

PRESIDENT'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, Soudan, 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 strengthened 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

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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 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, Philharmonie de Paris, 4-6 February 2020), coordinated by Frank Bär and organised in collaboration with CIMUSET and Cité de la Musique – Philharmonie 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 Pouloupoulos, 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

CIMCIM President 2016-2019

A handwritten signature in black ink, appearing to read 'G. Rossi Rognoni'. The signature is stylized with a large initial 'G' and a long horizontal stroke at the end.