CIMCIM Bulletin April 2020

CONTENTS

Cover Photo: Visitors in the Kunstgewerbliches Museum Hamburg experiencing the organ model
in the exhibition "Manufacturing Sound".

Gabriele Rossi Rognoni

CHAIR'S REPORT 2016–2019, Kyoto 3rd September 2019

Dear Friends and Colleagues,
The 2019 conference concludes the work of the current Board, which was elected in Milan in July 2016. During these years the Board has been able to count on the support and continuous commitment of ten members from nine different countries in three continents, and on the expert advice of three co-opted members who helped reconsider its profile, develop its international connections and maintain and enhance effective communication with the membership.

CIMCIM is today an international association which includes more than 250 members from 55 countries distributed across all continents, and its greatest challenge is to express at least part of the potential offered by such a reach while counting almost exclusively on the voluntary efforts of its Board members. Membership has expanded substantially over the past triennium, from 173 individuals and institutions (2016) to the current number, which represents an increase of almost 50%. The geographic reach has also expanded with the inclusion of 11 new countries since 2016. While the largest part of our membership is still in France, Germany, USA, UK, Belgium, Italy and Japan, I am delighted that new members have joined from countries such as Ukraine, Belarus, India, Nepal, Indonesia, Korea, Taiwan, Jordan, Tunisia, Sudan, and Namibia. Special thanks are due to our Treasurer, Patrice Verrier, who has managed our member-list for twelve years, over several terms. International cooperation was also further strengthen through the signing of two cooperation agreements respectively with partner associations in Russia (AMMC) and China (CCMI), each representing over 50 further museums and providing invaluable support in bridging linguistic and cultural barriers that had hindered the dissemination of CIMCIM activities in the past.

When installed in 2016 the Board agreed on a forward plan for the current term and it is against these original aspirations that I'd like to measure the success of what has been achieved, and to highlight what will eventually remain for the next Board to address.

Our primary objective was identified in an effort to revise the way CIMCIM operates, in order to address the major changes that have happened in the world of music museums (and museums in general) in recent years: the appearance on the scene of new countries and entire continents, of new professional profiles, a change in the way we display music and musical instruments and the advent of new ways of communicating.

Members' priorities and requests were assessed through an initial public consultation phase consisting in a survey which gathered suggestions from ca. 70 colleagues. The results identified priority areas for action (particularly networking opportunities, workshops, collaboration with other ICOM committees, and the production of guidelines) and barriers that prevented members from taking full advantage of the opportunities offered (most notably, the cost of attending events). It also resulted in a list of suggested topics that has since been used to inform the theme of our annual conferences and to guide our communication strategy (web- and Facebook pages).

The results of the survey informed most of the following actions, including a revision of CIMCIM's mission statement, led by Frank Bär, and the revision of the web-page thanks to the collaboration of Emanuele Marconi. The page was re-designed and populated with new content, including the archive of all CIMCIM Bulletins since 1989, full-text of several publications and overview of the locations of the sixty conferences organised by CIMCIM since 1960.

Annual conferences are clearly the activity that reaches the largest percentage of our members, usually attracting between 40 and 80 people and extending between three and six days. Of the three that were organised during this term, one was in Europe (Switzerland: Basel and Bern) and two in Asia (China: Wuhan and Shanghai; Japan: Kyoto, Osaka and Hamamatsu). CIMCIM's gratitude goes to the colleagues who acted as local organisers from the Bern University of the Arts, the Museum für Musik in Basel, the Schola Cantorum Basiliensis, the Klingende Sammlung in Bern, the Hubei Provincial Museum in Wuhan, the Shanghai Conservatory of Music and the Hamamatsu Musical Instrument Museum. Each conference attracted members from ca. 20 different countries, and offered between 35 and 40 papers focussing on the Presentation, Preservation and Interpretation of Musical Instruments (2017), the interpretation of musical traditions (2017) and education (2019). Conferences for the next three years have already been planned in London (2020), Amsterdam (2021) and Prague (2022). Moreover, the members' request to increase connections with other ICOM Committees was addressed through the organisation of two joint initiatives with CIDOC (ICOM International Committee for Documentation) and ICME (International Committee for Museum of Ethnology) both during the General Conference in 2019, while an international conference is being organised with CIMUSET (International Committee of Science and Technology Museums) for which see below.

In order to better support the local organisers, provide more consistency and long-term planning and facilitate transparency, a new protocol was developed to guide the delivery of annual conferences from beginning to end, and it was successfully tested with the collaboration of Chinese colleagues in 2017. The cost of attending conferences was also addressed as a priority and the global annual allocation for travel grants was gradually increased from Eur 2,000 to Eur 10,000, often further increased by the generous support from the local organisers. This is now by far the largest expense in CIMCIM's annual budget. A new grading system was developed under the leadership of Frank Bär to guarantee that all grant applications are transparently and equally assessed against published criteria in line with ICOM guidelines.

Furthermore, two special projects were developed and obtained financial support from ICOM. The first is an international conference on Playing and Operating: Functionality in museum objects and instruments (Paris, Philarmonie de Paris, 4-6 February 2020), coordinated by Frank Bäer and organised in collaboration with CIMUSET and Cité de la Musique – Philarmonie de Paris to discuss common challenges and opportunities of interpreting and preserving functional objects in museums. The second is the publication of an edited volume on *Displaying Music in the 21st Century*, edited by Eric de Visscher and myself, for which over 100 proposals from 30 countries were received. The publication is planned for 2021.

Regular and consistent communication has proven challenging throughout the triennium and has been addressed on several occasions. Heike Fricke, editor of the *Bulletin* since 2011, developed a new structure and graphic layout which was rolled out since autumn 2017. It increased the number of pages from circa 15 (2016/1) to between 36 and 56 with a substantial increase in the number and extent of contributions. Regularity in the publication of two issues every year is still hard to achieve and will eventually require even stronger support from CIMCIM members.

The CIMCIM Facebook page – currently the only social media that we use directly – has celebrated its tenth year since it was originally set up as a closed group by Kathrin Melanie Menzel. After thorough discussion, and given the success of the page, the Board and Assembly agreed to try and transform it into a public Facebook page. However, the transformation has had a strongly negative impact on the number of posts and of contributors. This will be discussed at the Board and Business meetings in Kyoto and the decision on how to proceed will be left to the next Board.

Conversely, I am glad to report that the CIMCIM mailing list – cimcim-l@lists.ed.ac.uk – has grown to over 350 members under the unwavering moderation of Arnold Myers, who managed it for 24 consecutive years.

Among the few projects that was not possible to deliver, due to the lack of further time from the members of the Board, was the revivification of the International Directory of Museums and Collections of Music, which CIMCIM developed many years

ago, but that requires a major digital renovation and content update to be compatible with the requirements of current on- line databases. Sufficient financial resources have been set aside if the next Board intends to deliver this project.

Overall, these three years have been incredibly intense and I can only express my deepest gratitude to the Vice Chair Frank Bär, the Secretary Christina Linsenmeyer, the Treasurer Patrice Verrier, the Advisory Members Alla Bayramova, Giovanni Paolo Di Stefano, Panagiotis Poulopoulos, Jen Schnitker, Kathleen Wiens, Xiang Zhang and to the three co-opted members Eric De Visscher, Nataly Emelina, and Arnold Myers. Thank you also to Heike Fricke, editor of the Bulletin, to Emanuele Marconi, our

new webmaster and to Anna Wang, our new liaison officer with CCMI (Chinese Association of Music Museums). Everyone's constant commitment and contribution over these years have made this experience not only professionally rewarding, but personally most enjoyable, transforming several acquaintances into solid friendships.

To the new Board, all my sincere best wishes for a new term at least as enjoyable as the one just concluded and to all CIMCIM members, thank you very much for your support during these years.

Sincerely,
Gabriele Rossi Rognoni, Royal College of Music
CIMCIM President 2016–2019

Dear CIMCIM members and friends,

As a year of full events is about to close, I want to give you some news about what has been going on the last few months since our annual meeting in Kyoto that was part of the triennial ICOM general conference. The meeting was organized and carried out in such a masterful, caring and efficient way by Kazuhiko Shima, whom we owe a deep gratitude. Former chair Gabriele Rossi Rognoni has given a report of the activities of the last year and of the last three-year term, and I want to express my feeling that under his charismatic lead CIMCIM has lived a period of very strong growth: in membership, in internationality, in external relations with our Chinese and Russian friends and other International Committees of ICOM and, last but not least, in appreciation by ICOM itself that has reflected in a growth of annual subsidies that help us to pursue our goals. This just to name a few things among many.

If an image from nature is permitted here: Something that is growing is at some point also blossoming and bearing fruit that requires to be collected and used. I understand the current term as a period of harvesting and caring for what has been achieved and seeded, taking the responsibility to help carry on the great work that would not have been possible with your contributions whatever their actual nature and size might have been.

What has happened so far, where are we now, and what will 2020 bring?

You have received the announcement of the preliminary program for the conference 'Playing and Operating: Functionality in museum objects and instruments' on 4th–6th February 2020 in Cité de la Musique – Philharmonie de Paris, France. This is a cornerstone of our joint project with CIMUSET towards new guidelines for functional objects in 2022. International conferences are always a challenge, and I am very glad to work with our hosts, the Musée de la Musique in Paris, with CIMCIM members Marie-Pauline Martin, Stéphane Vaiedelich, Thierry Maniguet and their colleagues from the concert and events management section Emmanuel Hondré and my main contact person, Mathilde Thomas, who is incredibly efficient and reliable. After a first personal meeting in Kyoto this year, a friendly and constructive collaboration with our colleagues from CIMUSET has been established: Echcherki Dahmali (President), Juliette Raoul-Duval (Vice-President and President of ICOM France), and Johann Vähäpesola (Secretary).

Gabriele Rossi Rognoni and Mimi Waitzman took up another challenge: our annual conference that will take place in London with a post conference tour to Edinburgh 6th–10th September 2020. There are a lot of new things to see at the Royal College of Music, the Horniman Museum and Gardens, and in St. Cecilia's Hall. The conference theme puts CIMCIM right in the current fast development of

museums and collections as you can see from the call for papers that was issued some days ago. I am looking very much forward to seeing many of you in person on this exciting occasion!

In addition to these two large projects let me mention several projects that are yet less visible, but will be of precious help for us all once they see the light through the engagement of the colleagues who have taken charge of them: Giovanni Paolo di Stefano is preparing a call for putting the long-awaited revised International Directory of Members' Museums on the new website. Our webmaster Emanuele Marconi, who has greatly improved the CIMCIM website content during the last months, is currently working together with colleagues from ICOM on the migration of our website to a more modern system and a web design compatible with the new ICOM corporate design. And, as for so many years, Arnold Myers continues to run CIMCIM-L.

Concerning our publications, Heike Fricke is working towards another attractive issue of our *Bulletin* that will appear later this year. For the proceedings of our annual meeting in Wuhan and Shanghai in 2018, the editorial work is done, and thanks to the generous support by our friends from China and the relentless work of Christina Linsenmeyer, Gabriele Rossi-Rognoni and Yuanyuan Wang, the volume is expected to come out early in 2020. Finally, the editorial work on the book about exhibiting musical instruments by Gabriele Rossi Rognoni and Eric de Visscher continues on a good path. Further, discussions are underway about the digital publication of the Kyoto meeting proceedings. So 2020 is expected to yield several valuable publications coming from our committee.

In addition to the editing of the 2018 conference proceedings being an excellent sign of our collaboration with the Chinese Association of Music Museums (CCMI), another event has been testimony of the good relationship with our partners, the Russian Association of Music Museums, represented on the board by Nataliya Emelina. As CIMCIM Chair, I was invited to join the International Cultural Forum in St. Petersburg on 14th-16th November 2019. As I was not available at that moment, Gabriele Rossi-Rognoni, being in charge of our international partner relations as a co-opted board member, was so kind to jump in and represent CIMCIM.

An issue that has literally shaken ICOM is the proposed new museum definition; you can find more information about it on the ICOM website. Following the vote in Kyoto to further work on the definition, there is now a new and, as I perceive it, constructive discussion underway where International Committees such as ours are invited to participate. We have not come to a conclusion what the best way to contribute from our side could be, but ICOFOM started a survey that has been taken up by other national committees and distributed to their memberships. So, please, if you have been invited by ICOFOM or by your National Committee: participate in the survey to contribute towards a viable solution.

Finally, I want to express my gratitude to the members of the Executive Board: Christina Linsenmeyer, new Vice President, who has handed over her great expertise to Marie Martens as new Secretary. It was a pure pleasure to follow their intense co-working, seeing that the new Secretary is fully engaged – currently very busy with the annual report – and that the new Vice President is carrying on her great personal engagement from the past years. Intense handing over has also taken place for the Treasurer's tasks from Patrice Verrier to Pascale Vandervellen, backed up by a common working session with ICOM in Paris. The result has been a smooth and flawless procedure.

I want to thank all those who have been mentioned here and all those whom I could not mention in these lines for their personal investment in our committee. My feeling is that CIMCIM is keeping on a good path to the future, ready to face the challenges that a fast-changing environment provides for museums and the people who make them possible in dedicating their work energy and creativity to them.

With my very best wishes,
Frank P. Bär
Germanisches Nationalmuseum Nürnberg
CIMCIM Chair
December 2019

Laurence Libin
PREPARING FOR CATASTROPHE

While these words were being written, fire destroyed storerooms of the Museum of Chinese in America (mocanyc.org); some 85,000 items are feared lost, including a large number of unique music-related holdings, only partly documented. The ruined building has been declared unsafe, its roof collapsed and interior flooded, forestalling recovery and conservation efforts.

In recent years CIMCIM has given welcome attention to classification, conservation, data sharing, documentation, and public education. However, we have not yet addressed risk management. Because natural and human-caused catastrophes can overwhelm even our best-protected collections, nullifying much of our work, we should prepare for disaster before it is too late. The following remarks are meant to spark discussion aimed at identifying major risks and safeguards, in cooperation with ICOM's Disaster Resilient Museums Committee (ICOM-DRMC).

Custodians of humanity's shared material heritage are all too familiar with intentional destruction of cultural treasures by fanatics and terrorists, and losses due to warfare, civil insurrection, casual vandalism, and theft. The 2001 World Trade Center attacks destroyed works of art worth about 110 million dollars, a fraction of the value of Saxon crown jewels stolen in 2019 from Dresden's Grünes Gewölbe. Looting of museums and archaeological sites occurs frequently in regions stricken by poverty, conflict, and corrupt government; we may never realize the full extent of these losses, which often go unreported. Without adequate documentation and proof of ownership, stolen objects may not be recognized and restitution of recovered items may be impossible. Comprehensive descriptions, photographs, and offers of rewards have led to recovery of thousands of objects taken in 2003 from the Iraq Museum in Baghdad, but thousands remain missing. The famous "Golden Lyre of Ur" was reportedly stripped of its gold ornamentation; descriptions and photographs will be crucial to its restoration.

Accidental losses are usually less dramatic than the fires that consumed Notre-Dame's roof in 2019 and in 2018 the whole of Brazil's 200-year-old National Museum, but every year historic buildings and their irreplaceable contents fall victim to preventable human causes. For instance, the fire that badly damaged Trondheim's Ringve Museum in 2015 was reportedly caused by a propane torch used to burn weeds outside the building. Elsewhere, poor training of staff, lax supervision of construction workers, inoperable alarms, and deteriorated electrical apparatus commonly contribute to avoidable disasters. Abandonment of defunct buildings, especially deconsecrated churches, often leaves immobile furnishings exposed, a situation addressed in CIMCIM's statement of concern adopted in 2017: "CIMCIM recognizes the importance of preserving historical musical instruments outside museums. In particular, CIMCIM stresses the risks facing unprotected organs and bells and supports initiatives to ensure their careful documentation and preservation."

Natural disasters can be much more destructive than localized incidents. The inescapable consequences of global climate change, which is accelerating and cannot be reversed, perhaps not even substantially mitigated, will put many populations at grave risk before the end of this century, straining the social networks that support our institutions. More immediately, massive wildfires, for instance recently in Australia and California, regularly imperil historical properties, indeed the whole environment. Earthquakes in 2017 devastated Mexican churches that had survived centuries of lesser tremors. Tsunamis in 2004 and 2011 erased great swaths of coastal Sumatra and northeastern Japan respec-

tively, with huge human as well as material losses which dwarf the effects of storm-caused flooding in 2012 that submerged parts of New York City, including the 9/11 Memorial Museum.

On a smaller scale, Venice's *acqua alta* in November 2019 inundated the Benedetto Marcello Conservatory's archives, kept in the building's lower level. Similarly, floods in Prague in 2002, Nashville in 2010, and Calgary in 2013 ruined many musical instruments too large and heavy to be moved to safety. The recovery costs of such predictable mishaps divert funds that could otherwise be more productively spent, for example on platforms to elevate instruments above floor level in vulnerable rooms and on flood barriers at building entrances.

As we confront these perils, we cannot overlook deliberate threats like that posed by religious extremists against Afghan music-making, and recently directed against Iranian cultural sites by the American president, arousing international outrage. Such intolerable provocation, in effect declaring material culture expendable in gaining political advantage, can only be countered by legitimate political means; that is, through proactively mobilizing public support in defense of our shared heritage. Here, museum educators have an important role in building a constituency that can react sympathetically and quickly when tragedy occurs, as seems to be happening at the Museum of Chinese in America. (Not incidentally, the same president withdrew the United States from UNESCO, the parent of ICOM.)

What can be done to face such challenges at a curatorial/conservational level? We must recognize our limitations and obligations. The scope of security flaws is largely unknown because defensive arrangements are not normally disclosed and minor losses are often not publicized. We would be wise to share among ourselves stories of thefts and unexplained losses, to see if patterns emerge that point to common vulnerabilities. Often, security arrangements are made by museum administrators who may not understand the particular needs of our collections. Our professional voices need to be heard at planning stages, not in reaction after bad decisions have been made. Curators and conservators must warn security managers of hazards they may not anticipate or recognize, and propose practical solutions. Administrators, architects, and exhibition designers

cannot be expected to act in the best interests of our collections if they are not aware of our requirements and priorities.

If we ourselves are responsible for maintaining security in our premises, we should develop plans for emergency responses, for example by deciding which objects should be saved first and where they can be quickly moved to avoid damage. Practice drills are needed to mobilize personnel for emergency work, including correct deployment of fire extinguishers and related equipment whose improper operation can cause further damage. Buildings can be flooded not only through exterior openings and failed roofs but also by indoor plumbing overflows and burst pipes, a common consequence of freezing. Galleries, storerooms, and critical electrical panels and mechanical systems should not be located where they can be soaked, but if this is unavoidable, for example beneath required ceiling sprinklers, floors can be monitored by inexpensive water detectors and open shelves shielded with clear, inert plastic (not PVC) sheeting.

Defensive measures (including alarms, communications, emergency lighting, pumps, fire suppression devices, etc.) dependent on electrical power must have regularly-tested battery or generator backups, because power failures are inevitable. Lightning, windstorms, and other unpredictable weather events can interrupt power transmission for days, jeopardizing climate controls and other protective measures. Before the Dresden heist, a fire intentionally set in an electrical panel disabled lighting and alarm systems, a shortcoming that had not been foreseen.

Controlling the physical perimeter through layered security is a basic precaution. Multiple defensive barriers should extend concentrically as far as feasible beyond exhibition galleries and storage and work rooms. Defenses may involve automatic alarms connected to actively-monitored central response stations. However, closed-circuit TV cameras, motion and heat detectors, and other sensors cannot replace on-site human guardianship; if intruders penetrate as far as a display case or if fire begins inside a locked storeroom, response from outside may come too late to prevent loss.

Similarly, to ward off computer hacking and data loss, multiple firewalls and backups are essential, but digitized records should not replace tangible

documentation. Computer equipment and software quickly become obsolete, making digital files and databases unintelligible if not frequently updated. At every stage in data entry and in transition from one program or operating system to another, errors or bugs can be introduced, perhaps intentionally to obscure theft. Paper records and printed images can be less corruptible, less expensive, and simpler to retrieve in an emergency than information accessed through interfaces that require special training, passwords, and electricity to operate. But paper documents, too, can be destroyed, so multiple copies should be disseminated for safekeeping.

Comprehensive collection management includes tracking the location and movement of objects in real time, like bar- and QR-coded parcels traveling through delivery systems. Regular inventories and random spot-checks should test tracking reliability. Giving every object in storage an assigned space makes any absence or misplacement obvious. But in the wake of catastrophe, documentary evidence including high-quality photographs and, ideally, 3D imaging may be all that survives to recall what has been lost. Therefore, thorough documentation is fundamental to disaster preparedness.

I hope these few remarks lead to discussion of risks we all face, and remedies that can empower us.

## Ana Sofia Silva, Associate Curator, National Music Museum
BARCODING THE NMM COLLECTIONS: SETTING UP THE BASICS TO IMPLEMENT BARCODING FOR OBJECT TRACKING

The National Music Museum (NMM), located on the campus of the University of South Dakota (USD) in Vermillion, is currently undergoing an architectural renovation and expansion. After several years of planning and evolving architectural concepts, a project to add approximately 16,000 square feet to the existent museum building was finally approved in March 2018. This construction also presented the opportunity to renovate and reconfigure the existing museum space – the former 1910 Carnegie Library building – as well as re-conceptualizing exhibits. Additionally, an agreement with the Vermillion Chamber and Development Company (VCDC) and the City of Vermillion resulted in the construction of a new off-site collections facility, the Center for Preservation and Research (CPR), which was completed in July 2019. While the museum is still under construction, the CPR is now a temporary storage for more than 4,000 musical instruments and archival collections. After 2021, the slated date for the museum re-opening, the CPR will become a specialized facility for instrument research and photography, as well as a much-needed storage space for the consolidation of the NMM's collections.

One of the most challenging projects that was developed and implemented at the NMM for the very first time was the barcoding of the collections. In anticipation for the increased activity surrounding the collections with the renovation and expansion project, and for the need to track them during the various relocation activities, the museum acquired a plugin utility for The Museum System (TMS) database called Barcode Manager (BM). In TMS, individual barcodes are automatically generated and assigned to each component, crates/containers, and locations. These unique barcodes can be used for batch-processing inventory or move transactions for objects in the database through the BM tool. However, any museum barcoding project goes beyond the mere implementation of a database plugin and requires plenty of institutional planning and testing (fig. 1).

After understanding the basics of the BM workflow, one of the main tasks was to source out the necessary equipment for the project, which proved to be more complicated than at first thought. In this process, the choices for specific equipment were dependent on the type of barcode label designs the museum
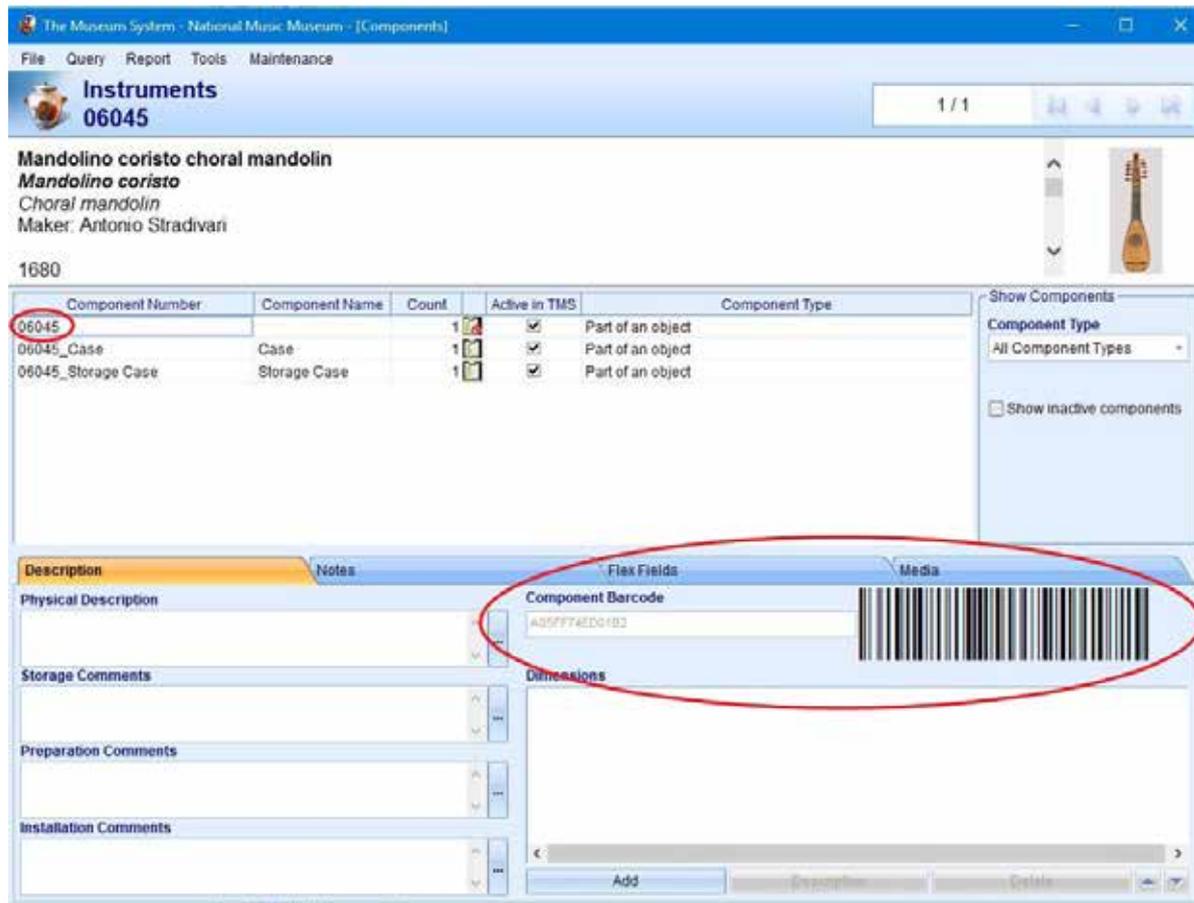
1. Auto-generated unique barcode for a component in TMS.

decided to implement and the way they would be used. In this project, three mandatory barcode label designs were developed: an object/component label, a crate/container label, and a location label.

The barcode label design for objects/components began with a brainstorming process among the museum staff in order to identify and review the main categories of information the object label should have, in addition to the barcode. One of the main restrictions in the label designs, however, was the fact that all the information to be figured in the label had to reside in TMS as well. Since the barcodes are generated in and pulled from TMS, any other associated information such as the object's number, maker's name and/or geography is also pulled from TMS into the label design. Therefore, important categories identified in the brainstorming process, such as "risk code" or "condition note," could not be applied in this phase of label design because such information does not live in specific TMS fields

yet. At this point in the narrative, it is important to remember that label designs are living documents, which can always be revisited and changed with time and needs. For instance, the "storage home location" was another category considered to be figured on the label, as it would be very helpful in saving time in looking up the object location in TMS when re-storing objects. But when considering the current phase of the museum project, where objects will often be moved around and relocated to temporary locations, this category would not make sense because it would force the printing of a new barcode label every time that location changed.

The current NMM label design for objects/components contains the component number, the object name, a thumbnail picture of the component, the maker attribution, the primary geography attribution (country and city only), the attributed date, and the respective component barcode (AdvC128d font, and tag number) (fig. 2).

2. Current NMM object/component label design.

After the initial design process, came the sourcing for materials and equipment to process these labels. At first, and because objects were already being de-installed and relocated within the museum, a test method took place with the in-house equipment. Using our own desktop printers and some acquired materials such as archival-quality tags, the first prototype of an object barcode label was developed. The labels were printed on regular label sheets for laserjet printers and then each label was adhered to a pre-strung archival tag (fig. 3).

3. NMM's first barcode label prototype

This first prototype was a satisfactory result, but the main disadvantage of this model was the low-life adhesive of the labels that could easily become detached from the tag and archival boxes in a long-term storage setting. The alternative was to have something sturdier and more durable like a self-printed, high-quality barcode tag. Having a self-printed label would also minimize the amount of processing work to make each label, which had to be taken into account because there were thousands of objects in the museum collection waiting to be barcoded. After careful consideration of the overall barcoding needs for the relocation project, and much research on the available equipment, comparable features and quotes, the museum finally decided to

purchase an industrial barcode label printer (Zebra ZT410 thermal transfer), along with two types of customized media for the object/component barcode: synthetic tags and adhesive labels. As popular choices in the barcoding market, these printers are loaded with large rolls of labels and can print many labels in very short periods of time, depending on the settings (fig. 4).

The tag format is a customized Zebra Poly-ProTM 4000T 8.5mil matte polypropylene tag, which has a pre-punched hole for a string. The adhesive labels are of Zebra PolyProTM 3000T High Tack, a matte polypropylene label with a high-tack permanent acrylic adhesive. The choice of synthetic polypropylene for these two options was based on its inert, acid-free qualities, and high durability properties, including resistance to abrasion, moisture and chemicals. The high-tack acrylic adhesive would also provide a more durable bond between the labels and the archival boxes and containers. Both formats are of a 4 by 2 inches size, in which the current NMM label design fits well, and leaves room for future changes and/or additions (fig. 5).

One of the main disadvantages of these printers is the loss of color printing and the low quality of the printed thumbnail image of the objects. The printing technology behind the thermal transfer printers uses a black wax/resin ribbon (the ink) that is transferred with heat to a substrate (the label), and the image printing is done by addressing each dot individually, therefore resulting in dotted prints (fig. 6).

While one cannot expect a monochromatic printer to provide high-quality images of objects, the same is not applied to barcodes. For barcode printing, which is the main purpose of this project, thermal transfer technology is the most widely used and preferred for high-quality and high-durability barcodes, since poor print quality can lead to un-scannable barcodes. However, this limitation might be addressed in the near future, as some color ribbons are already appearing in the market.

Another time-consuming task associated with these labels was the fact that each tag had to be individually stringed. While some museum archival suppliers offer pre-strung archival tags, one cannot print directly on them and the offered sizes are somewhat restricted. The fact that Zebra allows customization of their rolls of labels, thus offering the option of a pre-punched hole for a string, is already

4. Zebra ZT410, thermal transfer barcode printer.

5. NMM tag (left) and adhesive label (right) formats.
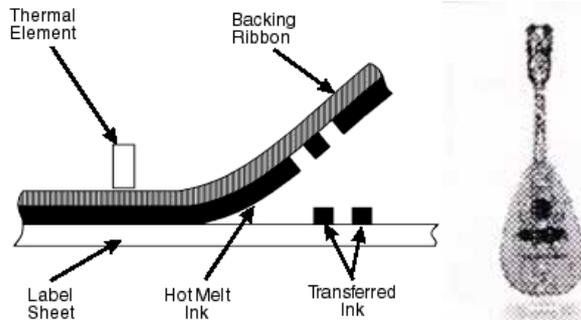
6. Thermal transfer printing diagram (Mikhail Ryazanov, CC-BY-SA-3.0), and detail of resulting dotted print from the Zebra ZT410 with a 300dpi printhead.

very useful for the museum's purpose. The museum then has the choice to customize the type and size of string to use for each object. In this case, the choice of string material was unbleached cotton in thin twine or woven tape (fig. 7).

Concerning the crate/container and the location barcode labels, the designs were much simpler, displaying only the correspondent barcodes and the designations. The crate/container labels, applied when multiple objects were grouped in a same box or container, could also be printed in the same media as the component labels. While most of these would be in the format of adhesive labels and placed on the archival boxes, some containers in the shape of small suitcases or toolboxes could receive a tag. The location labels were printed through a different process and using different media (fig. 8).

Once again, because all the information figuring in the labels had to be pulled from TMS, the choice of location data also had to match the existent fields in the database. For this purpose, the fields of "subsite" and "unit" were the ones that provided the necessary information to describe the specific location correspondent to the figured barcode (fig. 9).

The current design for the location barcode labels was mainly based on the new shelving acquired to temporarily house the objects during the relocation project. Since metal shelving allows the use of magnetic media, simple c-channel label holders were a good, temporary solution. The labels were then printed on laser/inkjet compatible sheet paper for the size of the chosen label holder. For the lower shelves, an additional red arrow was placed to dis-

7. NMM Curatorial Assistant Rebekah Stofer securing the string loops onto the barcode tags.

8. Basic NMM designs for a crate/container and a location barcode labels.
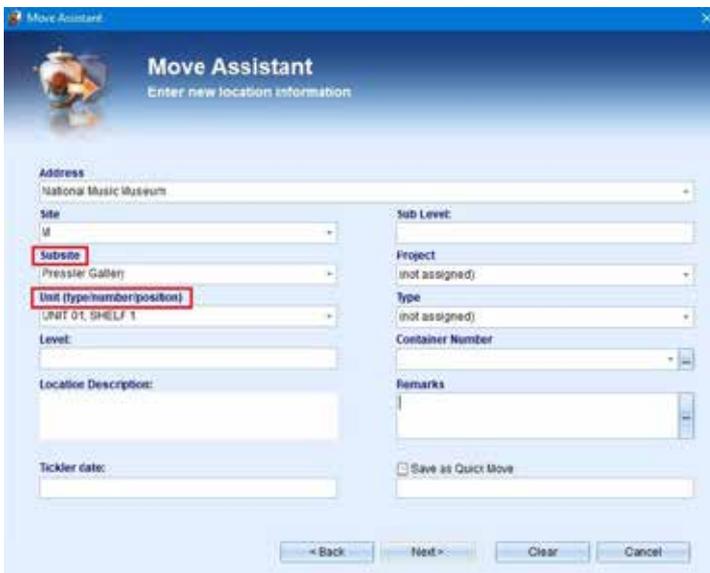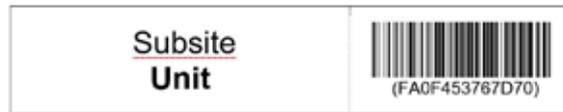
9. Chosen data fields from TMS Move Assistant to be figured in the location label design.

tinguish between the first and second shelves, thus allowing scanning of the barcodes without bending too low. In the case where some locations could not actually be physically labelled, the location barcodes were printed as a simple paper list format and scanned as they were used (fig.10).

Another important step in the barcoding project was to figure out which label software to work with, because Crystal Reports (CR), the reporting software used by TMS that can be used to design barcode labels, besides being a complex software that requires the user to have some training, was known to have issues with Zebra printers. When confronted

*10. Location barcode labels placed on the temporary shelving.*

with the possibility of using CR for the label designs, as done for the first prototype, the general conclusion among vendor technicians and fellow TMS users with barcoding experiences was to get an alternate, more user-friendly software. After experimenting with trial versions of suggested label software, the museum decided to work with Label Matrix (LM), from Teklynx. One of the main reasons for this choice was that this software was already known to some technicians from Gallery Systems (GS - TMS developer/vendor), and they could assist with some technical support in the case of complications. In the end, the choice was justified when trouble was encountered with the specific data to be pulled from the database into the object label design.

At this point, it is important to understand that TMS, as a relational database (i.e. as a "collection" of tables, where the data is presented and organized as relations, or a set of rows and columns) uses Structured Query Language (SQL) to communicate with the users, which means that to update or retrieve information from the database a query must be run. Because the data for the barcode label design lived in multiple tables in TMS, it was easier for LM to use just one virtual table, or view (result set of a stored query of data), which combined and controlled the data being pulled from TMS. Since the museum does not have an information technology (IT) specialist in SQL language, the view script had to be developed by GS technicians for this project.

In theory – setting aside the evident complexity of this technology science – the resolution for the label problems between software seemed easy, but in reality, it was the most challenging part of this project. It required a laborious coordination of communication between the different technological support teams: the GS support team, who wrote and edited the SQL view script; the LM support team, who clarified software particularities in SQL language and database connections; and the USD IT department, who manages the museum servers, including the SQL database server. In addition, the

in-house knowledge of TMS and CR was a crucial factor in the project as the museum staff spent considerable time studying the relationship of the TMS tables. In the end, after many script reviews and edits, and server updates, the software were properly connected and communicated effectively to get the desired object barcode label (fig. 11).

In any barcoding project, an essential piece of equipment is obviously a barcode scanner. But to find a scanner that would work with the museum – and the BM plugin – requirements was not an easy task as well. One of the useful features in the latest version of the BM plugin was an optional scan file format with a timestamp, which meant that each scanned barcode could include the date and time of the scan. Having this extra information included in the scan file supports higher accuracy in object movement tracking, and allows to process several scan files at a later time, while keeping the original timestamp of the actual movement. This feature was particularly important to use, since there were some complications associated with internet connection and database access in the relocation project. So, the barcode scanner equipment needed to have the function of timestamp input
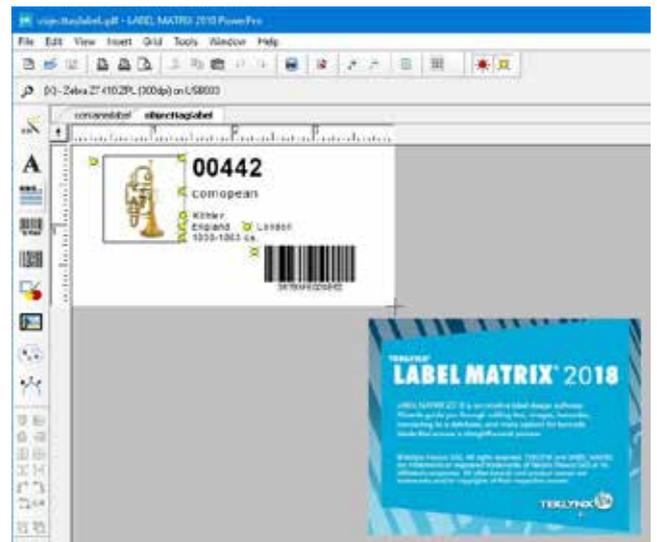
11. Label Matrix software user interface.
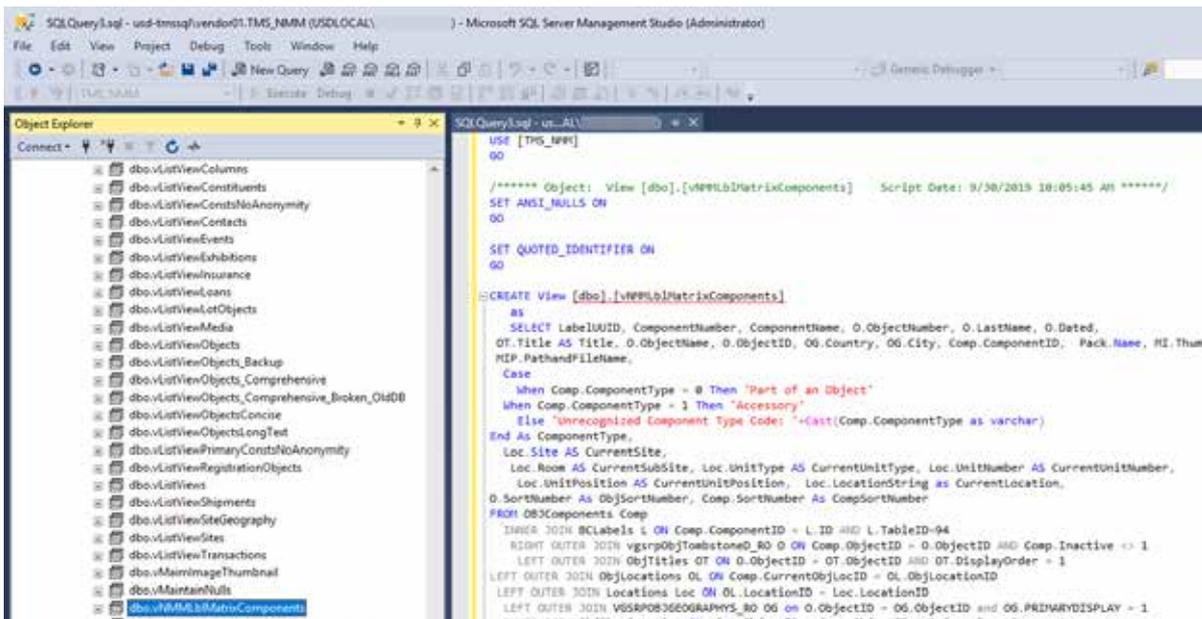
12. Snip view of the complex SQL script developed for the NMM object barcode label.
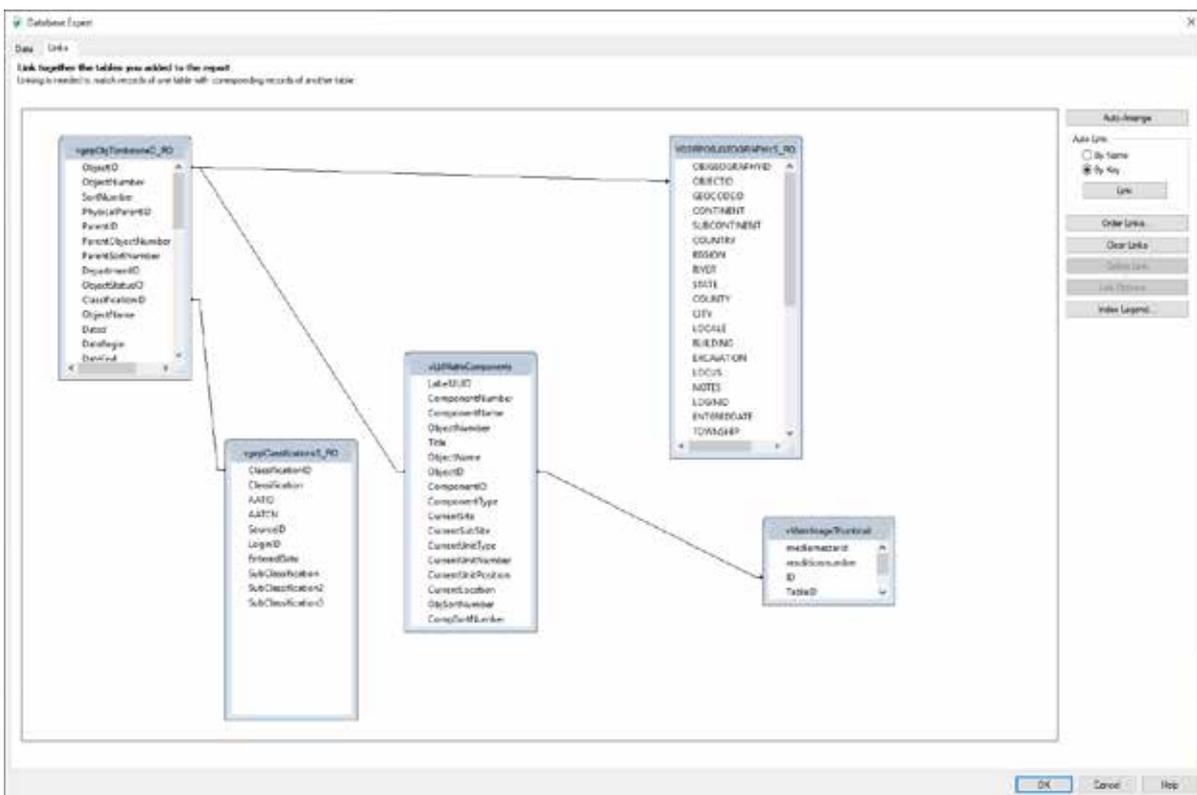
13. Snip view of CR interface for identifying table relationships for the NMM barcode label prototype.

and the difficulty to find such equipment was related to the exact format of timestamp that the BM would recognize. This format is a version of the ISO 8601 standard with no hyphens: YYYYMMDDTHH:mm:ss (four-digit year, two-digit month, two-digit day, the capital letter "T" to separate Date from Time portion, 24-hour clock value, colon used as time units separator, two-digit minutes, and two-digit seconds – ex: 20190930T14:15:05). If the scanner was not able to input this exact format, then the BM would not

14. Pocket-sized barcode scanner MS926. The small OLED display on the scanner gives a quick reading of the last scanned barcode.

read the scan file.

While it seemed strange to discover that there were very few barcode scanners with the timestamp feature available, the fact that none offered the exact timestamp format that was needed was especially frustrating – and even more so when some of the contacted vendors were not sure about what was a "timestamp" feature in the scanners. The quest was on. Had no other institution or museum needed such equipment for a similar barcode project? Surely, the NMM was not the first museum implementing a barcode project, but curiously enough, none of the feedback received from others was helpful in finding a viable solution for the project.

Fortunately, after weeks of sourcing and research, a scanner with a timestamp feature that would accommodate the museum's needs was found, but even so, the vendor company still had to develop a new firmware update for the equipment to recognize the specific timestamp format.

The acquired scanner was a small handheld, also known as pocket-sized or companion, wireless 2D barcode scanner MS926 from Unitech. In addition to the so-desired timestamp feature, this little device has a small OLED display, which allows quick assessing of the scans to verify errors. It easily connects to the laptops by bluetooth or near field communication (NFC) pairing and it is compatible with the Windows Notepad program, which is used to create the "barcode scan files" (fig. 14).

These special "scanned files" created by the scanner into a simple text editor program, will be read and processed by the BM to input and track each step of object status and movement (object, crate/

container, location, handler, purpose, date) in TMS. As the barcodes are scanned, a timestamp and the tag number for each appears in the notepad file and one can follow the progress of the scanning by viewing the file while working. Because of the TMS auto-generated barcode values, an easy way to differentiate between locations, containers/crates, and object components is to look at the termination of the tag number, where locations end in 0, containers/crates end in 1, and object components end in 2.

When these files are loaded with the BM plugin, the system automatically recognizes and interprets the barcodes into a list of movements (actions) to be performed. Each component listed (scanned) receives a color code that helps the user to know exactly which action will be performed by the system. The following example illustrates the BM user interface after loading the notepad text file from image 14 (fig. 16):

This example shows the scanned barcode tag numbers listed in the same order as the notepad file for location, container, and objects, as well as the timestamp for each one. The green color code indicates that the objects are ready to be moved to the new location. The faint green color indicates objects inside a container. None of the barcodes from the objects inside that container appear in the text file because these were moved into the container at an earlier time in the process, but the system automatically recognizes just the scanned container barcode and includes the components inside for the movement. The next example illustrates two other color codes used by the BM. The yellow color indicates that the scanned objects are already located at the scanned

15. Layout example of a barcode scanned file.

location, and by default, the system will not perform any action. In the NMM project, this feature was useful when, for instance, there was a doubt about missing an object during a scanning session. In this case, one could re-scan all the objects in a particular location and quickly verify with BM if any had been missed. The red and pink colors, for location and components, respectively, indicate an error associated with the location in TMS and the actions cannot be processed. So, the BM still loads the scanned data, but does not allow any movements. This usually happens when a location is set to inactive in TMS, but in the example below, the status of "location not in TMS" was an error associated with a changed barcode in TMS for that location.

From the examples above (fig. 17), it is clear that the BM allows import and processing of large amounts of data into TMS very quickly. For object movement tracking, changes can be done in batches of hundreds or more, which expedites the process significantly. In the museum's experience, this tool successfully allowed the NMM to track and update the locations of more than five thousand objects in the first phase of the short three-week period of the museum's relocation project. However, this achievement was only possible because of a lengthy groundwork effort and planning that took place in the many months preceding the actual move.

So far, the choices made during this barcoding project were always made in consideration of the NMM's diverse collections, their distinctive storage areas on campus, and the needs/uses of the museum staff. The NMM may even have influenced the development of some features of a museum barcode project, because it went further in some of those requirements and needs, such as getting a barcode scanner to recognize a specific timestamp format, or getting a specific SQL script to retrieve more information from the database into the labels. Undoubtedly, this "setting up the basics" example was a rich and challenging process that may well provide a learning curve for other institutions facing some of the inherent issues of barcoding in museums. While
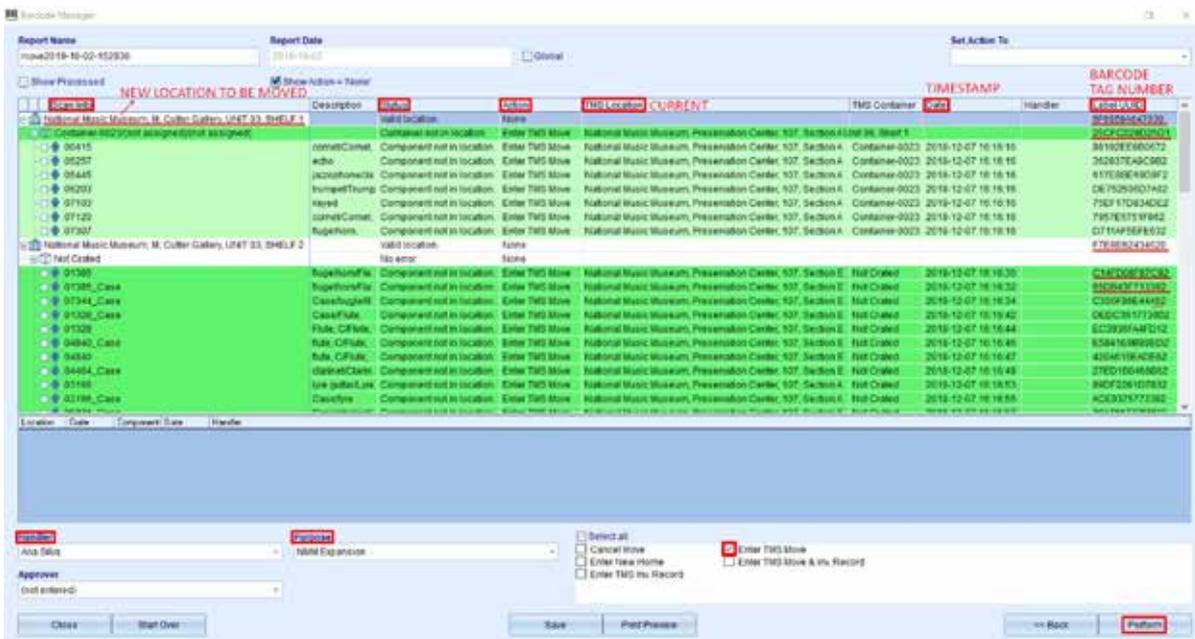
16. User interface of BM, after loading the notepad text file from image 14.

17. Example of different color-coding in the BM user interface.

it may have sprouted from a particular need connected to the NMM's current renovation and expansion (basically, for object movement tracking), this barcoding project has much room to improve and evolve into many further applications. For instance: planning and developing strategies for other portions of the museum collections, such as the archival materials; ongoing improvement in label designs and materials appropriated for future long-term storage spaces and equipment, and/or special object requirements; ongoing development of institutional documentation and policies. Another result of the

implementation of this project was the "NMM Barcoding Collections Manual" – a guidelines working document providing the essentials about the barcodes in TMS and instructions on how they are used in the museum.

Thinking further ahead in the NMM's project, the museum can also explore and take advantage of the diverse barcode technologies for other applications, such as mass digitization process and information access. This unique digital data can be integrated with other TMS functions and programming software to streamline museum management activities, and provide visitors and researchers with additional information and experience.

18. Associate Curator, Ana Sofia Silva, and Deputy Director of Operations, Rodger Kelly, scanning barcodes.
Photo courtesy of Jonathan Rouse, South Dakota Public Broadcasting (SDPB).

Sarah Deters, St Cecilia's Hall, The University of Edinburgh

MUSIC SOCIALS: CREATING MEANINGFUL EXPERIENCES
FOR PEOPLE WITH DEMENTIA

The role of a museum, particularly within the context of its local community, is in constant development. These places of reflection, learning, beauty, and enjoyment are increasingly taking on a more active role when it comes to the health and wellbeing of its audience. In Scotland, the national development body, Museums Galleries Scotland, has made making connections between collections and communities one of its key goals in its *National Strategy for Scotland's Museums and Galleries*.[1] This community-centred mind-set has influenced the approach many museums are taking in regards to engagement and has encourage museums, St Cecilia's Hall included, to look beyond our traditional museum audience.

In reviewing the needs of the local community of Edinburgh, it was noted that people who suffer from dementia were being excluded from visiting museums and museum activities. Sadly this is not uncommon. As the understanding of dementia and Alzheimer's increases, research has shown that many of the people affected by dementia, including both the individual with dementia and their caregivers, can become isolated; this in turn can exacerbate the symptoms of the syndrome and disease.[2] To respond to the lack of dementia programmes in museums and in order to help to mitigate the marginalisation caused by dementia, St Cecilia's Hall began a dementia programme. This article will give an overview of our programme with the hope that our experience will inspire other museums, in particular musical instrument museums, to consider creating their own dementia-friendly programmes within their own museum spaces.

In 2017, St Cecilia's Hall joined in a partnership called "Social". The programme was inspired by the successful "Meet Me at MoMA" series which ran at MoMA from 2007–2014.[3] The Social programme is designed to provide stimulating activities in a friendly environment for people living with dementia and includes events for the individual along with their family, friends and caregivers. Whereas the MoMA programmed focused solely on using art as a way to engage with people with dementia, the Scottish Social programme wanted to branch out, supplementing art from the National Galleries of Scotland with historical artefacts from the National Museum of Scotland, books and archives from the National Library of Scotland, animal and ecological specimens from the Royal Zoological Society Scotland Edinburgh Zoo, as well as music and musical instruments from St Cecilia's Hall, The University of Edinburgh. The various partners named their programmes Gallery Social, Museum Social, Library Social, Zoo Social and Music Social. For over two years our partnership has run weekly programmes for people affected by dementia, providing this service to more than 1500 individuals each year. The programme has demonstrated how museums and cultural institutions can have a positive impact on the lives of people affected by dementia and that music museums have a particularly profound role to play in engaging with this community.

In creating the Social partnership the members decided early on that music should be one of the types of activities included in the programme. This was due to the growing amount of research which shows the benefits of musical activities for people

[1] https://www.museumsgalleriesscotland.org.uk/media/1094/going-further-the-national-strategy-for-museums-and-galleries-in-scotland.pdf Page 22.

[2] M Wortmann. "Dementia: a global health priority – highlights from an ADI and World Health Organization report." *Alz Res Therapy* 4, 40 (2012).

[3] https://www.moma.org/visit/accessibility/meetme/

Participants enjoying teas and cakes.

Lost Sounds: Exploring the Instruments of the Past, April 2018

with dementia. Research has shown that musical memory is one of the last types of memories people loose, and music has been shown to help to delay the onset of memory decline, as well as improve memory function. Listening to music has been shown to have a calming effect on people with dementia. Music therapists and specialists in dementia care suggest that listening to unfamiliar music (particularly classical music) can be very beneficial because it can bypass any negative memories or emotions and may help to stimulate a new response such as relaxation to help with stress.[4] In summary, music has tangible, evidence-based benefits for people with dementia, such as helping to minimise the behavioural and psychological symptoms of dementia, tackling depression and anxiety, and, importantly, helping to improve quality of life.

So, how does our programme work and how are we incorporating music into dementia care?
On the first Friday of every month, we welcome around 30 people to St Cecilia's Hall. The morning starts with a time for socialising and we provide tea, coffee and cake. The programme is scheduled to begin at 10:30am, but the participants often arrive early so we have everything ready by 10:00am. This relaxed start of the programme is designed so that participants can become comfortable, build a sense of camaraderie, and is a good opportunity for the carers of people living with dementia to talk to others who have shared experiences. It is also impor-

tant, because we have discovered that older individuals are more likely to come to an event if there is free food.

Around 11:00am we transition to a gallery talk. The theme of the talk changes monthly and we have covered topics ranging from the history of the guitar, music in Georgian Edinburgh, the development of brass instruments, swing dancing in Edinburgh in the 1940s, Scottish traditional instruments, to the development of Jazz. All of the talks involve elements of our collection, showcasing particular instruments or focusing on the history of our historic building. The talks are given in an accessible way, but the information is in no way "dumbed down". The talks often include passing around items from our handling collection, short video or audio clips of instrument performances, or demonstrations on the instruments.

After the gallery talk, the group moves on to what is probably the favourite part of the morning: the 30 minute musical performance or activity. The musical performance matches the theme of the day and often features instruments from our collection when appropriate. Local musicians or music students from the University of Edinburgh or the Royal Conservatoire of Music, Glasgow, perform at each Social programme. The programme has been very fortunate as many professional musicians in

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[4] R Nair Balakrishnan, William Browne, John Marley, and Christian Heim. "Music and Dementia" *Degener Neurol Neuromuscul* Dis. 2013; 3: 47–51.

Music in Georgian Edinburgh, May 2019

our area are very happy to become involved in our programme and do so at a discounted rate for the performance. After the performance is over, the participants are welcome to spend more time in the museum, speak with the museum staff and musicians, or to continue to visit with each other.

We advertise our Social Programme through word of mouth, on our website, and through a printed brochure which is available at museums, libraries, galleries, cultural centres, hospitals and care homes throughout Edinburgh. The partner organisations programme the events 6 months in advance months and print two brochures a year. The programme is completely free for the participants and its popularity has been growing continuously.

People who come to our socials programme are usually husband and wife pairs, but we also have children who bring a parent, friends who come together, and small groups from local care homes and assisted living centres. We have a core group of around 20 regular attendees, but each month we will also have around 10 new people who have not come to St Cecilia's Hall before. The largest group we welcomed was during our 'All That Jazz' theme, in which we had 36 participants.

The Social events are individually funded by the partner institutions. We fund the St Cecilia's Hall programme with income raised through the hiring of our building for events. This way, when someone

Wonderful Winds: The instruments of the Shackleton Collection. January 2020.
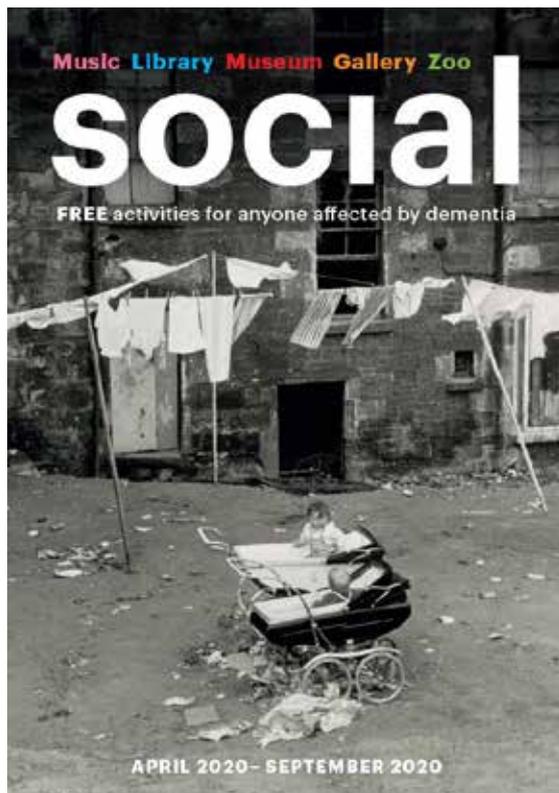
pays to use St Cecilia's Hall, the funds go back to the community. On average, each Social costs around £250. The majority of the expenditure goes to musician fees and to pay for catering. The biggest time commitment when planning the Socials is finding and scheduling musicians.

The feedback from our participants has been overwhelmingly positive. People comment that they love the opportunity to hear our instruments being played, dance in our hall, and learn about our building and collection. More importantly, our feedback demonstrates how this type of programming can have a positive impact on the lives of people with dementia. Feedback includes:

"It's a welcoming atmosphere"

"Margaret loves coming to St Cecilia's Hall for the music events. It is amazing because she is now mostly uncommunicative, but when she comes to your programmes she will sing right along and she remembers all of the words."

"The Social events allow my mother and I to feel normal. We are in a place where no one is judging, everyone understands my struggles, and we can all approach the day knowing we have support from each other."

One of the most touching moments was during our 1940s swing dance themed programme *A swinging morning at the Excelsior*. The morning focused on the history of our building, which was a swing-dance ballroom in the 1930s and 1940s and during this event we brought in a jazz band and a local swing dance society to teach swing dancing and then dance with the participants. The feedback came from a woman named Anne, whose husband Bob has dementia. During the morning, Bob asked his wife to dance and the two of them spent the time slow dancing in the Concert Room. Anne later told me that she and Bob would go dancing every week, but because of dementia they had not been able to go dancing in years. She thanked me for allowing her the chance to have her husband back, if only it was for such a short time.

On a personal level having the opportunity to organise this programme has been an incredible experience. Seeing how dementia affects people and their families is humbling and frightening, but it has also been an opportunity to see that there is humour and joy and life for people living with dementia and that museums have a lot to offer to add to their quality of life.

I am very proud of the Social programme and its success. The programme will continue to run each first Friday of the month at St Cecilia's Hall and every Friday throughout the year in our partner institutions. If you are interested in learning more about our programme, or have further questions on how you can set up your own dementia friendly activities, please get in touch.

Heidi Westerlund and Christina Linsenmeyer

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21ST-CENTURY CURATORS AS TRANSFORMATIVE PROFESSIONALS: MUSIC MUSEUMS, PUBLIC PEDAGOGY AND SOCIAL RESPONSIBILITY

The role of museums has been foundationally educational, moral and in the service of today's complex society, yet, understood differently in different times. (By today's complex society, we are referring to increasing diversity and population changes, as well as sustainability issues relating to ecological, social, and economic developments.) Complex problems often require interprofessional collaboration; in this paper, we view the issues at the intersections between education and museology.

We overview three models of the museum: First, the historical model; second, a more recent reactionary model; and finally, focusing on a new, interruptive model as an *educational alternative.* (Fig. 1)

Model 1: The historical model

Traditionally, museums have problematically supported various political ends (such as nationalism and colonialism) and been shaped by particular ideologies (for example, neoliberalism, or the persistence of artistic autonomy). In this model, institutions practiced an earlier equivalent of '*social responsibility*': including *Bildung*, i.e. government-led initiatives of public education towards collective identities, including the idea that people need to have the possibility to grow into moral, sensing, aesthetically sensitive individuals for a healthy nation.

This museum model for social responsibility prioritised inward, collections-focused practices that served society by collections care and exper-

tise. Knowledge delivery was authoritarian, with the function of feeding answers to the public; the public trusted museums.

Model 2: The reactionary model "Participatory pedagogy"

In recent decades, a **second, reactionary approach** to this historical model has challenged expertise with the realization that traditional methods of collections interpretation, exemplified by Model 1 above, were generally misguided and fallible. This crisis of trust fuelled a participatory, public-driven model. Museums reassessed their function, newly aiming to become outwardly focused institutions that prioritize experiences in which participants co-produce knowledge – a model of "participatory pedagogy".

Problematically, this model can tend towards embracing spectacle, recreation and entertainment, often to the detriment of education, and sometimes lacking a critical stance all together. In this context, museum professionals may relinquish particular responsibilities of oversight and expertise, and perhaps ultimately institutional resilience and relevancy.

So: What model fulfils demands of today's social responsibility and the public's desires, while reinvigorating the idea of museums as spaces for public pedagogy, ensuring public engagement without former moralising and authoritarian undercurrents?

	Three museum models	
PAST	1.	Historical model (past)
NOW	2.	Reactionary model (now)
FUTURE	3.	New interruptive model (future)

Fig. 1: Three museum models

Model 3: Biesta's "Interruptive Model" as an 'educational' alternative

Gert Biesta suggests that museums adopt an "Interruptive Model" as an 'educational' alternative. A third model. In Biesta's museums, as interruptive middle-way spaces, a certain quality of learning and teaching takes place. His pedagogical view entails that education is not *teaching + learning* – it is not about the controlled and measured certainty; rather education is unpredictable and 'interruption' – things can go wrong and no outcome is guaranteed. Education is not about answers or the end goal, but about asking as-yet-unasked questions and problematizing. And it is not only about reading between lines, but about putting things in *wider* context where the 'learner' understands something of his/her own subjectivity. Biesta focuses on "subject-ness" and being in the world.

For Biesta, this is directly relevant for arts museums because, in discussing "the modalities of art in education", Biesta, writes that:

"hearing and sound are not only helpful in expanding our understanding of what it means to be in dialogue with the world, but also make it visible – if we still want to use that expression – that vision, touching and hearing reveal significant different dimensions of what it means to be in dialogue with the world, that is, to exist as a subject. And this brings us straight back to the arts and education as it helps us to acknowledge that painting, sculpture, dance and music, are not just different ways of 'doing' art, not just different forms of art, but first and foremost different ways of being in dialogue with the world and have the potential to teach us a range of different lessons of what it means to exist as subject in and with the world." (p. 112)

The process of education is not only about public empowerment but a relational discourse among students and teachers – that characterizes a *middle* way. It is critical that research and expertise are *integral* to this process, which is informed by and *reflect* the identities, values and professional knowledge of its experts.

This third model is characterized by "transformative professionalism" – professionalism that transforms museums into spaces for socially responsible public pedagogy, and transforms society (Sachs 2003; Mockler 2005). (Fig. 2)

Fig. 2. Definition of transformative professionalism
- Socially responsible professionals
- Public engagement – *with* the community, not applied *to* it
- Relational expertise – quality connection to others
- Activism & active change agency in issues beyond technical expertise
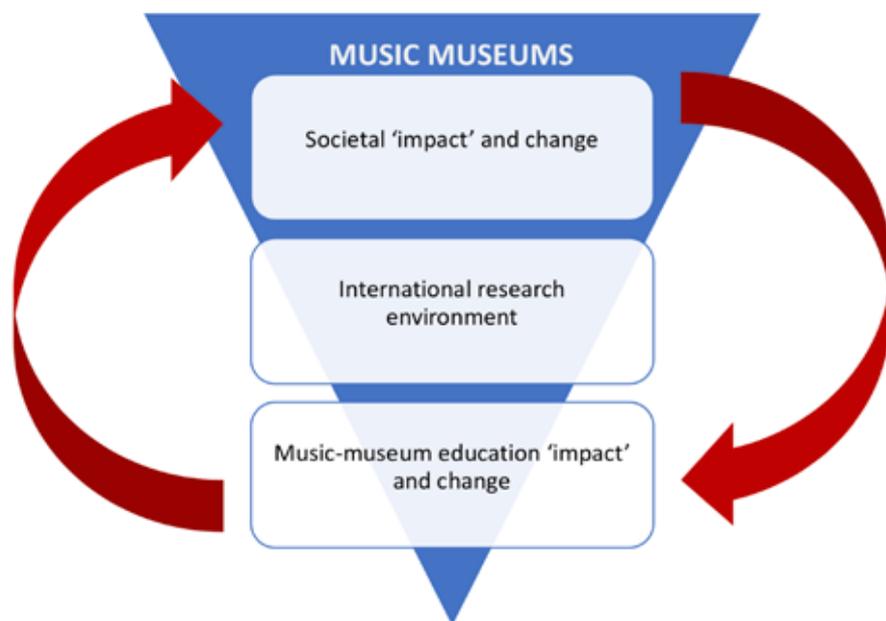
Fig. 3. Levels of impact of Music Museums and Transformative Professionalism

To reconstruct the role of expertise in museum work and to foster the museum as a space for public pedagogy, curators from their own starting points might expand their professionalism towards a more socially responsible and moral praxis to sustain viability of future museums.

In its educational activities, museums (as well as universities) can actively develop their local and urban environments; and further shape ethics and design of the city, not only the musical design, keeping museums (and universities) as agents of change. (Fig. 3)

In closing, Biesta sees museums as 'interruptive' middle way spaces where difficult, unanswerable questions ought to be engaged in dialogue. Such an interruptive model has the capacity to reinstall special expertise and infuse a new professionalism that transforms not only our own practices but also our societal 'impact', not in the current terms of simple measurements and accountability, but in new terms of how museums contribute to the formation of critical and ethical human beings.

Museums can open up a space not simply to learn but to explore the possibilities and complexities of the 'middle ground', where the quality of our very existence and subjectivity – our connection to others – arises. Specifically, our connection to others is intertwined with 'making and sustaining museums and communities'.

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Caroline Haas, Technisches Museum Wien, Musical Instruments Collection
STARS AND MILESTONES IN ELECTRONIC MUSIC:
NEW ON DISPLAY AT THE PERMANENT EXHIBITION

Permanent exhibition Musical instruments at the Technical Museum Vienna, photo credit: Klaus Pichler

The Musical Instruments Collection of the Technical Museum Vienna deals with the technology and the history(ies) of the use of musical instruments and music automatons. The core of the collection dates from the mid-nineteenth century and was taken over from the predecessor collections of the Museum of Technology and the Museum of the History of Austrian Labour. When it was founded, the Technical Museum represented not only industry, but also crafts and trades. Musical-instrument making was of considerable economic importance at the end of the nineteenth century. Therefore it was obvious to show this branch of trade in the museum. In addition to the continuous expansion of this collection during the twentieth century, electronic musical instruments have been added to the collection since the 1990s. The existing exhibition of electronic musical instruments, showing the development from the Trautonium, Theremin and Neo-Bechstein to digital synthesizers, has now been extended by a thematic island, which I would like to describe here.

Since the end of the nineteenth century, the construction of new musical instruments has been influenced by the use of electricity. The wishes of musicians, composers and inventors for extended possibilities of sound design were fulfilled in many ways in the twentieth century. It was mainly popular musical genres that drove the further development of electronic instruments. The Technisches Museum Wien collection of musical instruments on display expanded on some of the milestones of these technical developments by means of: selected objects, sampling, the construction of compact synthesizers, the MIDI interface, computer music and software instruments.

Exhibition 'Musik unter Strom' – Milestones in electronic music, photo credit: Klaus Pichler

Musical samples are sound examples and sampling is the technique of storing such a sound example or sound sample and reusing it in a new, different musical context. The composer Pierre Schaeffer (1910–1995), founder of 'Musique concrète', worked with recordings of musical instruments and everyday sounds. He edited these samples, which were recorded on vinyl and later on tape, and assembled them into new sound compositions. Early electronic musical instruments that made sampling possible were Edwin Welte's light-sound organ and Emerich Spielmann's superpiano at the end of the 1920s. The Mellotron works with tapes as carriers of sound samples that can be played at the touch of a button. The Mellotron has been used by pop bands, for example by the Beatles in 'Strawberry Fields Forever', by Led Zeppelin in 'The Rain Song' and also in progressive rock of the 1970s – King Crimson, Genesis, Yes, and Tangerine Dream used the musical possibilities of the Mellotron.

With the availability of affordable technology, sampling became increasingly popular in popular music at the beginning of the 1980s and was also affordable for a broader public. In 1985 Casio was one of the first to introduce the SK-1 sampling keyboard, which is on display in the collection.

Casio SK-1, 1985, Inv. No. 100143,
photo credit: Technisches Museum Wien

In 1970, the Minimoog was the first compact synthesizer on the market. In contrast to the modular synthesizers constructed up to that time, with their countless connectors and cables, the order and arrangement of components such as oscillators, filters, attenuators and envelope generators is fixed and cannot be changed. The great success of the Minimoog is based not only on its handy size, but also on its classically simple design and clear operation, such as the 'Thumb-Wheels' – two control wheels for sound modulation as playing aids – built into the left side of the keyboard. Thanks to its low-pass filter with 24 dB/octave, the Minimoog's sound is rich and powerful, especially in the bass range, and is still considered a reference against which even current synthesizers must be measured.

Minimoog, 1972, Inv. No. 62435,
photo credit: Technisches Museum Wien

Musicians who have made the Minimoog famous through its use in their music include: Chick Corea, Jean-Michel Jarre, Bob Marley, Kraftwerk, Depeche Mode, Tangerine Dream, Yes, Vangelis, Joe Zawinul and Herbie Hancock.

Equally legendary is the first programmable rhythm device 'CompuRhythm CR-78' (Roland,

1987). It has 34 pre-programmed rhythms such as waltz, rock, tango, bossa nova, and rumba, which can be selected by push button. Eleven additional variations can be preselected as fill-ins by push-button or rotary switch. They can be triggered every 2, 4, 8, 12, or 16 bars. Four additional, freely programmable rhythms can also be selected. The CR-78 can be heard in 'Heart of Glass' by Blondie or 'In the Air Tonight' by Phil Collins.

Rhythm device Roland CR-78, 1978, Inv. No. 81373,
photo credit: Technisches Museum Wien

In 1967 Brian Jarvis invented the small keyboard 'Stylophone', which was marketed with great success with the help of Australian musician and entertainer Rolf Harris. The 'Stylophone' has a small metal keyboard that is operated with a connected stylus. It has a simple oscillator, so it is monophonic. Each key is connected to the oscillator via a different resistor. By contact with the stylus an electric circuit is closed, resulting in a sound. It was praised as an easy to play home organ. Well-known examples of the instrument's use in pop music are David Bowie in 'Space Oddity' and Kraftwerk in 'Computerwelt'.

Stylophone 350 S, 1975, Inv. No. 81199,
photo credit: Technisches Museum Wien

The instrument does not require much practice, even 'non-musicians' can produce interesting sounds quickly and easily. Even the supposedly first toy synthesizer V1 achieved cult status through its use in pop music: 'Dadada' by Trio is the reason for this in the German-speaking world. But also international celebrities like The Human League and Stevie Wonder are impressed by the little thing. All five sounds are bad imitations of real instruments, the sixth 'ADSR' allows you to program your own voices. With a slider all sounds can be played on a total of four octaves.

Already musical movements of the 1960s and 1970s, such as the Berlin group zodiac free arts lab with its protagonists Hans Joachim Roedelius, Moebius and Konrad Schnitzler, gave rise not only to individual musical innovations but also to the consideration that the (traditional) learning of a musical instrument disturbs creativity and inventive spontaneity. They propagated the creation of sounds from the most diverse sources, first electric vibration generators, then synthesizers and electronic organs. Sound generating tools of all kinds or later also 'toy instruments' represented extended possibilities and freedom in working with sounds.

In the 1980s, MIDI revolutionized the world of music. The 'Musical Instrument Digital Interface' is a digital interface for the exchange of musical control information between musical instruments and audio devices. The 'MIDI protocol' describes the specifications for the hardware and software components involved. It was jointly developed in 1981–83 by the leading instrument and device manufacturers and provides a clear technical framework for all MIDI-compatible instruments and devices. This standard opened up completely new dimensions in music production and, similar to the mp3 audio format that was standardized about 10 years later, found widespread and also permanent application.

MIDI-compatible synthesizers (the first were Roland Jupiter 6, Yamaha TX7, later DX7) can also function as so-called master keyboards. Separated from their own sound generation, they control any devices according to the master-slave principle. But even a traditional instrument like an accordion can be retrofitted with MIDI controllers and vice versa, the complex sounds can be controlled by the master keyboard.

MIDI Harmonica Strasser, 2001, inv. no. 100127, photo credit: Technisches Museum Wien

This traditional diatonic, alternating 'Styrian' harmonica was supplemented by a pickup system and made 'MIDI-compatible'. Hans Peter Binder of Attwenger used the instrument between 2001 and 2011 for concert performances and numerous recordings.

The latest generation of music production devices include 'virtual instruments', which are used for software-based sound generation via a digital control station. By means of such software instruments, real existing instruments can be imitated, and sounds can be created by virtual synthesizers of all generations. Software instruments are computer programs that have a wide range of instrument specific parameters that can be saved as presets. These programs can be controlled via MIDI so that they can be played on a master keyboard. The sound output is via an audio interface, a sound card. These programs and applications, which are very popular in professional music production as well as in the event sector (DJs) and in private music making, increasingly replace and supplement the much more expensive and often heavyweight hardware musical instruments and synthesizers.

The uncomplicated availability of the devices combined with their moderate prices have made electronic music making accessible to the 'normal consumer'. Open distribution channels, such as social media and YouTube, etc., enable rapid dissemination of musical news. Countless hobby musicians build, design, compose, and publish their more or less interesting sounds. What has remained the same despite all the technical possibilities is the need for musicality, creativity, and the courage to try something new, without which musical works or inter-

pretations, which are sup-
posed to stand out from the
rather dull masses, will not
be able to get along.

*Music production on PC: Groove
controller Machine Audio Kontrol
6, Keyboard Komplete Kontrol S 25,
2016, Lender & photo credit: Native
Instruments, Berlin*

Giovanni Paolo di Stefano

MUSIC PARADE: A NEW DISPLAY AT THE RIJKSMUSEUM

Music has always been a crucial element of public celebrations, such as military parades, coronations, royal weddings, and funerals, adding grandeur to the solemnity of the occasion. Rembrandt's *Night Watch*, the Rijksmuseum's iconic painting which depicts Amsterdam's city guards who are about to march to the rhythm of a drum, refers to one of these occasions.

The new display at the Rijksmuseum shows a selection of about 100 historical musical instruments, military objects, prints and drawings. Most of these artefacts have not been on view since the early 20th century, and some of them have never been displayed before.

The exhibition has been organised chronologically to highlight various marching bands dating from the late 16th century to the early 19th century. All mounts were designed to show the instruments in their playing position. A selection of etchings from the Rijkmuseum's cabinet of prints and drawings are also exhibited along the instruments. Moreover, in order to make the display more engaging, a playlist with ceremonial and military music was

put together and is played in a loop in the exhibition area.

In some instances, the small display is divided into seven subthemes: *Drums and Fifes*; *Trumpets and Kettledrums; Instruments of the City Players; Oboe Bands; Instruments for Marches and Signals; Parade Instruments; The 19th-century Marching Band.*

Among the instruments on view there is the late 16th-century flute, found in 1875 in Novaya Zemlya (also known as Nova Zembla), an archipelago in the Arctic Ocean off the coast of Russia. This is the only Renaissance traverso known in the Netherlands, and its provenance is quite interesting in that it is connected to a famous episode of Dutch history. Indeed, the flute was among the objects used by the crew of the Dutch navigator Willem Barentsz who, in 1596, tried to find a route to the East Indies and was trapped for several months in the Arctic ice. Since a wooden drumstick (now at the Rijksmuseum too) was also found with the flute, we can assume that a drum – now lost – must have been onboard as well. The display therefore combines the Nova

Side Drum, The Netherlands c. 1600, inv. NG-NM-3126-1; On the left: Rembrandt van Rijn, The Night Watch*, 1642, inv. SK-C-5 (detail).*

Zembla flute with a 17th-century side drum from the Rijksmuseum's collection, as drums were often paired with a flute or a fife. Drummers and fifers gave signals, provided a pace to marching groups and military troops, and played for entertainment. The use of drums and fifes for martial music lasted until for long time. Particularly, after the creation of the Kingdom of the Netherlands in 1815, the drum and the fife were still the official march and signal instruments of the land forces of the Royal Army. After 1827, the fife was replaced by the bugle.

Procession of Leiden's Chamber of Rhetoric, *1607, inv. RP-P-OB-80.863A*

The display includes over 40 side drums provided to the Dutch army between 1813 and the 1850s. In the second half of the 19th century, these drums – along with other military instruments – were given to the Rijksmuseum by the Dutch Central Warehouse for Military Clothing and Equipment, as well as by the Dutch Royal Military Academy.

The many other pieces showcased include a 1593 bass trombone by Pierre Colbert and two early 17th-century cornetti, which belonged to the city players of Amsterdam in around 1600. Until the end of the 16th century, the City of Amsterdam employed many permanent wind-instrument players, a number which was reduced to only four or six musicians in the 17th century. They used to perform for public events, and were asked to play for fifteen minutes, between eleven and twelve, in front of the town hall on Dam Square on a daily basis. For their service they received a fixed salary of 50-250 guilders per year, supplemented by incidental tips, as well as an allowance for clothing. Usually, the city players combined their function with other professions in order to supplement their salary.

In the late 17th century, wind bands with *shawms*, cornetti and trombones were gradually replaced by the baroque oboe band, which soon came to be adopted for civilian purposes. A Dutch 18th-century oboe band is also present in the exhibition.

Towards the end of the 18th century, and especially after the French Revolution, the strong emotional impact of musical parades was used as a propaganda tool to promote nationalism and patriotism. In the 19th century, large French bands became a model for hundreds of musical bands that were being established in Europe. This French tradition had a big impact on Dutch musical culture too, especially after Napoleon's invasion of the Netherlands. The display includes several parade instruments such as those with zoomorphic features, including a buccin by Charles Kretzschmann as well as different types of serpents, among which the keyed compact model designed by Ludwig Embach in Amsterdam in around 1825.

'Music Parade' will be on view until 14 December 2021 in gallery 0.9.

Serpent by Ludwig Embach & Co., Amsterdam c. 1830, inv. BK-NM-11430-42

Olaf Kirsch, Museum für Kunst und Gewerbe Hamburg
EXHIBITION: MANUFACTURING SOUND.
2000 YEARS OF ORGAN BUILDING AND ORGAN PLAYING
(July 5th–November 3rd, 2019)

A Fascinating Story

The organ is a fascinating and multifaceted musical instrument. A Greek engineer invented it in ancient Alexandria over two thousand years ago. Today it is probably known to most people from the church, but back then the Romans used their sonorous water organs to accompany gladiator fights in the arena. After the turmoil of the Migration Period, the instrument came back to Europe from Byzantium in the Middle Ages. In the following eras, the organ – both a miracle of technology and a universal musical instrument – became an object of prestige for clergy and bourgeoisie. Ever larger instruments with greater and richer sound possibilities were built. During this time, Hamburg developed into one of the most important organ metropolises in Europe. The wealthy merchants commissioned the best organ builders and indulged in true luxury organs. Arp Schnitger perfected the North German organ tradition with his sophisticated, equally powerful and colourful instruments. But the story did not end with him. To date, the organ has lost none of its fascination; organ builders, architects and designers keep creating spectacular instruments; and worldwide.

Hamburg Organ Year 2019

The exhibition "Manufacturing Sound. 2000 Years of Organ Building and Organ Playing" was shown as part of the Hamburg Organ Year 2019. On the occasion of the 300th anniversary of the death of the baroque organ builder Arp Schnitger (1648–1719), the diverse landscape of the organ in the city with its 500 year old organ building tradition was presented in numerous events and in various formats (see www.orgelstadt-hamburg.de).

The exhibition at the MKG was developed in cooperation with the Hochschule für Musik und Theater Hamburg (Hamburg University of Music and Theatre, HfMT) as well as with Orgelstadt Hamburg e. V. (Organ City Hamburg) and the Musikfest Bremen (Bremen Music Festival). It was funded by the Beauftragte der Bundesregierung für Kultur und Medien (Federal Government Commissioner for Culture and Media) and the Behörde für Kultur und Medien Hamburg (Ministry of Culture and Media Hamburg).

Two Aims: History and Technique of a Complex Instrument

The exhibition had two main focuses. On the one hand, it represented the historical development of the organ from its invention in antiquity to the present day. On the other hand, the complex technology of the instrument could be understood in various interactive functional models. The thematic conception was also based on the inclusion of organ build-ing and organ music in the list of the intangible cultural heritage of mankind by UNESCO in December 2017.

How to Get the Organ in an Exhibition?

Large church or concert hall organs are known to be permanently installed. It was therefore unthinkable to have them part of the exhibition as exhibits. Nevertheless, thanks to the dedicated support of various lenders such as the Römisch-Germanisches Zentralmuseum in Mainz (Romano-Germanic Central Museum in Mainz), the Musikinstrumentenmuseum der Universität Leipzig (Museum of Musical Instruments of the University of Leipzig) or the instrument makers Winold van der Putten and Georg Ott, a whole range of exciting instruments could be displayed. Various forms of small organs represented the period from antiquity to historicism in the late 19th century. At the exhibition there were some original historical instruments as well as modern reconstructions of early organ types from antiquity and the Middle Ages.

Quintessential for the organ building tradition of Hamburg was the special presentation of the eventful as well as moving history of the famous organ Arp Schnitgers in the Hamburg main church St. Jacobi. Schnitger's final accounts and the acceptance protocol from 1693 signed by the organists Christian Flor, Andreas Kneller and Vincent Lübeck and finally the console manufactured by the Lübeck company Kemper in 1949 when the instrument was

rebuilt could be shown here as authentic historical objects.

A photo wall showed examples of contemporary organ building with a special focus on the artistic design.

The presentation of the instruments' historical development was supplemented by important sources for organ building in original historical editions: Renaissance editions by the ancient authors Heron von Alexandria and Vitruv, Arnolt Schlick's "Spiegel der Orgelmacher und Organisten" from 1511 and Michael Praetorius's "Syntagma Musicum" from 1619, the 1650 published "Musurgia Universalis" by Athanasius Kircher and the two magnificent volumes "L'art du facteur d'orgues" by Dom François Bédos de Celles from the 18th century.

The Visitor as Organ Player and Builder
While the bibliophile gems may have excited the specialists, the interactive offers on the technology of the organ were used intensively by young and old. Visitors could use an optically as well as acoustically impressive mechanical functional model to make organ pipes of various registers from 32-foot to 1-foot sound. This was specially commissioned for the exhibition by the Orgelstadt Hamburg e. V. and was produced jointly by the organ building compa-

nies Johannes Klais in Bonn and Rudolf von Beckerath in Hamburg. Anyone who had always dreamed of sitting at an organ's console while operating manuals and pedals and pulling different registers could make their dream come true on a screen-controlled electronic "organ simulator". But trained organists were also to be seen and heard making music here. The exhibition audience had the opportunity to work as organ designers to construct organs in virtual spaces using a VR program. This installation was put together in cooperation with the HfMT, the MultiMediaKontor Hamburg and the Hamburg Open Online University (HOOU).

While this was about the optics of the instrument, school classes could even assemble a fully functional organ in workshops and then elicit tones from it. The Evangelisch-Lutherische Kirche in Norddeutschland (Evangelical Lutheran Church in Northern Germany) provided the museum with a functional organ model called the "Doe Organ" distributed by the Dutch organ construction company Verschueren Orgelbouw.

Extensive media equipment with in-depth text and image information as well as numerous audio and video tracks also offered the public additional

information options for exploring the topics and exhibits of the show.

Encouraging Resonance

With 16,000 visitors, one could say the exhibition was not only buzzing when the guests of the show once again made the 32-foot pipe of the organ model sound. The topic and concept reached broad audiences and lured them into the museum. The attractiveness of the exhibition, particularly for young audiences and families, is certainly due to the low-threshold preparation of the content and the inclusion of numerous interactive offers. As mundane as this insight might be, the implementation is always a new challenge for museums. The gratifying success of the organ exhibition in the MKG can perhaps be an encouragement to keep looking for creative concepts.

Susan E. Thompson

A new exhibition entitled

RESOUNDING BRASS: CONCH SHELLS TO SILVER TRUMPETS

opened on Thursday, February 20, 2020, at Yale's Collection of Musical Instruments

The exhibition traces the evolution of lip-vibrated instruments from ancient times through the 20th century. Fifty-seven items are on display, including conch shell trumpets, centuries-old bugles, valveless horns and trumpets, keyed bugles, and assorted rotary and piston valved instruments comprising cornets, trumpets, horns, and tubas.

Some of the more unusual instruments featured are a medieval hunting horn (possibly French), a serpent by D'Almaine & Co. (London), a *cor d'orchestre* (early orchestral horn) with crooks and painted bell from the workshop of Jean Baptiste and Frédéric Tabard (Lyon, France), an early double horn, model D.R.G.M. 84240, by Eduard Kruspe (Erfurt, Ger-

many), a silver keyed bugle by E.G. Wright (Boston), a pocket cornet by John Heald (Springfield, Massachusetts), an echo cornet by Boosey & Co. (London), a herald piccolo trumpet by C. Mahillon & Cie. (Brussels), a civil-war-era, over-the-shoulder saxhorn by John F. Stratton (New York), a trombone by Henry Lehnert (Philadelphia), a helicon by the Boston Musical Instrument Manufactory, a sousaphone by J.W. York (Grand Rapids, Michigan), and a tuba from the Frank Holton Co. (Chicago).

Instruments drawn from the Collection's holdings have been supplemented by items lent by the Yale Peabody Museum of Natural History, the Yale University Art Gallery, Thomas P. Anderson, Eva

Exhibition opening with a trio of natural horns. Yale School of Music horn students (from left to right): Olivia Martinez, Gabriel Mairson, and Nivanthi Karunaratne. Photographer: Harold Shapiro.

M. Heater, Stephen Herseth and the family of "Bud" Herseth, and Richard J. Martz. Also enhancing the displays are period genre scenes, portraiture, manuscripts, advertisements, and instrumental tutors.

Black-and-white photos of wind instruments in motion are on view from the newly produced *Luminous Instruments* series by photographer Harold Shapiro. As described by Marisol Carty of the *Yale Daily News* (March 2, 2020), "[Shapiro's] photography depicts inanimate subjects, but by creatively using light and long exposures, [his] musical instruments appear to animate and move in midair."

The exhibit was organized by Susan E. Thompson, Curator of the Collection; Timothy Feil '17 MMus and Will Robbins '17 MMus, Curatorial Fellows; and Gabriel Mairson '20 MMus, graduate student assistant. Christina Linsenmeyer, the museum's recently appointed Associate Curator, contributed expertise to the final editing and layout of the catalogue, while Stefan Hurlburt, a local craftsman and designer, fashioned mounts for nearly all of the items on display.

RESOUNDING BRASS will remain on view until December 22, 2020. Those interested in viewing the exhibit are requested to note that the Collection is currently closed because of concerns related to COVID-19.

* * *

The Yale Collection of Musical Instruments is located at 15 Hillhouse Avenue, New Haven. Visiting hours are Tuesday–Friday, 1:00–4:00 pm, and Sunday, 1:00–5:00 pm, September through July. The museum is closed on holidays, during University recesses (Winter Break, Spring Break) and during the month of August.

Queen Conch Trumpet, Antigua, Ceramic Age. On loan from the Yale Peabody Museum of Natural History, Acc. no. YPM. ANT 237854. Photographer: Surbhi Bharadwaj.

Trumpet in B-flat, H.N. White, Cleveland, Ohio, ca. 1930. Gift of Mrs. Marian Turner in memory of James Hembray, Acc. no. 3686.2005. Photographer: Christopher Gardner.

Dr Jeremy Silvester, ICOM Namibia / Museums Association of Namibia

REFLECTIONS ON READING MUSIC MUSEUMS
AND THE ETHNOGRAPHIC GAZE

Part of the guitar display at the Museum of Ethnology in Osaka

It was perfect synchronicity to find that CIMCIM and ICME were planning a joint session at the ICOM Conference in Japan in 2019. The Conference itself was a maelstrom of impressions, encounters and opportunities which presented major navigational challenges to select the most important and relevant sessions to attend. As only I and one other colleague were able to attend from Namibia we were overstretched as there were often important sessions that were running in different venues at the same time. I was fortunate to be able to use the opportunity to also participate in a Disaster Planning workshop that took place the day before.

In Namibia we are grappling with the concept and meaning of a 'Museum of Namibian Music' in our context in Southern Africa. In Namibia the documentation of music has often been framed within the terms of 'ethnomusicology' and the agenda of ethnographic museums. Ethnographic museums have had a history (indeed, one might argue, a central purpose) to categorise and label, to compare and contrast, to establish and define ethnicities. Clothing and rituals entwined with musical performances have been one of the most important markers of difference.

The collectors who contributed to the historical collections of ethnographic museums often collected with a missionary zeal for salvage anthropology. Priority would be given to obtaining cultural artifacts that reflected the 'pure' cultural identity of a community, just as the bone collectors sought 'specimens' that, they felt, reflected the most undiluted examples of a group, with a particular emphasis on those that, in the narrative of Social Darwinism,

were most likely to become extinct as a consequence of their encounter with colonialism. Ethnographic collections were, therefore, shaped in ways that stressed difference – rather than cultural exchange and cultural dynamism.

The central theme of the ICOM Conference in Kyoto, 'Museums as Cultural Hubs: The Future of Tradition', encouraged me to think of ways in which we might 'read' collections 'against the grain'. Cultural artifacts can be interpreted in ways that reveal the evidence of trade and inter-action between groups. Musical instruments and musical compositions can be heard as evidence of creative cultural encounters and changes over time that have been the consequence of deep histories of migration and our global cultural diversity. One of the musical instruments collected during the German colonial era in Namibia (and now in Hamburg) was Somalian, having been played by a herder who arrived with camels imported by the German army to help them with military operations in a desert landscape. The sound of Namibian liberation struggle songs was influenced by the recruitment of a Congolese musician to train the cultural group that performed at rallies in Angola in the 1980s. Such examples illustrate the constructive complexity of cultural engagements in Namibian history.

I was interested to listen to presentations from museums where the aura of the object (attached to historical musical instruments with biographies that linked them to great musicians) was powerful. I was interested in the balance that different museums reach between the focus on the musical instrument, the musician, and the actual music. In Namibia, many people also argue that music is a participatory activity and so a museum of music must, somehow, be entangled with dance. I was, therefore, especially interested to be able to make contact and start a conversation with two colleagues from Burkina Faso about the *Musée de la Musique Georges Ouédraogo de Ouagadougou*. One of the reasons that we are seeking to establish a music museum is that fact that most young Namibians do not visit our museums. We did some research to see what types of museums they would be interested in and the idea of a music museum was the most popular, so we are interested in learning from colleagues about successful ideas for involving young people in museums and creating educational displays and spaces.

One of the ironies of the global museum network is that ICOM Conferences, which, usually, do not take part on the African continent, often provide a rare opportunity to network with colleagues from neighbouring countries. It was, therefore, important that a number of colleagues from national ICOM Committees in Africa were able to meet and discuss a strategy for reviving the African Council of Museums (AFRICOM). The Conference was extremely useful for the possibilities that it presented for horizontal networking on our continent as well as vertical networking (with my focus on the international committees dealing with ethnographic and music museums).

In Namibia, we have a shortage of museum professionals with sufficient training or comparative experience and so it is always very important for me to try and identify potential opportunities for staff exchanges or further professional training for young Namibians in our museum sector. The core value to me of ICOM and its international committees is the opportunity that is provided to engage with museum colleagues where we confront similar challenges or seek to achieve similar dreams, but within different cultural, social and economic contexts. For example, I was able to obtain a copy of a publication from the Australian Museums and Galleries Association entitled First Peoples: A Roadmap for Enhancing Indigenous Engagement in Museums and Galleries that is extremely useful for our situation in Namibia.

I was, therefore, particularly excited to have the opportunity to visit the National Museum of Ethnology in Osaka during the joint CIMCIM–ICME and to see the way in which the section on music was organised. I liked the central argument that music evokes emotions, although the display technique used (of mounting musical instruments of similar type, shape, and colour) combined aesthetics with a scientific gaze which encourages the viewer to compare and contrast the different instruments.

I found it interesting that the soundscape as you approached this part of the museum played noises, such as the clicking of insects and croaking of frogs, which made the visitor think about the soundscape and the natural rhythms that can be discovered. We would like to be able to include something similar in Namibia as there are sounds like the pounding of *mahangu* that are distinctive to our soundscapes.

The museum also had extensive audio-visual

clips of the instruments that were on display being displayed with thirty monitors. We face the challenge of how to make sure that our music museum is not silent and have also looked at a technical solution, but the quotes that we had for one of the eight distinct spaces that will be our 'galleries' was more than our entire display budget (some of which we have also had to use to fight termites!). Our solution will be to have a few, limited, sound stations, but to also try to have dynamic programming. We will have to think seriously about the sustainability of live concerts as visitor numbers may not be sufficient to make these financially viable for artists, however, we have an Arts Officer who runs a dance class in Omuthiya for the youth and also plan to introduce a Drum Circle. Such activities can take place in the museum to help create a lively atmosphere with visitors being welcome to view or even join in the classes.

The collection of musical instruments at the museum was divided into four clusters: Drums, Gongs, Oboes and Guitars. The objects were displayed beautifully in colourful clusters. However,

it was interesting that I saw few, if any, musical instruments from Southern Africa and I wondered whether this was, perhaps, partly because they were less vibrant in colour or whether this reflected a gap in the museum's collection or a choice in their collections policy. The international scope of the collection was impressive and it seemed that the music collection sought to provide global comparisons, but I also felt that the emphasis placed on drums and gongs also reflected the significance of these instruments in Japanese culture. In Namibia we are unlikely to be able to display any instruments from beyond our borders and our plan is to focus generally on musical themes. The section that covers traditional musical instruments will reflect the cultural diversity of Namibia (that has eleven main language groups), but will also highlight evidence of cross-cultural exchange. Reflecting on my experiences in Japan I can conclude that whilst ethnographic musicology has, traditionally, emphasised ethnicity and difference, I believe that music as a shared experience also the powerful potential to build unity and social harmony.

ICME and CIMCIM Collaborating at Kyoto 2019: (N.N. Jeremy Silvester, Christina Linsenmeyer)

Sebastian Kirsch, Musikinstrumentenmuseum der Universität Leipzig
EDUCATION AND TRANSFER OF KNOWLEDGE

The theme of the 25th ICOM General Conference was "Museums as Cultural Hubs". According to this topic the call for papers of the CIMCIM group was titled 'Music Museums and Education' and thus focused on the relationship between museum collections and educational activities and the changes in the historical development of concepts for the transfer of knowledge about the intangible element of music heritage and the connection to the materialised element of musical instruments.

During the session entitled 'Higher Education and Professional Training' three talks focused on museums as educational institutions. The variety of these three talks represents the diversity of what is meant by 'cultural hubs'. Education always implies a transfer of knowledge, and the history of the development of the Leipzig Museum as a University collection served as a caste study demonstrating the different ways this transfer can occur within and between these institutions.

The Leipzig collection was founded as a private collection by Paul de Wit. As a publisher of the most important periodical for the musical instrument industry he used his private collection as an object of prestige, with the goal of making it accessible to the public. Paul de Wit sold the collection to Wilhelm Heyer who opened a museum for musical instruments in Cologne. From this moment on, systematic documentation started by the catalogues by Georg Kinsky and a first connection to the University was built up. In 1926 the collection was bought by the University of Leipzig and is used since then in the education of musicians, musicology and as a museum for the public.

In this context, the history of the collection shows the change of the different methods of knowl-edge transfer over the course of the century. That is transfer by documentation (catalogues, technical drawings, databases), the transfer by education (using the instruments as study objects in University classes), the transfer by exhibition (the selection, arrangement and accessibility of objects), and the education by usage (playing historic instruments). Analysing the concepts of documentation, education, restoration and exhibition gives insights into the presentation of knowledge at a certain time and mirrors the topics in musicology for a particular period. It also leads to the question, how knowledge and transfer of that knowledge can develop in the future.

In addition to the aspects named above, the focus of Jonathan Santa Maria Bouquet's talk was on the education by practical training through internships. Museums as institutions offer the opportunity for students to train with professionals and acquire the requisite skills for a career working in a museum. The supervised hands-on experience opens not only their consciousness of how to treat museum objects, but is a form of education which is different from learning in a classroom. The museum becomes a hub in which real exchange happens. A good example is the case of Zexuan Qiao, a young student who contributed to museums work with his abilities in 3D scanning and printing of wind instruments. Thus, the transfer of knowledge was bidirectional and the museum and the visitors can profit directly from the program.

Another important method of knowledge-transfer was pointed out by Manu Frederickx. His report about a cooperation of the Metropolitan Museum of Art, New York, with the instrument making school in Gent, Belgium, focused on the transfer of tech-

nical knowledge. Instruments function as educators in several ways. First of all the instrument itself tells a story. It is necessary to be able to read the traces of time and to distinguish original parts from repairs and transformation. It has to be understood, how usage and physical stress have influenced the appearance and the shape of the object. Then, the process of copying an instrument by using similar techniques can be a good opportunity to learn about historic building processes and old technologies.

Manu Frederickx said in his talk: 'The practical experience and knowledge of historical techniques of a specialist maker is often essential in order to correctly interpret and contextualise the information scientists and conservators can extract from an instrument. At the same time that information is of importance for a maker in forming hypotheses about historic construction methods, which by experimentation can be verified and lead to better and more accurate copies of original instruments.'

Documentation, education, exhibition, usage, practical training, technological research and replication – all of these concerns focus on the object. Thus, the object itself in its physical appearance becomes a hub of methods. Modern approaches in humanities like object science, material culture studies or science and technology studies try to focus on the tangible, material properties of the objects. The relevance for our topic becomes obvious for example in the seven essays published in the recent issue of the Journal of the American Musical Instrument Society XLIV. The different contributions form an open discussion of different approaches of 'Organology and Other Organology'. Gabriele Rossi Rognoni asks rightly: 'Who are the others' and 'Who are we?' In all sciences of art, in the last decades the dominance of post-structural methods, which were actually derived from linguistic methods and focus rather on the context of the objects than on the materiality as well as the formalist legacy which operates ahistorical and apolitical, made it difficult to study the object itself in its physical appearance. Musical instrument museums have always been hubs for interdisciplinary exchange and were practicing material culture studies, science and technology studies and other modern approaches long before they became academic disciplines.

The integration of different 'other' approaches can only be fruitful and productive. In a University collection like in Leipzig, the different aspects can be integrated in smaller or bigger research projects. The students' theses or even term papers can be touchstones for new methods. The University in its organisation can provide access to different disciplines and every partner will benefit. But every collection can become a hub for methods, approaches and new ideas and develop progression when they manage to integrate different disciplines. According to every project, research and transfer of knowledge can be enhanced when musicologists, conservators, musicians, acousticians, and instrument makers work together and share experiences and ideas.

Modern technologies for documentation like 3D-imaging methods and databases have already become a standard in museums and are still developing. But this is only possible when there are e.g. imaging or IT specialists providing knowledge and infrastructure. Research methods have developed since there is a growing repository of online resources which are accessible using distant reading methods. Collaboration and integration of new methods is necessary when it comes to modern approaches of exhibition. Eric de Visscher showed in his presentation how a modern concept of exhibition can look with sounding showcases using modern technology of vibrational speakers. Generally speaking, contemporary research and transfer is based on digitization, modern technology, and interdisciplinary exchange. We have to learn and teach how to use and benefit from modern approaches.

The CIMCIM group itself can be a hub and a transfer point of knowledge. Every member is working in a museum and thus is connected to an interdisciplinary network. In every institution there is some kind of transfer either by exhibition, education, practical training and so on. If we follow progressive ideas and continue exchange, education and transfer – no matter if it takes place in University, with museum's interns, instrument making scholars or with every visitor – will develop research and form attractive exhibitions of tangible items representing the most intangible art: music.

Alice Little, Bate Collection of Musical Instruments
'A TREASURE IN EVERY ENCOUNTER' – CIMCIM TRAVEL GRANT REPORT

I walked to Registration at the Kyoto International Conference Centre on 1st September. Not from Oxford, don't be daft, but from my hotel, near the Nishiki shopping district. Since the itinerary contained only board meetings on the first day, I reasoned that I could take my time and see a bit of Kyoto on my way in. It took almost three hours, walking up the Kamo River, at the end of which I arrived rather flushed at the registration desk, possibly also sunburned – though I'd had my umbrella up as a parasol, like the locals. I thought I might check out the expo (which I found was still being constructed) and grab some lunch (but it was only provided for board members that day); instead I headed back into town – by subway this time – and began my first ICOM conference, and my first CIMCIM meeting, the next day.

My 'first day' at ICOM, then, may not have involved any papers on museums or musical instrument collections – but it did feature music. While the majority of my walk up the river was spent dodging joggers, and trying to keep out of the sun, when I reached the outskirts of the city I was intrigued to hear a flautist playing to some friends under a bridge. It struck me as a very pleasant way to spend a Sunday morning, and I recorded a couple of snippets, which you can hear at alicelittle.co.uk/research/kyoto. I was also amused, a little further on, to see a woman practising the euphonium on the riverbank, her bicycle propped up beside her music stand.

A Treasure in Every Encounter
I learned this tenet of Zen from a teacher of the Tea Ceremony on the final day of the conference; she was guiding our group on an excursion around the Emperor's retreat at Shugakuin, and explained over the coach microphone not only the various landmarks we passed, but also the history of imperial

Playing the Euphonium by the Kamo River.

rule and some of the philosophies we might have heard about. Reflecting on my week from my seat on the bus, I concluded that just as my first day had involved encounters I could not have anticipated, so the rest of the week had also held surprises and treasures. For example, most fundamentally, I was delighted to meet so many CIMCIM members, this being my first meeting. And I was somewhat relieved to find everyone approachable and interested in each other's work. Having travelled but never worked outside the UK, it was also fascinating to me to see, through the presentations, behind the scenes at so many museums around the world. Of particular interest to me were the papers on the 'walk-in orchestra' by Patricia Liao and Jojo Wang

from the Chimei Museum in Taiwan, 'Art in Tune' by Robert Giglio from the Museum of Fine Arts in Boston, and 'musical socials' by Sarah Deters at the University of Edinburgh, which all discussed projects allowing museum visitors to hear music as well as looking at instruments on display. Conceptually, I was very interested in Manu Frederickx's suggestion that we should consider musical instruments themselves as educators, rather than only as tools for human educators to use. Similarly, I was fascinated by Trilce Navarrete's question of how one might process data differently when it is presented as a physical object (and, I suppose, interactions with that object, as in the case of dance and decoration), rather than in the form of written information. I also appreciated Christina Linsenmeyer and Heidi Westerlund's analysis (after Gert Biesta, 2018) of the 'interruptive museum' as an educational space in which questions are asked without answers guaranteed – a notion many curators or those writing label text might be uncomfortable with! This meeting certainly presented a great deal of food for thought, and I have returned home with pages of notes to contemplate and references to follow up.

Outside of the CIMCIM meeting, too, there was much to take in. Having once trained as an anthropologist (I studied Material Anthropology and Museum Ethnography for my Masters, back in 2006–07, before undertaking my DPhil in the Music Faculty more recently), I enjoyed noticing several cultural differences relating to museum spaces. The first of these came from the ICOM keynote on Monday, delivered by Kengo Kuma, an architect. In describing the various museums he had designed around the world (focusing on sustainable materials, and the use of wood in particular), he noted almost with amusement that the café at the cliff-like V&A Dundee was used by local students and freelancers as a hot-desking area. This use of museums as living, working spaces seems perfectly normal to me – especially coming from Oxford, where every library, gallery café and coffee shop in the city is used as an office by otherwise 'floating' researchers. I realised that the idea of a café for refreshment or social aspects only has become quite alien to me, though that was what Kuma had expected at the initial design stage. Second, at the Museum of Ethnology, which we visited on Thursday, I couldn't help but notice the absence of glass in the display units.

Every item was tied down with cord, but there was nothing (bar the occasional discreet 'do not touch' sign) to prevent visitors reaching in and making contact with the objects. My conclusion was that Japanese visitors must be very disciplined. Also that the air conditioning that presumably operated all year round must negate the need for climate-controlled cases.

The papers delivered in the CIMCIM stream of the conference, Monday to Wednesday, were all of great interest, and provided insight into activities at (by my count) more than thirty musical instrument museums around the world. Among such riches, I found myself reflecting in advance of my own paper (which was the final one of the programme) how the Bate Collection compares to other institutions. My paper, on the meeting's theme of education in musical instrument museums, described the original vision at the Bate when it opened in 1970, with Anthony Baines employed as Curator/Lecturer, and using the instruments from the collection for demonstrations – the use of the collection for performance by students and others continues today. There is a great deal to be learned from practice in other museums, and I expect these conversations will continue long into the future.

A final 'treasure' I was grateful to encounter was the Tobaya string factory, which we visited on Wednesday morning. The building essentially consisted of two rooms, and the process explained to us seemed simple yet highly skilled – perhaps it appeared simple because of the expertise of the owner and his team – with techniques and trade secrets handed down the generations since the family's cloth business turned into a string factory in 1849. (In confirming this date, I found a travel blog which includes photos of the factory and an explanation of the process that was described to us on our tour: https://uralife.wordpress.com/interview-6-english/)

Something in Nothing

The apparent simplicity of work at the string factory brings me to 'Something in Nothing', another Zen phrase I learned on our excursion at the end of the week. As I understand it, this might be compared to the British saying, 'less is more'. In other words, sometimes something simple is more effective than something more complicated.

The author Alice Little at the Golden Pavilion in Kyoto.

While I wouldn't suggest that organising or even taking part in an international meeting with 4,000 participants was in any way easy, I'd like to think that by simply coming together in Kyoto we have each gained more from the experience than if we had only read the conference proceedings, or come to a one-day event and returned home to catch up with emails. Surrounding ourselves with the people of the museum world, it is easier to see our work and the various museums we work at in the context of the sector as a whole – on a global level – and to consider how we might best work together and learn from each other. I'm grateful to have been able to take part in the meeting, and look forward to the next opportunity to get together.

About the Author

Dr Alice Little is Research Associate at the Bate Collection of Instruments, where she is responsible for the Anthony Baines Archive Project. She holds a Junior Research Fellowship at Corpus Christi College, Oxford, and is a TORCH Humanities Knowledge Exchange Fellow for 2019–20. Alice's doctoral project focused on music collectors in 18th-century England, while her work for her Masters included a study of the English musical instruments at the Pitt Rivers Museum in Oxford. She was previously Assistant Curator of Musical Instruments at the Horniman Museum, and worked in documentation at the British Museum.

Moctar Sanfo, Conservator of Museum Ouagadougou, Burkina Faso
A WEEK IN KYOTO: A STAY COVERED WITH SYMBOLS AND COLOURS

The 25th General Conference of the International Council of Museums (ICOM) respected all its engagements. It is the least we can say about this event which took place in Kyoto, Japan from 1–7 September 2019. The theme of this conference was: 'Museums as Cultural Hubs: The Future of Tradition'. Kyoto, an old Japanese town, was for one week a playhouse of many activities which gathered over 4,500 museum professionals and participants, men and women from all over the world.

A great esteem for immaterial cultural heritage
The official ceremony of this worldwide cultural meeting of museum professionals was held on Monday, 2 September 2019 at the Kyoto International of Conference Centre. Very important people attended, such as the Crown Prince Akishino and his wife.

Something out-of-the-ordinary occurred during the opening ceremony and held the attentiveness of the attendees. Unusual and surprising for some people but perhaps normal for others, the ritual ceremony held by the monks was crystallizing. As a top beginning for the activities, this ceremony took at the Kyoto International of Conference Centre in front of a silent crowd.

With a duration of about fifteen minutes, this ritual was more than necessary in the sense that its anointing should allow the organizing committee to hold its activities in peace within the hall. Dressed in the Kesa (dresses), these monks practiced Zazen (sitting meditation) in front of personalities from the world's museum community, members of the Japanese government, and the imperial couple Akishino. Executed under the sound of a xylophone by the master who is comfortably installed in the middle, one imagines that with the help of this instrument he articulates a message of which only the initiates have the secret.

Unlike many other countries where beliefs are loyally ignored in major ceremonies, this fact comes as a strong signal to the rest of the world of the primacy of beliefs and traditions on which nations have been built. As a reminder, Kyoto Prefecture, according to the data to our knowledge, is full of nearly 2,000 Buddhist temples and about 400 Shinto shrines. This justifies that belief is not the monopoly of any people. Obviously, it was at the end of this ceremony of Buddhist tradition that the schedule began to unfold.

Japan's immaterial cultural heritage is the know-how about traditional handicraft developed during many centuries and that is today a layer of employments and revenues. The International Committee for Museums and Collections of Instruments and Music (CIMCIM) which held its annual meeting in Kyoto through the general conference, got the significance of all these beliefs.

In fact, the participants had the opportunity to discover the richness of Japan's handicraft through a brilliant visit planned by Kazuhiko Shima to the Tobaya string manufacturing company in Kyoto.

Created in 1655 for the dyeing industry, this workshop began to make silk strings for musical instruments in 1849. In 1979, President of the workshop Chobe Ozasa was certified by the Japanese government as an engineer for the selection of intangible cultural property preservation. Specialized in the manufacturing of strings that are used for So (Japanese zithers), Shamisen (Japanese lutes), etc., this workshop is today the main provider of silk strings for Japanese musical instruments.

These two examples show clearly the richness and vitality of Japanese immaterial cultural heritage. Despite the technologically advanced country that Japan is, it does not forget the preservation of its cultural heritage and traditions. All the population, for instance, young men, adults, women of this

archipelago, are conscious about taking care of the cultural heritage. It is the concern of all people. Our stay in Kyoto helped us to discover the behaviours and practices full of discipline, wisdom, and courtesy not found elsewhere in the world. The legendary benignity of the population of Japan impressed all the guests, museum professionals, and other participants of the conference.

Obviously, immaterial cultural heritage expresses itself in lively manner in the daily life of Japanese people. This reality is a kind of invitation that Japan addresses to other countries to be concerned and happy with their immaterial cultural heritage. In this globalized world, it is by protecting our cultural diversities, the material and immaterial cultural properties, that we will be able to reinforce confidence in ourselves.

The National Ethnographic Museum of Osaka: A confluence of cultures

During the off-site day given to the ICOM International Committees, the CIMCIM worked with the International Committee for Museums and Ethnographic Collections (ICME) during a joint session in Minpaku. A visit to the exhibitions, as well as speeches, exchanges, and other experiences were the topic of the day's meetings. The guests of this general conference got the opportunity to visit the National Museum of Ethnology in Osaka.

Created in 1974, the soberness of the museum building contrasts to the richness and value of the cultural heritage inside it. The grey building, which resembles a military bunker, protects an unthinkable variety of artefacts coming from all over the world. As the universal exhibition that Japan organized in 1970, this museum has the characteristic of being universal.

All during the long visit, we heard the remark that sometimes the objects are exhibited with iconographical scenes that allow visitors to understand easily the encoded messages. The illustrations helped to counter any language barriers.

In addition, all the explanatory texts are more or less translated into English. The exhibition is organized. according to a regional (i.e. geographical) groupings of the objects. Then, visitors have the choice to discover the customs and object usages of any geographical continent in which they are interested.

Is it M. C. Escher?
Patio in the National Ethnographic Museum of Osaka.

The exhibition galleries are very big, allowing the visitors to easily navigate the displayed artefacts and their interpreted meanings. This museum is a shelter for greatly valued objects, allowing the visitor to travel from one corner of the earth to another in only a few minutes. After the gallery organized by continents, we discover a gallery about music that shows the differences between musical-instrument types, for example wind, stringed or percussion instruments, according to their geographical origins.

The abundance of materials, colours, sounds, and forms remind us of the limitless wealth of cultures in the world. We can say that this museum is simply an all-in-one, meaning the grouping of what human beings can offer in terms of culture and cultural heritage, and, by that, provides impactful instruction for all humanity. The volume of knowledge in this museum promotes understanding, according to which museums institutions have an indefinite capacity to establish a dialogue between cultures, and build good ways and manners to create a peaceful and fine future world.

Daria Melnichenko, Russian National Museum of Music

PARTICIPATING IN THE 2019 CIMCIM MEETING, KYOTO, SEPTEMBER 2019

The overarching theme of the 2019 CIMCIM meeting, 'Music museums and education', is an important topic for any modern museum. It is especially relevant because of the multilateral approach CIMCIM took to interpret it during its meeting: presentations focused on the creation not just of educational programs but also of permanent and temporary exhibits. As the theme is directly related to my work at the Russian National Museum of Music, I was eager to share my own experiences and hear about the experiences of other music museums around the globe.

Over the course of three days, many impressive presentations reflected on the theme from different angles. Among those that attracted my attention, I especially want to highlight the following:

'Walk-in Orchestra', Chimea Museum of Taiwan. This was one of the best ideas for acquainting visitors with the structure and principles of a symphony orchestra. The project also exemplified the important balance between displaying physical objects (i.e. musical instruments) and using multimedia technology (i.e. virtual 'musicians');

'Art in Tune: when musical instruments take over a museum of fine art', Museum of Fine Arts in Boston. This report offered an all-too-rare example of the integration of a musical component into an exhibit at a museum of fine arts. It clearly demonstrated a successful solution to an all-too-common division between different sectors of the arts, which can be easily implemented at any museum.

'Joint educational programs with other organizations for children through music and musical instruments', Hamamatsu Museum of Musical Instruments. This project captured attention with its methodology. In the project, children were systematically introduced to the musical culture of Indonesia via regular classes where they played national musical instruments and danced national dances. Such a technique is promising as it ensures full, tangible immersion of children into a cultural environment, within the classroom.

'The Pierre Henry Studio: a new education space at the Musée de la Musique', Cité de la Musique – Philharmonie de Paris. This presentation suggested an extraordinary approach to educational activities in a museum, using composer Pierre Henry to acquaint visitors with French musical culture in an original way.

It was especially exciting to see that presentations of CIMCIM participants concerned the creation and conduct not only of educational programs but of permanent and temporary exhibits, which also fulfil an educational function. A museum's activities are based on the material presented in its exhibits; therefore, an exhibit with an integrated educational element opens the way for new approaches to educational activities. The geographical diversity of CIMCIM participants should also be noted. Presenters came in equal numbers from countries in Europe, Asia, Africa, and the Americas. This clearly emphasizes the general interest in the activities of music museums around the world.

In the future, it would be valuable for CIMCIM to discuss educational activities on a narrower basis. Possible themes could include educational programs specifically for children, or music museums and their cooperation with music educational institutions. Coverage of such topics would interest CIMCIM participants since every participating museum has certainly had experience creating special programs for particular groups of visitors.

I felt that my participation in the CIMCIM conference was useful and productive, and was pleased to see that my report on the relationship between the Russian National Museum of Music and the Russian educational system interested the audience. For me personally, speaking at the meeting was an invaluable experience of participating in a high-level international conference. I also hope that the ideas I gained from the presentations of other museums will lead to the creation of new educational projects at the Russian National Museum of Music in the future.

Matthew Hill

SOME THOUGHTS ON THE KYOTO CONFERENCE AND CONFERENCES IN GENERAL

In September I attended the combined ICOM/CIM-CIM meeting in Kyoto, Japan. As most people reading this will know, CIMCIM meetings are held every year, and every three years the CIMCIM meeting is part of a larger ICOM meeting. Joint meetings are very different animals from the yearly meetings. The annual meetings are relatively small; usually about 50 to 60 participants. While they are typically held in a single location, it's not unusual for them to be spread out over two or more venues. Probably the most extreme example of this was the 2015 meeting in the Nordic countries which span did multiple venues in four different countries. But even though these meetings can be spread out, they typically have a very intimate feel to them, and foster a true sense of group identity. Even the travelling between venues can help with this – some of the most enjoyable times and productive connections I have had at CIMCIM conferences have involved conversations on trains, planes, and water-borne vessels of various sorts. In contrast to this intimacy and connectedness, the ICOM–CIMCIM meetings have a very different feel. Not necessarily bad, but definitely different. Most obviously and importantly, they are, in a word, vast. They regularly have over 3,000 participants, and Kyoto was the largest ICOM meeting to date, with over 4,600 participants. And herein lies something of a conundrum – with a meeting that large, it's very difficult to connect with even a fraction of that number the participants. In fact the size of the event makes it even more difficult to interact with the core group of CIMCIM members. For all of the fantastic opportunities that are part and parcel of having a large international meeting, it somewhat ironic that the size of the meeting often results in those opportunities being less available and impactful to the individual conference participant.

I suppose the real question I'm asking is "what is the purpose of these meetings". While there may be some consensus, the truth is that these conferences mean different things to different people. For me, the most important aspect of attending CIMCIM meetings is connecting. I have long been fascinated by the logistics of conferences; observing and noting the elements that makes one conference more enjoyable, and to me more successful, than another. And after much observation and deliberation I have come to the conclusion that the two most important elements of any good conference are coffee and muffins.

Yes, coffee and muffins.

And no, I am not being flippant. With coffee and muffins (or tea and biscuits, wine and cheese, *et cetera*) you have to also provide the time and space for imbibing and eating in a social setting. And I would argue that the most significant results of any conference is not the papers presented, the reports made, the roundtables listened to, but rather the informal connections and collaborations that result from gathering a diverse group of interesting people with a shared passion for musical museums and letting the chips fall where they may.

This is the advantage that the smaller yearly CIMCIM meetings have over the large triennials; they provide much more opportunity for tea and biscuits and the connections that result from informal conversations. So somewhat ironically, some of the best value created by conferences is actually from elements that conference organisers do not directly plan. However, conference organisers can most definitely create the space for this informal activity to occur. I think that these informal interaction times are especially beneficial for people in the earlier stages of their career; of course networking is important for everyone, but especially for those starting out in the field. But it has benefits for museum professionals at all stages of their career as it allows us to better know our colleagues as human beings. Interestingly, making these human connections can have practical work benefits; we have all seen post-paper kaffeeklatsches where someone who was not comfortable with making a comment

in the question-and-answer session comes up to the speaker afterwards, coffee and muffin in hand, and says "I found your paper interesting, do you know about so-and-so and/or such and such?" And then proceeds to have a conversation that will send the speaker down new roads of research. As a side note, it's unfortunate that some of the most important results of a conference – these informal yet vitally important interpersonal connections – are never actually seen by the conference organisers. But although they may be unseen, they happen and they are important.

Never underestimate the power of coffee and muffins.

Please note that I am not criticising the large joint CIMCIM–ICOM conference simply for being big; I think it is important for museum professionals to meet under the big tent. I do feel though, that it is important to recognise that these large meetings are most definitely a horse of a different colour, and that is the scale and grandness of the meetings increases, there is a corresponding loss of intimacy and connectedness.

CIMCIM TRAVEL GRANT PROCEDURE

During our annual conference in China in 2018 I briefly reported about the current decision practice for travel grants for annual conferences. For this meeting, more funds than ever have been made available, in part through a supplementary allocation by the ICOM special projects fund SAREC. As for many CIMCIM members, the location was as attractive as it was far away; the augmented funding possibilities were matched by an increased number of applications.[1] To keep the work as easy and transparent as possible for the travel grant committee, which is created on occasion between board members, a new, web-based collaborative workflow has been devised and a new application form standardized.

Besides the eligibility criteria, completed application form with requested documents attached, and the submission of an abstract proposal to the conference, the prioritized criteria published with the calls for travel grants have been quantified by counts as follows:

• Applications from countries included in ICOM Categories 3 & 4[2] (cat. 4: 6 points; cat. 3: 5 points).

• Applicants under the age of 40 (4 points)

• Applicants who never attended a CIMCIM conference before (3 points)

• Applicants based in the same country/continent where the conference is organized (2 points)

• All other eligible museum professionals or aspiring museum professionals (1 point)

These criteria are in-line with ICOM regulations and express the wish to prioritize support of young members from category 3 and 4 countries who have never attended a CIMCIM conference in order to enable as many new personal encounters as possible.

The CIMCIM board has added another criterion to assure the quality of the conference contents:

Application strength (0 to 5 points): The application is checked for its completeness, and its well-evident motivation to attend the conference.

From the totals of all criteria points, a shortlist is created and held against the available grants. Technically, this is done via a table in a secured online repository to enable collaborative working of the travel grant committee members. This shortlist turned out to be an excellent departure for the final allocation of travel grants.

Besides ensuring the implementation of ICOM guidelines, the procedure itself was tested for fairness through creating several showcases and by submitting it to an external expert for testing scenarios. All tests having passed, the procedure was successfully applied to the CIMCIM part of the ICOM General Conference in Kyoto in 2019 and will be applied again to the CIMCIM annual conference in London 2020. To maintain the quality and efficiency of the procedure, each round is critically reviewed by the board.

Frank P. Bär

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[1] A substantial number of supplementary grants was kindly offered by the Chinese conference hosts.
[2] The ICOM country categories are based on the gross domestic product and is available under: https://icom.museum/wp-content/uploads/2018/08/2018_ICOM_Country_Categories_EN.pdf (on 29 January 2020)

CIMCIM

ICOM international committee for museums and collections of music

CIMCIM GENERAL ASSEMBLY 2019
Minutes
Date: Tuesday, 3 September 2019, 13:00-15:00
Location: International Conference Centre,
room 501 Kyoto, Japan

Board members present (11): Frank P. Bär; Alla Bayramova; Nataliya Emelina; Christina Linsenmeyer; Panagiotis Poulopoulos; Gabriele Rossi Rognoni; Jennifer Schnitker; Giovanni Paolo di Stefano; Patrice Verrier; Eric de Visscher; Xiang Zhang
Attended by (41):
Waleed Alsaif; Rodolphe Bailly; Verena Barth; Margaret Birley; Jonathan Santa Maria Bouquet; Vera de Bruyn-Ouboter; Mikhail Bryzgalov; Jurn Buisman; Stewart Carter; Christian Sabari Dao; Sarah Deters; Jean-Philippe Echard; Nusi Lisabella Estudiantin; Manu Fredericx; Heike Fricke; Mayuu Fudo; Philippe Adoum Gariam; Bobby Giglio; Tayzebeh Golnaz Golsabahi; Matthew Hill; Yang Jin; Sebastian Kirsch; Yeong Jin Lee; Lihong Liang; Alice Little; Kathrin Menzel; Ken Moore; Kazue Nakamizo; Qiao Qing; Jean Michel Renard; Conny Restle; Elizabeth Solomon; Moctar Sanfo; Kazuhiko Shima; Satoko Shima; Maho Takase; Dunya Verwey; Mayumi Wakiya; Anna Wang; Izumi Yamakawa.

1. Approval of the minutes and regrets (CML)
The membership approved the Agenda. The membership approved the minutes with the change of the spelling of Sarah Deters' name from "Dieters" to "Deters".
Regrets Board: Arnold Myers
Regrets Membership: Susana Caldeira; Ignace de Keyser, Sabine Klaus; Marie Martens; Darryl Martin; Marie-Pauline Martin; Madeleine Modin; Katherine Palmer; Carlos Rausa; Pascale Vandervellen; Mimi Waitzman; Elizabeth Wells; Saskia Willaert.

2. President's Report (GRR)
Following the 2016 election in Milan, the newly elected Board led by the President developed a Strategic Plan for the three-year term. We took a step back to rethink the value of CIMCIM for its membership. Established in 1961, CIMCIM has one of the longest histories of all of ICOM's international committees. So, we started by asking members what they wanted. We conducted a membership survey and identified some areas for improvement. First, was to revise the mission statement. Secondly, it was also clear that the annual conferences are now the main activity that involves the largest number of members. We identified some barriers for members to attend conferences, including financial ones. The membership also expressed a desire for CIMCIM to be involved in big projects. Shortly after its foundation, CIMCIM had initiatives, for example, to establish professional guidelines, etc. But increasing burdens and challenges meant increasingly withdrawing from content projects. There is currently an appetite for such projects and to more greatly expand CIMCIM's level of activity among ICOM's 45,000 members. Finally, the third strategic issue concerned the usual challenge of communication. We aimed to revise the way we communicate.

Looking back on the three years, what did we accomplish? CIMCIM expanded in a truly international direction, particularly beyond its European and N. American centricity. We tried to expand international participation and the paper session yesterday demonstrated this in action. Over the last three years, CIMCIM's membership increased by 50%, from 170 to 250 members, with 11 new countries. This is extraordinary. Plus, the milestones of signing MOUs with the Russian and Chinese Associations, added about 100 more museums (about 50 for each country) in our network. Further, CIMCIM now translates its newsletter into Chinese and Russian, reaching a much greater audience, previously out of contact. Nepal, Sudan, Namibia are some of

CIMCIM's new countries. To encourage participation from these countries, CIMCIM increased its annual event budget from two thousand pounds (GBP) per year to ten thousand GBP, including a reallocation of funds towards travel grants. Increasing the travel-grant allocation sparked an increase in applications that demanded a new evaluation system that Frank Bär led, assisted by Christina Linsenmeyer.

Notably, we have a new website. Our new webmaster is Emanuele Marconi. If you see something you want changed on or added to the website, please write to the webmaster.

During this annual meeting, we have two joint sessions with other ICOM International Committees: CIDOC, and ICME. Plus, a third collaboration, a joint conference with CIMUSET (the International Committee for Museums and Collections of Science and Technology) coming up to expand CIMCIM family.

We submitted two successful applications for special funding for projects. One is for functional objects in museums, not only musical instruments. We were funded five thousand pounds for that, and for a publication on displaying music in the context of the twenty-first century, six thousand pounds. ICOM received a total of thirty-seven applications for special content development and only seventeen of these were funded; and, we got a bit more than average project funding.

Our strategy was ambitious so naturally some things were not achieved. Rossi Rognoni feels that we have unintentionally suppressed our Facebook page. With the former closed group, there were posts every week and it was active. Yet, we aimed to improve this and decided that we wanted something open, and we made it a public page, and its activity mostly ceased. Do we want to discuss why it did not work and whether we should go back to original format?

(Frank Bär suggested a potentially enhanced connection between CIMCIM-L and social media such as Facebook.)

Additionally, we did not yet accomplish the revision of the International Directory of Music Museums. The old database could not be implemented in the new web structure though the new Directory has not yet been started. We have allocated funds to support this and it is a matter of human resources.

Overall, the result of three years is one to be proud of, and it is the result of each and every member of the Board working directly on specific projects.

Rossi Rognoni explained that he is stepping down as CIMCIM President. It has been a pleasurable and wonderful experience. He sent best wishes to the incoming Board, which will be announced at end of meeting.

3. Financial report and budget 2018 (PV)

2018 was a special year because of the Chinese meeting, which was a big success, but a problem was that members could not pay registration directly to China. To solve this, participants from outside of China paid CIMCIM, and then CIMCIM transferred the fees to China. So a sum of 18,027 euros was received by CIMCIM from conference participants for registration fees for the China meeting. Subsequently, an amount of 18,216 euros was paid back to China. This was a special case for 2018. Otherwise 2018 was a typical year: 1,200 euros went to travel grants for young people, and ICOM gave us 1,200 euros for two young people to attend the China meeting.

Membership income came from seven subscribers who paid dues (it is 40 euros per year to subscribe to CIMCIM; subscribers are non-voting members). We had a total income of 280 euros from 'subscriber' members. The annual subvention from ICOM was 5,356 euros. This is a high amount and was very good for us. At the end of the year we had more than thirty-two thousand euro.

In terms of travel grants, there were six members awarded, totalling 4,395 euros. Also, a thank you to our Chinese colleagues for extra grants for members to attend the meeting. Other expenses included: 60 euros for postcards sent to members who could not attend the 2017 meeting; travel costs included a 1,060 travel grant for Rossi Rognoni to travel to Kyoto to prepare the 2019 meeting; banking fees, which were somewhat exceptional in 2018 for the China meeting; and note, the honorarium to the *Bulletin* editor is paid the subsequent year.

For 2019, we again had subscriber income. Our annual subsidies from ICOM were again generous, totalling 5,728 euros. Other funds included 5,000 euros from ICOM for the CIMUSET special project.

There were more expenses for grants in 2019, totalling 8,000 euros (5,000 euros in member travel-grants and 3,000 for Board member travel, part

of a special budget). A total of 2,900 euros was spent towards printing publications: 2,000 euros allocated for the International Directory: 400 euros for the Chinese proceedings; and 500 towards the *Bulletin* newsletter.

Travel costs included 200 euros for attending the RIdM conferences, usually Arnold Myers. We do not know if it will happen this year or not. An expense for 1,000 euros went toward improving the website. Of the other 4,500 euros for projects, 2,500 is for the workshop with CIMUSET and 2,000 is for the functionality project.

The membership approved the budgets for 2018 and 2019.

4. Membership (PV)

We are now using the new ICOM database Iris, and one member has access, Patrice Verrier. It generally works but there are bugs and sometimes mistakes. Verrier works with Tito Chan at the ICOM office every three months to confirm the CIMCIM member list in the database. The result was good, with increasing members. In 2017 there were 173 CIMCIM individual members; in 2018 there were 192; and in 2019 there were 220. The institutional members total 30, which is about the same. If you can persuade your institutions to become a member, please do.

Now we have a total membership of 249. Individual members are now from 51 countries. This is an increase from 43 countries in 2017. Iceland, Senegal, and Mexico are no longer represented, but new countries include, for example: Ukraine, Belarus, Nepal, Korea, Jordan, Tunisia, Sudan, and Namibia. It is positive that there are notably more Arabic and African countries.

5. Travel grants (CML)

We had 16 applications for 2019 travel grants to Kyoto. Ten (10) awardees were selected, and seven (7) were able to accept. Three awards were announced for Category 3 & 4 countries, and 6 of the total awardees were 'young' members. Included in these totals was our successful nomination for a SAREC grant application.

We used our new selection process and application form. There were some glitches – thanks for everyone's patience – and we can now make improvements to further refine the process for next year.

6. ICOM – Routledge publication Displaying Music in the 21st Century (GRR/EdV)

Eric de Visscher presented the Routledge publication. The background is that ICOM was already in collaboration with Routledge; the last collaborative publication concerned Natural History. Our project furthers this ICOM–Routledge collaboration and concerns how music is presented in museums as well as issues of education and conservation.

The Call for Papers was sent out about one year ago and there were many responses. The selection process took place. Submissions were separated into two general categories: 1) in-depth studies and 2) case studies. We have received the essays and case studies for the book already. Publishing both categories has turned out to be too long, so we cannot publish both. As a result, the essays will go into the Routledge book and the case studies will be in digital format on the web, either through Routledge or the CIMCIM website. We submitted the proposal to Routledge and are awaiting the response; we will update in the next month or so, or at least by next conference. The book is to be published by the end of next year (2020) if possible.

7. CIMCIM-CIMUSET joint project Playing and operating: Functionality in museum objects and instruments (FB)

At the 2014 meeting in Copenhagen the issue was raised that we have been discussing here for 30 years, yet a result or guidelines have never been reached. Frank Bär explained that the conversation stopped at a polarized place. This project is not advocating either for or against playing; it will approach the topic from the beginning. What are the arguments for playing? This has never been published. And other positions will be discussed, that is, some arguments not to play will be convincingly presented. This conference concerns the ontology of playing instruments. We know it is not the original sounds when an historical instrument is played – an old instrument is not the same as when it was new. So how can we consider this topic from different viewpoints and what is the value? And which values, etc.

We hope to collaboratively point to out and gain new insights. It will take place 4–6 Feb. 2020 in Paris at the Philharmonie. The Call for Papers was issued in July via CIMCIM-L. Please go to the CIMCIM website and look again and consider if you can contribute to the themes, the ontology of functional

objects. We will consider topics of good practice and risk management. This project matches well with the publication about the functionality of objects in the twenty-first century.

The project's final goal will be to work together with CIMCIM and CIMUSET, a large international committee, to determine common guidelines since they have exactly the same problems as we have. Our ICOM grant proposal was successful, being allocated 2,500 euros from CIMUSET and the same from CIMCIM plus funds from ICOM. We also acquired extra some extra budget to translate the conference activities into French, gaining greater outreach. And thanks to the Philharmonie because they are providing the venue for free in addition to more funds. Bär hopes it will be a great conference. The deadline of the call is the 15th of September 2019. We aim to make the publication for 2021. The conference's Proceedings that will shed light on questions and present new guidelines will be ready in 2022 for the ICOM conference in Prague.

Further, not included in the initial call because still needed clarification from ICOM, is that there will be considerable means for travel grants, including more for young professionals to promote participation.

8. CIMCIM Communication platforms

Rossi Rognoni presented the key, common challenge for all international committees: keep it brief to be practical but enough to be communicative and effective. It can be difficult to reach everyone. CIMCIM has 4 to 5 platforms to communicate. Various people are in charge of these platforms and will give updates.

8a. Bulletin report (HF)

Heike Fricke, the editor, explained that the Bulletin was revamped in terms of layout and content. Notably, there are now more organological articles. The last issue was in January 2019 after Christmas break and was well received. We aim to have a second issue this year, possibly in November 2019.

Rossi-Rognoni added that the *Bulletin* has now increased on average from 7 pages per issue to the last issue of 56 pages. This is an explosion of content. It is ambitious to attempt two issues of that size annually for our committee, so perhaps we will moderate the length. Now all issues are available open access on the CIMCIM website, including all back issues.

The Bulletin welcomes news and announcements about exhibitions, publications, etc. Please send contributions to Heike Fricke.

8b. CIMCIM-L report (AM)

The email list CIMCIM-L was set up by Cary Karp following the ICOM meeting in Stavanger in July 1995 and has since then been moderated by Arnold Myers on behalf of the CIMCIM Board. It is currently hosted by the University of Edinburgh. Membership is open to all; new CIMCIM members are subscribed on joining. We have 377 subscribers, 22 more than last year, and list traffic currently averages 80 postings per annum. Members are encouraged to make good use of the list for announcements and discussion of topics related to musical instruments in museums and collections.

Rossi Rognoni added to Myers' report above: please use the email list. We would like to see more discussions, about professional topics and issues. Please share job opportunities, exhibitions, etc.

8c. Website / Institutional Directory (GPD)

Giovanni Paolo di Stefano presented on the new website, which is richer in terms of content as well as a new layout, which still fits within guidelines and restrictions of the ICOM template.

During the last year nothing significant happened with the structure but some contents were added and Marconi is an active and fast webmaster to post updates. Please use the webpage to announce events and exhibitions, job offers, and share publications. Send content to be posted to Emanuele Marconi.

The Directory still to be accomplished, and we still have budget to do this. The Directory will go to the agenda of the next Board to complete.

Rossi Rognoni gave a special thanks to Marconi who undertook revision of website and now volunteers as webmaster.

8d. Facebook report (KM)

Kathrin Menzel explained that we decided last year to change from "closed group" to an "open page" with the possibility to contribute and exchange thoughts from the Board and greater community. The old group has 307 members, and now we have 285 likes and 300 followers and an average outreach of about 1,029 views per post. Yet, the old and new group are both somewhat inactive. A decision is to be made whether we will archive the old group and completely move completely to new group.

Manu Fredericx asked if people generally still use the Facebook app as much as before due as much due to adverts?

Rossi Rognoni explained that we surveyed what people use and want to use in the membership survey. Our survey showed that Facebook is still good vs. other social-media platforms.

Alice Little asked if the old group is better for community interaction? Menzel said that the new page had this community "feature" but it is difficult to find.

Panagiotis Poulopoulos asked what is the link between the CIMCIM-L email list and Facebook and how do the two communication platforms complement or contradict one another?

Rossi Rognoni suggested to continue the discussion outside of the meeting.

8e. China Meeting Proceedings (AW)

Anna Wang shared that during CIMCIM China conference 2018, CCMI presented the proposal to issue the first conference proceedings for a CIMCIM conference.[1] After the confirmation by the chair CIMCIM, there was an editing board established of Gabriele Rossi Rognoni, Christina Linsenmeyer, Xiang Zhang, and Anna Wang. By the end of November 2018, we collected 30 papers from 14 countries, included Zambia, China, Germany, Iran, Republic of Korea, Indonesia, Norway, Zimbabwe, Denmark, Georgia, Japan, the Netherlands, USA, and UK. Nine of the papers are from China, and 21 papers from international speakers outside China.

At this moment, CCMI has completed the administrative procedure for the proceedings budget with our local supervisory department, the editing board, the Chinese publisher and the design team, and completed the second round of editing and proofreading of the *Proceedings* texts. After the Kyoto conference, the board will complete the final round of editing, proofreading, and the layout adjustment. And we hope to officially issue the proceedings at the CIMCIM conference 2020.

At the end, we want to especially thanks to Christina for her generous spirit and dedication for helping and doing the editing and proofreading with a symbolic amount budget.

9. Annual meetings
9a. 2020 London (GRR/MW)

The 2020 meeting will be in London. The possibility remained open for some time to accept invitations in case some other institution came forward, and now the London invitation is confirmed. The conference will be based in London with a post-conference in Edinburgh. It will highlight three major new displays:

1. The new RCM Museum that is currently in process getting ready to deliver a new gallery, performance space, temp exhibition space, and study centre. The final part of the project is to be delivered one week before meeting;

2. The Horniman's new exhibition called "At home with Music" featuring keyboards from the late sixteenth to the early twentieth centuries, curated by Mimi Waitzman; and

3. The still somewhat recent renovation, 2 years ago, of the Edinburgh museum and St. Cecilia's Hall.

We have agreed upon the second week of September, likely the 7-12 September 2020, but considering slightly shorter program than typical for an annual meeting. The CIMCIM Board shares the opinion that a meeting Monday through Sunday might be too much. So, in next days we will discuss Tuesday through Friday with a post-conference on Saturday, or possibly shorter with Wednesday through Saturday.

A show of hands was requested of how many would prefer shorter conference. [There was general agreement favouring a shorter meeting.] So, we will try shorter core program with maybe slightly more generous post conference to find balance and compromise.

The meeting will consider the debate, over the last 10-15 years, concerning how the museum has moved away from the "object" to focus more on the "visitor" and intangible heritage. While this shift has arguably enriched our understanding of what a museum is, the definition of "museum" is now is a bit unclear. Does a collection of artefacts (or Do collections) still have value?

Planning meeting accommodations is still a challenge but after an initial survey, we have over 100 places at convenient prices of 45 GB-pounds per night.

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[1] Addendum: Note that the China proceedings will not be the first proceedings for a CIMCIM conference. There are two in our Publications series (numbers 3 and 4; online: http://network.icom.museum/cimcim/publications/publications-available/cimcim-publications-series-1-4/) and at least two from the 1980s (online: http://network.icom.museum/cimcim/publications/publications-available/historical-publications-by-year-1967-1998/) Thanks to Arnold Myers for reminding us of this [9 Jan. 2020].

The Call for Papers is expected to be distributed mid-September 2019 and we look forward to seeing you all in London next year (2020).

9b. 2021 Amsterdam?

Giovanni Paolo di Stefano discussed the still tentative possibility of the Rijksmuseum, Amsterdam hosting the 2021 meeting. There will be discussions with the museum in the coming weeks to confirm.

If there are any other proposals we might reconsider; please submit suggestions if there is interest. The last two years we have been in Asia: we want to come back to Europe but if someone from the Americas or Africa has an idea, we would welcome offers so we do not focus too much in Europe.

9c. 2022 Prague (ex-Alexandria, Egypt) ICOM General Conference

ICOM announced recently that the 2022 meeting will be in Prague rather than Alexandria, Egypt. The Egyptian government withdrew the invitation so ICOM went to second in line and their program was ready; Prague stepped up and gave their presentation already at the current ICOM meeting.

10. Reports from connected organisations
10a. RIdIM

No updates from RIdM to report.

10b. AMMC, Russia (NE)

Nataliya Emelina expressed that it is nice that the AMMC and CIMCIM have mutual goals. She stated that we all do an important thing for museums and world with our aim to popularise musical heritage. The AMMC is working towards connecting the network of Russian museums with CIMCIM and also delivering more information internationally about the Russian museums international via CIMCIM. The AMMC is also making efforts to deliver information about and from CIMCIM throughout Russia. Currently the AMMC is contributing to the *Bulletin* and participating in the Music in the Twentieth Century publication, which is an important topic for Russian museums.

For next year (2020), AMMC has confirmed a budget for a museum workshop. It will not be hosted in Moscow or St. Petersburg but will be in the Republic of Tartastan. A 1,5-hour workshop devoted to museum work with a focus on musical topics. If you would like to participate as a speaker, please you are welcome. The geographic area is developed and has exiting international activity with conferences.

It was noted that CIMCIM and AMMC should be more specific about the collaborative plans for next year.

10c. CCMI, China

CCMI is and will devoting into bring and offering more cooperation inside and outside China for our CCMI members and CIMCIM colleagues. And based on the cooperation agreement between CCMI and CIMCIM in Shanghai, CCMI will

1. Establish an International Music Cataloguing project with Royal Music College and the Hunan Museum; and

2. Observe and test for one year an international music and museum touring project in Italy and Greece.

11. Working groups

Due to restricted time, it was decided that the working group reports for working groups for both Conservation and Classification would be available online (and distributed in the minutes).

11a. Classification working group

There was insufficient time during the meeting to cover Margaret Birley's report, which is inserted below:

Report of the CIMCIM Working Group for Classification
(Chair: Margaret Birley, The Horniman Museum and Gardens, London, UK)

The Classification Working Group has focused this year on a new class of instruments called 'Singing Idiophones' or 'Idiophonic Mirlitons'. It is proposed that this should appear as a new Addendum to the MIMO Revision of the Hornbostel Sachs classification, and be allocated class number 18.

The class 'Singing Idiophones' was identified by the Italian scholar Professor Febo Guizzi, and it appears in his translation of the classification into Italian. Singing idiophones are used in various parts of Italy. They do not produce a note of their own, but like mirlitons, they modify the singing or speaking voice. They are typically made of a small pumpkin split in half, with an aperture for directing the

voice cut into the shell. The proposed definition for them is given below, together with bibliographical references as a footnote, which will supplement the text of the Addendum. The definition below is based on the translation of Professor Guizzi's Italian text, but does not replicate it.

18 Singing idiophones (idiophonic mirlitons). The instrument is made to vibrate by speaking or singing through an aperture into the hollowed space between two opposed and close-fitting concave bodies, forming a valve. The instrument does not yield a note of its own but merely modifies the voice. Italy[1]

CIMCIM members are invited to send me any comments or suggested amendments regarding this proposed new H-S class, aspects of the ADDENDA and CORRIGENDA for the Revision of the Hornbostel-Sachs Classification of Musical Instruments by the MIMO Consortium published on the CIMCIM website in 2017, or the Revision of the Hornbostel-Sachs Classification of Musical Instruments by the MIMO Consortium published in 2011, for the CIMCIM Working Group for Classification.

Margaret Birley, Chair
The Horniman Museum and Gardens, London, U.K.
Email: mbirley@horniman.ac.uk

11a. Conservation working group
[No news to report from this working group, but stayed tuned for activity in 2020.]

12. Result of the Election and presentation of the new CIMCIM Board 2019-2022 (EdV & VdBO)
Eric de Visscher and Vera de Bruyn-Ouboter oversaw the 2019 election process. They reported 89 responses from the total of 222 invitation sent. The voting members were comprised of 78 individual and 11 institutional members. The breakdown of the results follows:

Officers
President Frank Bär, 95% votes
Vice President Christina Linsenmeyer, 98%
Secretary Marie Martens, 98%
Treasurer Pascale Vandervellen, 93%
Advisory Board members (9 candidates for 6 positions)
1. Giovanni Paolo di Stefano
2. Emanuele Marconi
3. Nataly Emelina
4. Jennifer Schnitker
5. Anna Wang
6. Jean-Philippe Echard

It was noted that the limitation to having a maximum of two Board members from each country probably had a negative impact on the results of the voting for the three German candidates who ran as Advisory Board Members.

Frank Bär: I am very glad for the results and I hope everyone is pleased. The new Board starts working tomorrow with meeting, scheduled tentatively for 12–1:30.

The outgoing Board specially honoured local meeting organizer Kazuhiko Shima, and outgoing officers Patrice Verrier and Gabriele Rossi Rognoni with gifts of appreciation presented by Frank Bär, Christina Linsenmeyer, Giovanni Paolo di Stefano, and Jennifer Schnitker.

13. Other business
Eric de Visscher made a publication announcement: there is a special link to CIMCIM because the editors of this journal issue of *Curator: The Museum Journal* [Vol. 62, Issue 3: https://doi.org/10.1111/cura.12318] were members Kathleen Wiens and [Eric de Visscher]. Published by Wiley, *Curator* is primarily an online journal. Wiley also printed 200 copies, mostly for subscribers. This publication further contributes to building the literature on sound in museums.

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[1] Ravi (Monferrato, Piedmont), cuse (Riva presso Chieri and area of Asti, Piedmont), and sücchetta (Ponente ligure). 'GUIZZI Febo, 1985. 'Modificatori della voce di zucca ("ravi")' in Roberto LEYDI and Febo GUIZZI eds., 1985, *Strumenti musicali e tradizioni popolari in Italia*. Roma: Bulzoni, pp. 293-306.' See Erich M. Von Hornbostel – Curt Sachs. *Classification of Musical Instruments translated from the original German by Anthony Baines and Klaus Wachsmann with additions and revisions by Febo Guizzi. Translated from the Italian by Cristina Ghirardini, with a revision of the English language by Matilda Colarossi* (Fondazione Ugo e Olga Levi Onlus, 2018) p.16. http://www.suonoeimmagine.unito.it/SAMIC/HS_REF_EN_v01_072018.pdf
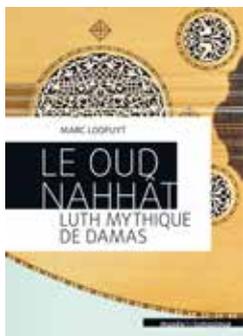
Marc Loopuyt, *Le Oud Nahhât, luth mythique de Damas*, Éditions de la Philharmonie, »Musée de la musique«, 128 pages, 12 euros.
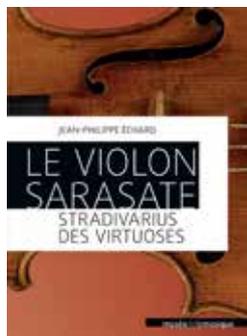
Jean-Philippe Échard, *Le Violon Sarasate, Stradivarius des virtuoses*, 128 pages, 12 euros.

Benoît Navarret, *La Stratocaster* 1954, naissance d'une étoile, 128 pages, 12 euros.
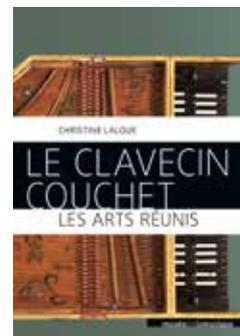
Christine Laloue, *Le Clavecin Couchet, les arts réunis*, 144 pages, 14 euros.

The »Musée de la musique« book series, published by *Éditions de la Philharmonie*: biographies of musical instruments

Initiated in 2018, the »Musée de la musique« book series is a joint collaborative endeavor of the curatorial and research team of the Musée de la musique (Cité de la musique – Philharmonie de Paris) and the publishing department of its parent institution, the Éditions de la Philharmonie, in order to promote the outreach of the current research programs at stake in the Musée. The production quality, the pocket format, and the numerous colour illustrations encourage the reader into diving into each of these books. Each title is devoted to an iconic instrument of the Paris collection, setting its own history into a broader cultural context, thus proposing contemporary insights into a renewed understanding of the object. Authored by a curator or a specialist of the field, each of these biographies of musical instruments is at the interface between the history of techniques and the history of ideas, combining the inputs of organology, history, and music.

The first opus, *Le Oud Nahhât, luth mythique de Damas* by Marc Loopuyt, recounted the fate of a oud made by Abdoh George Nahhât in Damas in the 1930s. Jean-Philippe Échard is the author of the second volume, dedicated to the *Violon Sarasate, stradivarius des virtuoses*, which was reviewed in the previous CIMCIM *Bulletin* issue. In 2019, two new volumes were published. *La Stratocaster 1954, naissance d'une* étoile by Benoît Navarret, tells the experimentations and growths times of this emblematic guitar, based on the outstanding pre-serie specimen now in the collection of the Musée. In the latest release, published in November 2019, Christine Laloue studies the 1652 Ioannes Couchet harpsichord as an historical artefact, a work of art and an object of culture, associating music and the visual arts, in *Le Clavecin Couchet, les arts réunis*. With a foreword by Christophe Rousset, this book presents detail views of the instrument in an extended iconographic section.

Future developments will include, larger format books (coffee-table books), each covering a broader topic or a class of instruments.

Marie-Pauline Martin, *director of the Museum* and Sabrina Valy, *editorial director*

Book presentations and online shop :
https://librairie.philharmoniedeparis.fr/musee

This book describes traditional music of all regions of Switzerland from the earliest times until today. It uncovers the diversity of Swiss traditional music influenced by the variety of languages, religions, geographies, and local cultures. The book is richly illustrated with pictures of many instruments and musicians and includes two CDs which show the range of traditional music and instruments.

Brigitte Bachmann-Geiser, Geschichte der Schweizer Volksmusik, 400 pages, 195 illustrations, hardcover. Published in 2019. Includes 2 CDs. CHF 64.– / EUR 64.– ISBN 978-3-7965-3853-7

*Pan flute made of boxwood. Eschenz (Canton of Thurgau), 1st century AD*
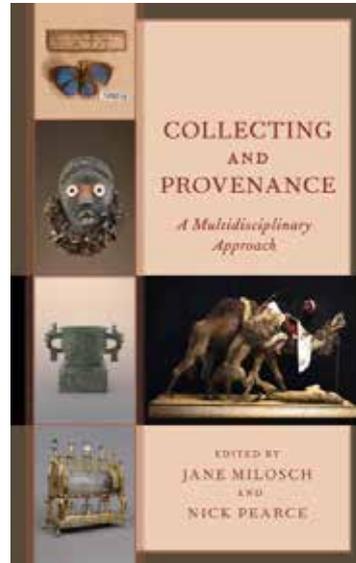
»Documenting the Violin Trade in Paris: The Archives of Albert Caressa and Émile Français, 1930–1945« by Carla Shapreau, Christine Laloue, and Jean-Philippe Échard, in *Collecting and Provenance: A Multidisciplinary Approach*, eds., Jane Milosch and Nick Pearce, Smithsonian Provenance Research Initiative, Smithsonian Institution and University of Glasgow in association with Rowman & Littlefield Publishing Group, October 2019
https://bit.ly/2X2n7yK

This chapter investigates provenance for the period 1930 to 1945 through the lens of one major French violin workshop, Caressa & Français, succeeded by Émile Français, who directed the workshop from 1938 through 1981. These records were split apart in the twentieth century and donated to two national collections, the Musée de la musique in Paris and the Smithsonian Institution's National Museum of American History in Washington, D.C. This study sought to bridge the transatlantic archival gap in this collection, providing analysis and a portal into the world of violin commerce during the period under study. These unique records reflect the network of those involved, including buyers, sellers, dealers, performers, teachers, students, sup-

pliers, and collectors. The records also contribute to an understanding of the political, geographical, cultural and economic landscape and shed light on an array of topics, such as provenance, attribution, condition, and valuation.
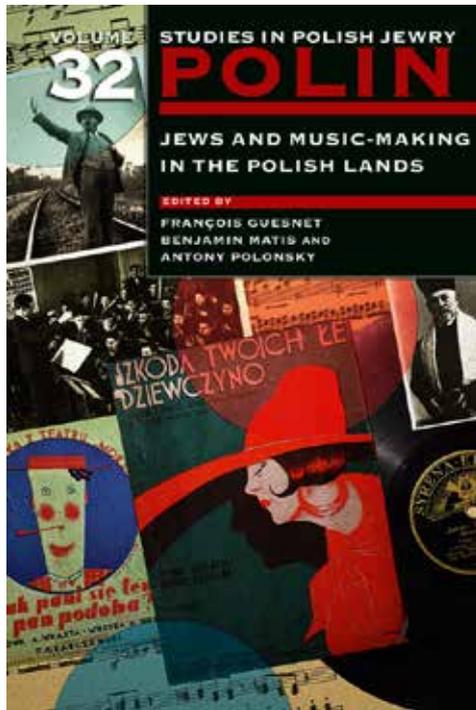
»The Nazi Confiscation of Wanda Landowska's Musical Collection and Its Aftermath«, by Carla Shapreau, in: *Polin: Studies in Polish Jewry*, Vol. 32, The Littman Library of Jewish Civilization in association with Liverpool University Press, 2020, https://bit.ly/2ZDDTG3

When the German Army invaded France in May 1940, Wanda Landowska was at the height of her career as a renowned harpsichord and piano soloist. She was also an accomplished scholar, teacher, and composer and had amassed an extensive music library, including manuscripts, rare printed music, books, and an impressive antique musical instrument collection. As a Polish Jew, Landowska was compelled to flee her home and music school in Saint-Leu-la-Forêt, near Paris. In the wake of her flight, Landowska's significant musical collection was confiscated by the Nazi Sonderstab Musik in September 1940 and transported to Germany.

A portion of her collection was evacuated to the Bavarian countryside to avoid damage from Allied bombing where on May 30, 1945, the U.S. Army discovered it in "a castle full of pianos, accordions, violins". This essay documents this history, the portion of Landowska's musical claims that were published in the French *List of Property Removed from France During the War 1939-1945*, and what the U.S. Army discovered and repatriated to France for restitution to Landowska. However, much of Landowska's looted musical collection remains missing today.

Notices

Knock on Wood
Wood, Craft, and Knowledge in Instrument Making
17–18 January 2019 | Deutsches Museum, Munich

Knock on Wood: Wood, Craft, and Knowledge in Instrument Making marked the fourth installation of the lecture series "New Approaches to a Cultural History of Organology". This series was initiated in October 2017 by the research group "Materiality of Musical Instruments" in co-operation with the Department of Musicology of the Ludwig Maximilian University, Munich. Knock on Wood brought together musical instrument experts from diverse fields represented by curators, musicologists, instrument builders and performers, all engaged with a common material: wood.

The two-day programme (January 17–18, 2019) opened with a guided tour of the musical automata collection at the Deutsches Museum led by Silke Berdux, Curator of the Musical Instruments Collection, who offered insights into the Museum's upcoming, new permanent exhibition.

Following that, the secrets of violin making were uncovered: speaking from first-hand experience, violinmaker and acoustician Martin Schleske shared the knowledge – both tacit and scientifically reproducible – required to achieve the "perfect" violin sound. Also taking a practical approach to the topic, conservator Brigitte Brandmair discussed the significant influence of varnish on the sound of Cremonese violins.

Then came the musical highlight of the evening: the lecture recital of Ingolf Turban, Violin Profes-

S. Berdux presenting the Ariston Organette (1905), which utilizes perforated cardboard discs (replica pictured here) as its musical programme carrier

M. Schleske explaining how he identifies the best wood for his violins

A. Steinbeißer eliciting various syllables from the Deutsches Museum's reconstruction of the Kempelen speaking machine, built in the years 2013–2014

sor at the University of Music and Performing Arts, Munich. The audience was presented with the rare opportunity to compare the fine differences in timbre of four prized violins: an Amati (1630), a Stradivarius (1721), a Lupot (1808) and a Schleske (2009). Turban stressed the necessity of employing different violins for particular repertoire, going so far as to apologize to his beloved Amati for the "offence" of playing Ravel's Tzigane on this "delicate" violin.

Day two of Knock on Wood featured presentations which addressed historical aspects of musical instrument making. Musicologist and organologist Erich Tremmel mapped out the networks and infrastructure which facilitated musical instrument making in the 16th and 17th centuries. Picking up on the unifying theme of the programme, Professor at the Westsächsische Hochschule Zwickau for instrument making Gunther Ziegenhals tackled the question of why we still continue to build bowed and plucked instruments out of wood. Organologist and researcher at the Deutsches Museum Panagiotis Poulopoulos presented the case of the pedal harp as an exemplification of the innovative utilization of wood in instrument making while Silke Berdux and organ builder Alexander Steinbeißer elucidated and demonstrated the Deutsches Museum's reconstruction of Wolfgang von Kempelen's speaking machine, whose speech synthesizing capacities drew astonished reactions from the audience.

Later in the afternoon, young scholars were given the opportunity to present their research within the framework of the German Musicological Society's

Organology Study Group Session. The diverse topics ranged from the socio-cultural meanings ascribed to instruments to the ecological impact of wooden instrument making. The methods employed and goals were similarly as varied: from iconographical to empirical studies and from the restoration of physical instruments to the preservation of sounds in digital format.

The lecture series "New Approaches to a Cultural History of Organology" has pushed forward the argument for broader approaches in the study of musical instruments. The rich diversity of issues addressed in each of the four sessions of the series is a reflection of the fertile ground for interdisciplinary research afforded by organology – it is indeed time we "listen" more carefully to musical instruments.

Julin Lee, Ludwig Maximilian University, Munich

I. Turban demonstrating the different timbres of four violins spanning a period of five centuries

The Early Pedal Harp as a Museum Artefact: Research – Conservation – Presentation
An insight in the workshop at the Deutsches Museum from November 29th to 30th 2018

At the end of November 2018 an international workshop about early pedal harp was hosted by Dr. Panagiotis Poulopoulos and the Deutsches Museum, Munich. As a final event for the project "A Creative Triangle of Mechanics, Acoustics and Aesthetics: The Early Pedal Harp (1780–1830) as a Symbol of Innovative Transformation", Dr. Poulopoulos, head of the project, invited many experts in the field of the early pedal harp who worked together intensively over the last years to present their multifaceted research results. The workshop should not celebrate the end of an interdisciplinary project, but mark the start of a new period of thinking about this special type of instrument. As a passive participant one could perceive a good working atmosphere, which is aligned to still ongoing research. Many aspects of the early pedal harp from Hochbrucker to Erard models were presented and discussed, not only abstract numbers and statistical data, but also work on specific objects was shown. Aspects considered included socio-economics and the cultural impact of pedal harps, and evidence included written sources as well as different archival sources, e.g. financial operation documents of the Erard company.

Of special interest from the harp-makers' perspective was the diversity of materials involved in the artistic craftwork as well as the technical precision of devices that were constantly developing the form and function of the harp. The cancellation of guilds was an important step that influenced the harp's modification at the end of the 18th century and opened new firms. The division of labour dependent on handcrafts with wood, metal and decorative materials ended. Thereafter a different workshop life was possible.

One important question concerned the harp's presentation and playability within an exhibition context. A cautious restoration with an object-specific stringing is desirable. But the aspirations of musicians and museum associates often diverge. The team of the Deutsches Museum, under the supervision of Dr. Poulopoulos (together with Julin Lee and Luise Richter) fully documented at least one harp by Erard, including acoustical measurements and imaging methods such as radiography and spectroscopy, and compared results to similar harps. They communicated with experts from different disciplines, including instrument makers, artists, conservators and material scientists. The restorer and the harp maker often act like a connection point between practicing musicians and museum associates. Experts and colleagues with different perspectives are exceedingly important to develop suitable as well as sustainable conservation and presentation concepts.

At another presentation we were shown a way of a uniform stringing, taken from patents. The stringing has a great influence on sound. An example of results from the good mixture of expertise in this workshop included the subject of the right selection of strings because participants tried to broaden their experience from reading catalogues, comparing historical harp with guitar and violin strings, analysing spectrograms etc. In case of the strings some advice was given, with the suggestion to choose lower tension that means to take thinner string diameters (for the same pitch and string length, otherwise the tension will change) than the examples in old books or lists. The stress can therefore be much lower. If possible, it is advocated to calculate with the point of tensile stress. The closer one comes to the breaking point of the string the better the sound will be. It was proposed to choose this parameter for the string diameter and increase it evenly from the bass to the treble strings.

Very few early pedal harps in museums are in playable condition and the restoration of a harp can be an expensive matter. In Munich we could listen to a few old instruments because some harpists had decided to undergo such experiments for their musical specialisation and they, and the audience alike, were satisfied and very pleased by the results.

Some excerpts from historical literature and sound examples on historical instruments gave an

Robert Adelson presenting Erard's role in the developing of the pedal harp.

impression of the aesthetics of that time. A demonstration of the differences in playing technique between a single- and double-action pedal harp and ways to bypass it was given, e.g. if some person still had the old variant of the harp with just one pedal level at hand - or better at foot! During this part of the presentation, famous harp-playing methods were shown.

The second day was concluded with a visit at the Münchner Stadtmuseum. There we had a guided tour from the director in retirement, Dr. Gunther Joppig. He showed and explained different harps on display and talked about the organization of this collection a few years ago. When he had worked there, the collection included a number of playable instruments. He spoke about the capabilities of various instruments, e.g. there was a concert demonstration and Joppig discussed the challenges and difficulties in regular maintenance giving this two-day workshop an inspiring end for museum-related perspectives on harps as exhibition objects.

Heidi von Rüden and Benedikt Brilmayer

Concert with the Arparla Duo, with Davide Monti on violin and Maria Christina Cleary on pedal harp.