

Minutes of the CIMCIM General Assembly
Bern University of the Arts, Kammermusiksaal
24 February 2017,* 14:00–15:00

This document is a draft of the minutes to be submitted for approval at the next CIMCIM Business Meeting, Shanghai, 14 September 2018.

* The 2017 General Assembly meeting is being held earlier in the year than usual, with only seven months since the last annual meeting (July 2016, Milan).

Attended by: Brigitte Bachman-Geise, Tony Bingham, Jurn Buisman, Eszter Fontana, Manu Frederickx, Ivar Roger Hansen, Birgit Heise, Friedemann Hellwig, Natalie Karovskaya, Martin Kirnbauer, Sabine Klaus, Mats Krouthén, Laurence Libin, Wiebke Lüders, Marie Martens, Kathrin Menzel, Madeleine Modin, Eleni Ralli, Conny Restle, Dominik von Roth, Kazuhiko Shima, Vasillii Sadovnikov, Adrian Steger, Rebecca Wolf, Eric de Visscher, Martin Vogelsanger.

Board members in attendance: Frank Bär, Eric De Visscher, Giovanni Di Stefano, Nataliya Emelina, Christina Linsenmeyer, Arnold Myers, Panagiotis Pouloupoulos, Gabriele Rossi Rognoni, Jennifer Schnitker, Patrice Verrier. Apologies from: Alla Bayramova, Kathleen Wiens, Xiang Zhang.

1. President's Report

Following the 2016 elections in Milan, the Board held its first meeting and decided on two priorities for the 2016–2019 term: 1) reviewing CIMCIM's overall mission; and 2) improving the ways that CIMCIM communicates with its membership and the public. CIMCIM was founded 60 years ago to bridge countries following WW2 and it has not always been easy to assess change. At the current time, we would like to refocus what the committee is, and address the needs of its membership. Are we reacting in the best way possible to the current challenges in our field and to the needs of our colleagues?

The Board will proceed to communicate internally first, and then externally. The website is a key focus area, and how it fits into the general structure of all our communication platforms. Towards this end, the Board has created a website focus-group of three members to assist with revisions; they have been active already over the last eight months and hope to continue their progress as we move forward. CIMCIM has been using Facebook much more over the last months, with followers more than doubling since last year. We do not have a dedicated Twitter account, though some of our members are active, and, for instance there is a CIMCIM hashtag for the conference: #cimcimSwitzerland2017. As well, Heike Fricke is increasing her dedicated efforts towards the *Bulletin*. These modes of communication will be especially important over the next two years since our meetings will be in Asia.

2. Brief glance at Annual Report and ICOM expectations

The Secretary gave a brief overview of the CIMCIM annual report, submitted to ICOM in January, which includes a review of 2016 and expectations for 2017. ICOM sets the structure of the report, and it tells us a lot about what their expectations of us are. The report covers four key areas: programs; communications; networking; and governance. First, we announced the revision of the CIMCIM identity as part of our new strategic plan. As well, we reported on the annual meeting in Milan, including qualitative and quantitative information and the plans for our meeting in Switzerland. ICOM wants to know: how our programs are linked to the ICOM Strategic Plan 2016–2022 (which can be found at: <http://icom.museum/the-vision/strategic-plan>); what the outcomes of our programs are; and how they contribute to research and expertise.

Regarding communication, we reported on our website, social media, newsletter and the CIMCIM ListServ; the *Bulletin* is currently our only publication. For networking, we shared our aims to collaborate with other CIMCIM committees (for example, ICLM and CIMUSET) for meetings, possibly workshops, and other initiatives. We are expected to report on our membership over the last two years, including analysing our diversity, and our activities in favour of diversity.

Based on the overall content of the form, we can identify two main areas for improvement: 1) We have funds available for grants for young members and members from ICOM Category 3 and 4 countries (listed at: <http://www.icom-cc.org/54/document/icom-country-category-classifications-2014/?id=1260#.WK9jahiZMkh>) but, in 2016, did not award any. We encourage these eligible members to apply for travel funds to attend CIMCIM meetings. Guidelines and criteria for travel grants for CIMCIM annual meetings are available at: <http://network.icom.museum/cimcim/events/cimcim-travel-grant-guidelines/> And, 2) our only publication is the *Bulletin*, so there is benefit to improving it, and considering additional publication possibilities.

3. Financial Report 2016 and 2017 Budget

The Treasurer reported that we had 240€ income from subscribers (the subscriber fee increased from 24€ to 40€ for 2017 in order to encourage ICOM membership) and 64€ from book sales. Annual subsidies from ICOM, based on member numbers but also activities, saw an increase at 4,258€. ICOM provides us with a subsidy that is typical of big committees like CIDOC (about 1,000 members) because they consider us active and representative. Our annual meeting expenses included: 1200€ to Davide Stefani for 2016 organization and 664€ to rent a board meeting room in Milan; bursaries (two types), including two travel grants (1,230€) and 17€ in bank fees. 102€ were spent for 2016 Board member travel coming from a special budget given by the Nordic organizers 2014 to aid board members to attend our meetings. End of the year balance was 27,220€.

Regarding the provisional budget, the Treasurer estimates the same income and subsidy as last year. Anticipated expenses include: 2,000€ for bursaries for young members and members from Category 3 and 4 Countries; 2,000€ board members travel to the annual meeting (handed over from the Nordic meeting); 200€ for Arnold Myers to attend the RIDIM meeting as CIMCIM representative; and 4,000€ for website development.

4. Membership

The Treasurer reported that, in 2016, CIMCIM had 165 individual members and 25 institutional members. We also had 10 subscribers (less than before because the majority of previous subscribers have since joined ICOM). For new members, there was a reminder about the membership process: one should join ICOM through their respective national committee, then choose CIMCIM as their first committee, paying only the ICOM registration. The President added that since the Milan meeting, membership has increased, touching 200.

5. Revision of CIMCIM Identity

The Vice-President explained that, in 2014, CIMCIM changed the meaning of its acronym to include music museums. This was especially in reaction to our Russian colleagues who have such museums, which did not fit into the previous acronym. Another area for attention relates to the ICOM demand that international committees look to other committees for collaboration and also to raise visibility.

Membership survey: Following the strategic decision by the Board to revise the CIMCIM identity, a task force, including Frank Bär, Eric de Visscher, and Gabriele Rossi Rognoni, worked to adapt a part of SWOT (an assessment method used by companies in the economic industry) for the CIMCIM analysis that determined its strengths and weaknesses. Following Board discussions, an online survey was conducted. The survey was intended to close 22 February 2017, but was continued until 3 March 2017 to encourage participation.

In preliminary survey results (with 52 participants), some notable responses include suggestions for conference themes, about 100 single proposals. CIMCIM will consider the ideas from the membership for use in future planning. The survey demonstrates that the membership is clearly invested in CIMCIM, and we hope to gather more than 25% membership response (a good sample). The survey can be anonymous or not; and, those who identified themselves were mainly from Europe. We would like more answers from Asia, Africa and Australia if possible. The results will be published. (Note: In May, the results were published online at: <http://network.icom.museum/cimcim/resources/publications/>)

In the discussion, Heike asked if the mission should be widened to better represent current practices, including research, and preparing exhibitions, for example. Eric explained that is the committee's next important step: taking the suggestions and considering the context of the whole field today as well as our potential.

Website focus-group: Giovanni Di Stefano explained that there is already a lot of content on the current website to be optimized, but we aim to make the documents as comprehensive as possible. The focus-group aims to optimize the template and contents, and include a repository of institutional resources (for example, Minutes; Annual Reports; Forms for travel grants; Conference Programmes; and other documents). The website would standardize the inclusion of CIMCIM publications (all *Bulletin* newsletters; Digital Conference Proceedings), and plans are underway to create a photo archive for public use. Finally, there will be appropriate contact information; an update to the International Directory of Musical Instrument and Music Collections; and links to social media (CIMCIM Facebook page) and other websites.

In the discussion, Mats Krouthén asked whether conference programs would go on the website. Gabriele replied yes, and added that we are collecting old documents to get them online as much as possible. Kathrin Menzel asked if the CIMCIM webpage would accommodate the conference webpages, particularly so that they are preserved for the long term. Gabriele agreed that the idea is to create a repository, and the conference-webpage topic should be discussed with future meeting organisers. Gabriele asked if Kathrin would have rather had the meeting page on the website and she replied yes.

CIMCIM photo archive: The Vice President announced that the 2016 Meeting photos that were submitted are in the CIMCIM Dropbox. They can be accessed and downloaded for personal use and CIMCIM purposes. In the same folder, there is a *Guidelines* document regarding their use.

New Logo: Gabriele announced that the new logo has been implemented. There are two versions for different uses: a version with the full name; and square version with only the acronym.

6. CIMCIM meetings 2018/2019/2020

The 2018 meeting will be in China, 10–16 September 2018 (5 days, of which 3 days are in Wuhan, and 2 days in Shanghai). The proposed theme is: 'Theory, Technology, Methods: Museums' Interpretation of Traditional Music.' The venues include the Hubei Provincial Museum (Wuhan) and Shanghai Oriental Musical Instruments Museum (Shanghai). The expected cost to participants is about 120€ per day, including accommodation, meals, personal activities, local transportation, and tickets from Wuhan to Shanghai. Regarding visa requirements, participants will have to apply for a *tourist visa* for which a letter of invitation will be provided by the organisers. The conference will be held in English and Chinese, with simultaneous translation provided.

In 2019, the meeting will be in Japan as part of the ICOM General Conference, during the first week of September. The main part of the conference will be in Kyoto with possibilities to visit additional sites. Kazuhiko Shima from Hamamatsu and the organizing committee will start work in April. The theme of the conference will be 'Museums as Cultural Hubs: The Future of Tradition,' which aims to highlight the changing role of museums in today's society. Details are coming soon on the CIMCIM website.

Nothing is yet fixed for the 2020 meeting. However, the assembly agreed that, after two meetings in Asia, the meeting will be in Europe so more members can attend.

7. Collaborations

Frank reported on the **CIMCIM –MIMO collaboration**. We are now at more than 56,000 objects online with: 32 collections and 9 languages. Africa is new continent (2 institutions), and Nataly is currently translating the thesaurus into Russian (delivery autumn), so although there are no Russian-institution instruments, one will be able to search MIMO in Russian. Importantly, CIMCIM gave 6,000€ towards the website enhancement (visit: www.mimo-international.com). Rodolphe Bailly of Philharmonie de Paris did an enormous amount of work for this and, although it is still a work in progress, there are many improvements. MIMO has a new business model with three levels of membership to encourage participation.

Gabriele reported on the MINIM–UK project led by the Royal College of Music in partnership with the Royal Academy of Music, the Horniman Museum and Gardens, and the University of Edinburgh. The project has received support from the Higher Education Funding Council for England Catalyst fund and the Google Cultural Institute. MINIM is the UK's first attempt at a national project, and cataloguers will photograph about 5,000 instruments in over 200 museums. Over 20K records from smaller museums will be harvested and then transferred to MIMO, increasing its reach. Other countries are thinking along these lines, including Switzerland, Spain, and China. These national plans are a way to allow MIMO to reach out to smaller institutions who could not directly contribute themselves. (Note: France has established an online national inventory – 'Base nationale des instruments de musique,' which gathers more than 100 collections, see: http://basenationale.philharmoniedeparis.fr/?_ga=2.33282238.1655432124.1501059883-1598754071.1428833058)

One member expressed the situation that some institutions are against putting collections online; how can we convince them? Gabriele responded that of course we cannot go against institutions. Eric suggested a video that argued the advantages, see Wim Pijbes, former director of Amsterdam's Rijksmuseum during a 2015 TED Conference: <https://www.youtube.com/watch?v=L4V-6albaG0>

Arnold Myers, representative of CIMCIM on the Board of Association RIdIM, presented a report about RIdIM progress. RIdIM is the Répertoire International d'Iconographie Musicale, set up in 1971 to facilitate access to the world's music-related images and provide a service to scholars, and most recently reconstituted in 2012. RIdIM has three sister organisations, RISM, RILM and RIPM. The President of RIdIM has since 2005 been Prof Dr Antonio Baldassarre of the Lucerne School of Music. Association RIdIM maintains partnerships with other international organisations and bodies and these are represented on the Council of Association RIdIM by liaison officers. Until he stood down in 2016, the liaison with CIMCIM was undertaken by Gabriele Rossi Rognoni. In 2016 the CIMCIM Board invited Arnold Myers to step in as CIMCIM Liaison Officer in addition to being RIdIM Vice-President, and at the most recent RIdIM Council meeting this was accepted for the three-year period to September 2019.

The main task of RIdIM is building and maintaining the public database of music iconography, a substantial undertaking involving international collaboration. Data from old repositories has to be migrated as well as fresh cataloguing. The RIdIM database can be accessed via www.ridim.org and contributions of catalogue entries are welcomed. RIdIM also holds a very successful series of international conferences on musical iconography. The most recent was in St Petersburg in September 2016, and the next RIdIM conference will be held in Athens, 5-7 October 2017.

Arnold also reported from **MIRN** (Musical Instrument Resource Network), a UK-based organization that is a Subject Specialist Network (SSN). It connects museum professionals who are subject specialists in the UK to smaller museums who do not have musical-instrument specialists but have musical instruments in their collections. MIRN offers advice, has a website with resources, and holds annual meetings. The next meeting, about 'good practice,' is in October. Membership is free. Gabriele added that MIRN reflects the spirit of CIMCIM and reaches out to those whom CIMCIM has trouble reaching, including smaller museums.

8. Brief reports from the current working groups

CIMCIM currently has three working groups: Classification, Conservation, and Sigla. For **Classification**, Margaret Birley (in absentia) provided an update, providing a handout of Addenda and Corrigenda proposed for the MIMO Hornbostel Sachs classification of Musical Instruments, as published on the CIMCIM website. These amendments are reported on elsewhere in the newsletter for comment by the wider membership, before they will be incorporated into the revised CIMCIM website. For the **Sigla** working group, Arnold reported that the list, which mirrors the RISM sigla for music archives, was taken over from Grove by CIMCIM. If there are any new additions, please contact Arnold. There is no news to report from the **Conservation** group. Please note that the process for submitting proposals for new working groups is on the CIMCIM website.

9. CIMCIM publications

Gabriele reported that the last issue of the *Bulletin* was full of invigorating content. As it offers us the important possibility to report and communicate outside of journals, the Board has decided to put more energy into it because it has potential. Our newsletter editor, Heike Fricke, will now receive a small fee and is tasked with revising the graphic layout and structure to be more recognizable. We will receive regular reminders to provide her with communications and other content to share, including temporary exhibitions, projects, and short texts announcing new publications (no reviews). We will consciously not overlap with the Galpin and AMIS newsletters. As well, the *Bulletin* is no longer only sent to members but will be publicly available. The *Bulletin's* extended circulation is important for CIMCIM's profile, and will also attract new members.

There was a discussion led by Panagiotis, who was the 2017 conference liaison to the CIMCIM Board, about whether to publish a 2017 Conference Proceedings. The organizers of the Fourth International Romantic Brass Symposium Bern (the final day of the meeting) plan on having a published Proceedings, and the assembly decided that it might be difficult to integrate the remainder of the meeting in the same publication. So, it was agreed not to publish a Proceedings this year, but to start with the next conference in the form of a program with extended abstracts (3–4 pages or full-text if possible) from speakers; we aim to put this document online just prior to conference (rather than afterwards) in order to make the content available to those who cannot participate in person.

Laurence Libin requested that the emails of the meeting-participants be shared for ease of correspondence, though Gabriele noted privacy concerns. A list might possibly be circulated among members and could also be put on the website if we find a method that protects privacy and avoids search vectors (for spam).

10. CIMCIM statement regarding pipe organs

Laurence presented a statement draft for CIMCIM's consideration about the protection of pipe organs (revised December 2016). Two years ago, he suggested that historical organs, bells and carillons not located in museums deserve same sort of consideration (to conserve and preserve them) as museum objects, and that they have tremendous symbolic importance, for example, in Russia. Further, these objects need to be preserved and properly documented. Such a statement could be included in our publications, church publications, and those relating to historic preservation about the importance of documenting specific cases. Gabriele led the discussion, and the assembly decided to support the statement with minor revisions, including adding 'bells' in addition to pipe organs. In the days following the meeting, Laurence and the Board revised the statement accordingly; the final version states:

'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.'

11. Other business

In order to encourage participation, Jennifer Schnitker made an announcement about International Museum Day (18 May 2017). The theme for 2017: 'Museums and contested histories: Saying the unspeakable in museums.'