MIMO thesauri (object names, makers' lists, and geographical references).

Twenty-six participants attended online, representing institutions and universities in Argentina, Brazil, Chile, Colombia, Costa Rica, Guatemala, Mexico, Paraguay, Peru, and Uruguay (see table). 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 MIMO excel template (available in Spanish) and providing images of the instruments.

Membership in MIMO offers a valuable opportunity to make Latin-American collections visible, findable, and accessible. It provides a powerful platform to valorize musical heritage. Bringing together instruments from diverse regions, periods, and cultures creates a fertile basis for comparison, identification, and research. With each new member, additional instrument terms and makers' names are incorporated into the MIMO

thesauri, contributing to what is now the world's most extensive controlled vocabulary for musical instruments and makers. This has helped establish MIMO as an authoritative and internationally recognized reference tool, supporting a global, non-Eurocentric understanding of musical instrument heritage.

Institutions with publicly accessible musical instrument collections that are interested in joining MIMO are warmly invited to participate and will receive guidance throughout the process. For questions or further information, please contact us via the website: <https://mimo-international.com/MIMO/how-to-join.aspx>.

Table: List of Latin American institutions represented in the MIMO-ICOM MUSIC workshop

<u>Affiliation</u>	<u>City</u>	<u>Country</u>
Comisión de investigaciones Científicas de la Provincia de Buenos Aires, Argentina	Buenos Aires	Argentina
Instituto Nacional de Musicología "Carlos Vega"	Buenos Aires	Argentina
Museo de la Carcova	Buenos Aires	Argentina
Museo Histórico Nacional	Buenos Aires	Argentina
Museo Musical de La Plata Dr. Emilio Azzarinni	Buenos Aires	Argentina
Casa Museo Barbarita Cruz	Purmamarca	Argentina
Instituto de Arqueología y Museo	San Miguel de Tucumán	Argentina
UNL Posgrado FADu Santa Fe Argentina	Santa Fe	Argentina
Universidade Federal do Estado do Rio de Janeiro - Unirio	Rio de Janeiro	Brazil
Laúd (Laboratorio de acústica musical y lutheria postdigital)	Santiago	Chile
Museo de Arte Popular Americano	Santiago	Chile
Banco de la República de Colombia - Unidad de Artes y Otras Colecciones	Medellín	Colombia
Museo observatorio Interactivo de la Música	Piedecuesta	Colombia
Fundación CREA	Santiago de Cali	Colombia
Archivo Histórico Musical Costa Rica	San Pedro	Costa Rica
Fundación La Ruta Maya	Ciudad de Guatemala	Guatemala
Ministerio de Cultura y Deportes de Guatemala	Ciudad de Guatemala	Guatemala
Museo Miraflores	Ciudad de Guatemala	Guatemala
Universidad de las Américas Puebla	Mexico City	Mexico
ICOM Paraguay	Paraguay	Paraguay
Tambo cultural de Yarabamba	Arequipa	Peru
Museo de Arte Popular Andino	Ollantaytambo	Peru
Museo Histórico Cabildo	Montevideo	Uruguay
Comisión de Patrimonio Cultural de la Nacional - Ministerio de Educación y Cultura	Montevideo	Uruguay

MIMO
musical instrument museums online

Bradley Strauchen-Scherer. MUSICAL BODIES AT THE MET

The Musical Instruments Department of the Metropolitan Museum of Art is excited to announce Musical Bodies, a major temporary exhibition that will run from 8 June – 27 September 2026.

Musical Bodies explores the overlapping worlds and blurred boundaries between our bodies and our instruments. Whether we're tapping, clapping, vocalizing or whistling, our bodies are musical instruments. In turn, many instruments derive their form and decoration from the human body. These instruments are powerful vehicles of our identity and often represent us and our actions. In effect, they are beings. We find this around the world and across time not only in music but also in how instruments are deployed in the visual arts, literature, religion, pop culture and mythology.

With over 125 works from The Met's collection and institutions and collectors around the world, the exhibition explores 3,000 years of music

and art history, from ancient Egyptian rattles, Cycladic figures, Renaissance string instruments, musical masterpieces by Titian and Degas, and instrument-inspired apparel, to one of Prince's most notable guitars and a Ghanaian fantasy coffin. This interdisciplinary exhibition stands to become a defining moment in the field of musicology and will be accompanied by a book by Bradley Strauchen-Scherer.

Previews of Musical Bodies are planned during the week of 1 June 2026, with a special opening for colleagues, lenders, artists, and patrons on the evening of the 1st. This dovetails well with the American Musical Instrument Society 2026 meeting, which will be held 27–31 May at the National Music Museum in Vermillion, SD, so mark your diaries for a US visit! If you would like to attend the previews or the reception on 1 June, please RSVP to Bradley.strauchen-scherer@metmuseum.org as soon as possible.



Thomas Zach (Austrian, 1812–1892). Violino Harpa Forma Maxima, 1874.

Collections Musée de la musique / Cliché Claude Germain, 2020. Cité de la musique-Philharmonie de Paris

ICOM MUSIC General Assembly 2025 Minutes

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 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
- 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 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, he has 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 RiIdIM (MF)

MF reported that he has not heard from RiIdIM's president Antonio Baldassarre since taking over the role of liaison from Arnold Myers last year. He mentioned that RiIdIM 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 said that the minutes of the General Assembly will be available as soon as possible.