



**Formstack Submission For: [EN-ICOM INTERNATIONAL COMMITTEES ANNUAL REPORT 2018-2019](#)**

Submitted at 01/10/19 12:11 PM

**Name of Person filling this form:** Christina Linsenmeyer

**You are:** The Secretary of

**If you selected "Other" please specify:**

**Name of International Committee:** CIMCIM – International Committee for Museums and Collections of Instruments and Music

**Email:** [clinsenmeyer@gmail.com](mailto:clinsenmeyer@gmail.com)

**Jointly organised with (an)other Committee(s)?:** NO

**If YES, please specify:**

**Title:** Theory, Technology and Methods: Museums' Interpretation of Musical Traditions

**From (Date):** 10/09/2018

**To (Date):** 16/09/2018

**Location:** Wuhan and Shanghai, China

**Host Institution(s) or Organisation(s):** Hubei Provincial Museum, Wuhan and Oriental Musical Instrument Museum, Shanghai

<b>Conference Website:</b>	Local organisers (now defunct): <a href="http://59.173.21.190:5198">http://59.173.21.190:5198</a> ; CIMCIM temporary page: <a href="http://network.icom.museum/cimcim/what-we-do/meeting-2018/">http://network.icom.museum/cimcim/what-we-do/meeting-2018/</a> (now updated with 2019 info.) For the meeting's legacy, a Proceedings is planned, and the conference program will be uploaded to the CIMCIM website archive.
<b>Sub-Theme(s) of Conference (if applicable):</b>	None
<b>Number of Contributors:</b>	36
<b>Number of Presentations:</b>	2
<b>Conference Language(s):</b>	English Other: Chinese
<b>Number of Participants: ICOM-Members:</b>	70
<b>Number of Participants: Non-ICOM-Members:</b>	59
<b>Number of represented countries:</b>	19
<b>Please list the countries represented:</b>	Belgium, China, Denmark, Finland, France, Georgia, Germany, Indonesia, Iran, Japan, Netherlands, Norway, Rep. of Korea, Russia, Switzerland, UK, USA, Zambia, Zimbabwe.
<b>Further information related to the Annual Conference 2018:</b>	<p>Proceedings will be jointly published by CIMCIM and the Chinese Music Museum Association (CCMI) by Summer 2019. All contributions have now been received and the editorial process is on schedule.</p> <p>The local organisers were able to assist in funding three members to attend with conference fees and travel expenses. These, and the other extra travel grants (see below) that we were able to award</p>

this year enhanced the meeting and benefitted not only the grantees, but also the general attendance and CIMCIM community as a whole.

The organising committee recruited 13 volunteers in Wuhan and 10 in Shanghai to ensure CIMCIM members could communicate freely at the meeting, which we greatly appreciated. There was simultaneous translation during all the sessions.

**Activity 1:** Other

**Title Activity 1:** Revision of CIMCIM Mission statement

**Description  
Activity 1:**

In 2016, we agreed that the mission statement should be revised. It has now been updated to reflect our changing professional framework and environment. A four-person working group brought a draft to the entire Board. Following, it was presented to the entire membership for a vote. Two of the working-group members conducted a member survey [a 19-page report 'Membership consultation' authored by the CIMCIM VP was included in the Bulletin 2017/2, Appendix, p. 38ff] and the working group did an SW analysis (strengths and weaknesses). It was concluded that CIMCIM's former mission statement was not wrong, but we felt it was no longer enough. In November 2017, the working group reviewed all the current ICOM-ICs mission statements and a first draft was discussed during January – March 2018. In April 2018 the draft was intensively discussed and revised. In May 2018 the working group communicated the revised-statement draft to the Board. The membership vote started 6 June 2018, using the emails contained in the official membership list recently revised by CIMCIM Secretary. In the voting process (an online form), there was a possibility for members to comment. The vote was open for 3-4 weeks (closing 24 June at midnight) and three reminders were sent by the system, which bumped up voting participation. Voting results were 96,7% 'yes' (in favour of adopting the new statement) and 3,3% 'no'. A total of 46,7% of 195 members participated in the vote. Voters had the option to remain anonymous and give feedback. Voters' comments given during the voting process provided valuable information for the Board.

The revised mission statement reads:  
"As an international committee, CIMCIM works within the framework of ICOM in fostering connections amongst, advocating for and advising museums and collections of musical instruments and music of all kinds.

As an organization that promotes high-professional standards, CIMCIM supports ICOM's Code of Ethics in providing a global platform to discuss state-of-the-art, best-practice solutions related to tangible and intangible musical heritage, particularly in the context of museums.

As a worldwide and inclusive committee, CIMCIM aims at a mutual understanding of different cultural practices and viewpoints with respect to musical instruments and music in supporting active dialogue and exchange between all stakeholders."

The statement's threefold structure: 1) says what CIMCIM is, and that it is inclusive; 2) states what CIMCIM does, working within ICOM framework; and 3) communicates what CIMCIM actually wants to do in the future to achieve its goal(s).

The new mission statement is posted on the CIMCIM homepage:<http://network.icom.museum/cimcim/httpnetworkicom.museumcimcim/homepage/>

Although CIMCIM is one of the medium-small committees, as far as member numbers are concerned, it is nonetheless among the ones that are leading the way in the commitment towards revision and update of their identity, goals and reach. This activity, which has taken much of the time of the Board over the past months, was initiated by the previous Board with the revision of CIMCIM's acronym, and is being continued consistently through consultation with our membership (the members' survey distributed in 2017), revision of our Mission Statement and the delivery of a better organised and efficient web-page, which provides a much needed platform to gather historical information (many past CIMCIM Bulletins, conference programmes and publications are now available), as well as develop current projects.

**Activity 2:** Other

**Title Activity 2:** New travel-grant guidelines and grading system

**Description Activity 2:**

CIMCIM reviewed and revised its eligibility criteria for the travel grants. To be eligible, applicants are required: to be an ICOM–CIMCIM member; to be a museum professional or aspiring museum professional active in a field related to museums and collections of instruments and music; to have submitted a paper to the program committee (acceptance not required); and to provide their own partial funding. Further, CIMCIM will not overfund or double fund. The criteria and procedure are available on our webpage:<http://network.icom.museum/cimcim/what-we-do/travel->

[grant-guidelines/](#)

The grants were particularly competitive this year because the conference venue was relatively far for many members, and the programme was very attractive to our members. Because the travel-grant selection process was much more complicated this year, it required a new evaluation process. The CIMCIM VP overviewed the new evaluation process, based on a point system with the aim to be transparent, fair and as objective as possible in the evaluation. In developing the point system, we took into consideration that some countries might not have the same experience as other countries. An outside consultant was recruited to review the system's fairness, and this evaluation, along with an overview of the guidelines and grading system, was presented to the membership at the 2018 Business meeting. We acknowledged that in the future, more weight should be given to the quality of applications and that this was the next issue to review.

**Activity 3:**

Other

**Title Activity 3:**

ICOM – Routledge publication Displaying Music in the 21st Century

**Description  
Activity 3:**

In March 2018, the Strategic Allocation Review Committee (SAREC) approved CIMCIM's application for this ICOM Special Project (a progress report was submitted as required by the 2nd January).

Routledge and ICOM have successfully collaborated in partnership publications. ICOM–NATHIST (Natural History Museums), has done an ICOM–Routledge publication on The Future of Natural History Museums that overviews trends. Our idea is to do the same with CIMCIM. ICOM is looking for new volumes to continue the series. In December, our President and a co-opted Board member submitted a special-project application to ICOM and ICOM chose CIMCIM to produce the next volume. The title will be Displaying Music in the 21st Century. CIMCIM does not yet have a recent publication on the various elements and sound issues of displaying music. The volume will include theoretical and case studies of exhibits and exhibitions since 2000.

As requested by ICOM and Routledge we sent out an open a call among CIMCIM members as well as among all ICs (as well as generally to music collections) hoping to obtain proposals active in other committees. The call went out in October and the process will be rather fast. Our President asked everyone to reach out as much

as possible to spread CIMCIM's open call (distributed 17 October 2018), and available online at:<https://icom.museum/en/news/displaying-music-in-the-21st-century-call-for-contributions/>

In response to the call for papers for this volume on 'Displaying Music in the 21st Century' as part of the ICOM/Routledge series on Advances in Museum Research, over 60 proposals were received and the editorial process has started aiming for publication in mid-2020.

**Activity 4:** Research Activity

**Title Activity 4:** CIMCIM project (working title) 'Preserving functionality: a transdisciplinary approach to the interpretation and preservation of functional objects in museums'

**Description Activity 4:**

The topic of preserving functionality is shared by a multitude of museum collections, but is particularly relevant to music museums. Notwithstanding a number of initiatives and discussions about the playability of musical instruments, CIMCIM's last outputs on this subject date from the 1980s, exclusively reflect a western perspective and do not take into account the debate developed by other types of museums with comparable issues and challenges. A revision of the position of CIMCIM on this issue represents a priority and should be addressed with the aim of sharing experiences and current positions and ideally produce updated guidelines for museums with musical instruments in their collections. This project will gather current perspectives from museums dealing with functional objects within and beyond the realm of musical instruments. It will compare how the broader world of museums is dealing with the concern of preserving functional objects (for us, the old question: playing or not playing), a matter which requires multi-disciplinary revision particularly in light of the new awareness for intangible heritage and its role within museum collections; the other will aim at bringing together a snapshot of how music permeates museum galleries and discussions, well beyond what we strictly define as music museums (or musical instrument museums).

CIMCIM will take a critical look at current practice in music museums and compare this to other types of collections of functional objects, e.g. clocks and machines. We hope to overcome the sometimes harshly advocated contrary positions of playing vs. not playing that have, as we all know, not led to any tangible result.

The first step will be to gather as much information as possible with an invited working group, which our VP will lead. The next step will be an interdisciplinary conference about functional objects where we can exchange with other types of collections and hopefully learn from them.

At the end we hope to devise new guidelines that will best serve the instruments and the public. The overall aim is to go towards projects of exhibition and interpretation to make musical instrument collection more attractive. What we need for this is an open-minded approach, and we are optimistic to find the right minds within the CIMCIM membership.

In December 2018, an application for special project grant was submitted to ICOM towards a special conference in Winter 2019, organised in partnership with the Cité de la Musique and with CIMUSET (ICOM International Committee for Museums of Science and Technology) on functionality of museum objects (including and beyond musical instruments).

Given the delicate nature of the topic and the responsibility of CIMCIM to present a balanced, inclusive and up-to-date perspective of any issue it addresses, the following timeline is suggested:  
By summer 2018: planning/brainstorming meeting, by invitation, where a selected number of curators and conservators from music museums can share and discuss views, possibly with the participation of some representatives from other types of functional collections. This meeting will produce position/review papers to prepare the ground for a public conference (see below).  
By spring 2019: public conference on 'Preserving functionality' with the participation of CIMCIM members and colleagues from other types of collections.  
By spring 2020: publication of a peer reviewed collective volume (possibly a special issue of the Journal of Conservation and Museum Studies) including perspectives emerged and discussed at the 2019 conference and institution of a Working Group for the development of CIMCIM Guidelines.  
By 2022: release of updated CIMCIM Guidelines on 'Preserving Functionality of Musical Instruments in Museums'.

\*Type of project\*: workshop/conference/publication/guidelines.

**Activity 5:** Research Activity

**Title Activity 5:** Classification Working Group

**Description  
Activity 5:**

Moving forward, The CIMCIM working group for classification (of musical instruments) aims to create and maintain a bibliography of new sources which deal with issues relating to the classification of musical instruments. It is envisaged that such publications will cover areas ranging from research implicating amendments to the MIMO consortium's existing revision of the Hornbostel Sachs classification of acoustic instruments to the invention of new sonic and electronic technologies that are currently unaccounted for in the classification. The working group will make critical analyses, with the ultimate aim of producing another revision of the classification, at some future date. In the meantime, the bibliography will be maintained at the Horniman Museum in London. The Working Group sent out a call for contributions of bibliographical details of such new publications, with a statement indicating the areas of the classification that would be implicated for revision.

Addenda and Corrigenda to the MIMO consortium's existing revision of the Hornbostel Sachs classification were published in the 'Resources' section of the CIMCIM website last year. The working group has now identified an additional revision (the classification of Thermophones, sound devices driven by a thermoacoustic effect, where thermal energy is transformed into pressure differences of a gas or liquid in a resonator) based on a recent publication in this year's Galpin Society Journal lxxi (2018), pp. 221-234.

**Activity 6:**

Other

**Title Activity 6:**

Response to the fire (on 2 September 2018) in Rio de Janeiro's Museu Nacional

**Description  
Activity 6:**

CIMCIM responded to ICOM's call for expression of support, including potential expertise assistance.

We received several messages from members who had been involved with the Brazil collections and we communicated these members' availability to ICOM.

**Activity 7:**

Other

**Title Activity 7:**

Letters of support from CIMCIM for institutional sustainability

**Description  
Activity 7:**

CIMCIM drafted/provided two letters of support for institutions whose stability/continuation was at risk:  
1) to The Mayor and Aldermen of Amsterdam in support of the Geelvinck Pianola Museum Amsterdam, Netherlands (10 January



2018); and  
2) to Hedrun Eichler at the Musikinstrumenten – Museum Markneukirchen, Germany expressing our view and acknowledgement of the museums' significance.

**Activity 8:** Other

**Title Activity 8:** 1) Redevelopment of the CIMCIM International Directory of Music Museums; and 2) Publication of CIMCIM Member-list

**Description  
Activity 8:**

**Member List:**

At the start of 2018, CIMCIM updated and distributed its 2008 Member List to be current. We aim to update and distribute the list annually moving forward. This necessitated addressing issues with IC designation via ICOM, as well as often researching outdated email addresses, including with national committees and colleagues.

**International Directory of Music Museums:**

For several year CIMCIM maintained and expanded an International Directory of Music Museums, in collaboration with AMIS (the international American Musical Instrument Society). This was revised and migrated to a dedicated online database in 2009 thanks to an ICOM grant. Technological obsolescence and lack of resources for content maintenance has made the old Directory unusable and the resource became unavailable several years ago.

Following the request expressed by members and in consideration of similar resources being maintained by other ICOM ICs, CIMCIM has allocated 2,000 euros to the revision and expansion of existing content and to making it available through a suitable online database. This will need to be based on a freeware platform which can offer reasonable guarantees of medium-term efficiency, low-cost maintenance and no hosting fees. It also needs to be compatible with the current CIMCIM webpage ideally as an embedded resource.

The redevelopment of the International Directory of Music Museums has started to move forward. The Board agreed at the 2018 Business meeting in China to post a call for an external (to the Board) post to handle this, overseen by a designated member of the Board. The call will go out in 2019.

**Activity 9:** Other

<b>Title Activity 9:</b>	Contributed to request for IC-CIMCIM document review
<b>Description Activity 9:</b>	Submitted IC-CIMCIM documents to <a href="mailto:Kristiane.Straetkvern@natmus.dk">Kristiane.Straetkvern@natmus.dk</a> for her review of all ICOM-ICs. Except Guidelines for Travel Grant applications, which is in process of revision). We provided copies of all other guidelines and manuals towards to aim of ICOM producing a coherent set of guidelines for all committees that build on the work already done individually with various ICs.
<b>Activity 10:</b>	Other
<b>Title Activity 10:</b>	Memorandum of understanding with the Chinese Association of Music Museums (CCMI)
<b>Description Activity 10:</b>	<p>This initiative was based on the success of the MOU signed with the Russian Association of Music Museums in 2015 and is in line with CIMCIM's aims to expand geographically, communicate to local and regional museums that are somewhat isolated from CIMCIM activities due to language and geography, among other factors.</p> <p>Following discussions and negotiations, the MOU was signed at the Annual Meeting in September 2018 in China. We look forward to networking and collaborating and further with Chinese museums, and to increasingly bridge the communication gap. We are already workign together to publish a Proceedings of the conference.</p>
<b>Activity 11:</b>	
<b>Title Activity 11:</b>	
<b>Description Activity 11:</b>	
<b>Activity 12:</b>	
<b>Title Activity 12:</b>	
<b>Description Activity 12:</b>	
<b>Website address:</b>	<a href="http://cimcim.icom.museum">cimcim.icom.museum</a>

<b>In which Social Media are you active?:</b>	Facebook (with both a Group page and a public institutional page). At the moment we engage through Twitter and Instagram through the personal accounts of Board members, rather than institutional accounts.
<b>Newsletter:</b>	YES
<b>If YES please specify:</b>	<p>One year ago we changed the layout of the CIMCIM Bulletin and also developed and standardised its content. We have been encouraging longer essays contributed by colleagues as well as announcements, and news of exhibitions and acquisitions, conference reports, questions, discussions, etc. It has been greatly enhanced in quality, consistency, and quantity. It is a medium for discussions and the face of CIMCIM. We aim now for two issues annually and all are uploaded to our website (see <a href="http://network.icom.museum/cimcim/publications/bulletin-current-issue/">http://network.icom.museum/cimcim/publications/bulletin-current-issue/</a> ). We also added a widget to our homepage to highlight the current issue. In about the last year, we have also archived all extant back issues as a virtual archive. Bulletin 2018/1 (August): 35 pp.; and Bulletin 2017/2: 35 pp. Heike Fricke, ed. Publishing language: English. Available at: <a href="http://network.icom.museum/cimcim/publications/bulletin-current-issue/">http://network.icom.museum/cimcim/publications/bulletin-current-issue/</a>. The new Newsletter editorial Board, established in 2017 has been active in assisting the Editor.</p>
<b>Publication(s):</b>	YES
<b>If YES please specify:</b>	<p>In addition to the Newsletter/Bulletin (English), there are three publication(s) planned and envisioned for the upcoming year+: 1) the Proceedings of the 2018 conference (in editing stage; English); 2) the ICOM/Routledge publication Displaying Music in the 21st Century (see above; proposals accepted in English, French, and Spanish); and 3) the special project on functionality (see above). CIMCIM made a commitment in 2016 to improving its publications, and these initiatives attest to great progress in our efforts.</p>
<b>Did you send four copies of the Paper Version(s) (if applicable) to ICOM Secretariat*?:</b>	NO

<p><b>If NO please explain why not.:</b></p>	<p>The Bulletin was the only 2018 publication and we only publish it in electronic, open-access form. Paper version available print-on-demand. The other planned publications will come out starting in 2019.</p>
<p><b>Collaboration with ICOM and/or (an)other ICOM Committees, ICOM Regional Alliances, ICOM Affiliated Organisations:</b></p>	<p>YES</p>
<p><b>If YES please specify:</b></p>	<p>1-2) ICOM–ICME and ICOM-CIDOC; 3) ICOM–CIMUSET; 4) Zambia and Zimbabwe members</p>
<p><b>Collaboration with other Institutions, Organisations etc.:</b></p>	<p>YES</p>
<p><b>If YES please specify:</b></p>	<p>5) Russian Association for Music Museums (AMMC); 6) Chinese Music Museum Association (CCMI); 7) RIDIM (Association Répertoire International d’Iconographie Musicale); 8-9) Galpin Society and MIRN (Musical Instrument Resource Network)</p>
<p><b>Result(s):</b></p>	<p>1-2) We have planned joint sessions with 2 ICOM-ICs for the Kyoto meeting: ICME (IC for museums of ethnology) and CIDOC (IC for documentation).</p> <p>3) CIMUSET: Submitted a joint proposal on functionality (see special project #4 above) in December, including a joint conference in 2020.</p> <p>4) CIMCIM worked towards the development of a research grant together with the colleagues from Zimbabwe and Zambia who were able to attend the annual meeting in China. Even though the grant application was not successful, there has been an increased collaboration with institutions in these two nations, and this activity has strengthened connections between these countries and CIMCIM. In the end in 2018, extra funding was made available to support networking with African collections through other sources and we look forward to growing CIMCIMs networks in Africa.</p>

5) AMMC: Under the 2015 MOU, CIMCIM has continued to build our relationship, activities and communication with AMMC with now mutual regular reporting and plans for possible future training and collaboration. Notably, starting in 2018, the CIMCIM newsletter will now be translated and disseminated into the Russian language to reach new and broader audiences.

6) CCMI: At the annual meeting in China, CIMCIM signed an MOU with CCMI and discussed future collaborations and appointed a CCMI liaison to the CIMCIM Board.

7) RIdIM (the association for music iconography). We have a member liaison who attends the meeting annually. Their next annual meeting will be in Tasmania in November 2019. Participating and networking with RIdIM keeps the two groups connected and informed, and offers a broader outreach and targeted communication for CIMCIM.

8-9) CIMCIM has the Board has received an invitation from two institutions – the Royal College of Music and the Horniman Museum and Gardens – to hold its 2020 annual meeting in London, UK. Both institutions will have seen major redevelopments. The last time CIMCIM met in London was in 2003 (15 years ago). Both institutions have confirmed available space and offered some financial support. It may be possible to collaborate with the Galpin Society (for musical instruments) and MIRN (the Musical Instruments Resource Network), both UK-based, and potentially organise a post-conference excursion to the renovated St. Cecilia's Hall – Concert Room and Music Museum at The University of Edinburgh.

**Describe how you used the subvention of 1200€ which you were allocated to support the participation of Young Members in your annual meeting in 2018.:**

CIMCIM split the 1200€ SAREC fund between two 'young' members to cover their 600€ Registration costs (that included accommodations), paid directly to the organising committee.

We received fourteen (14) requests total and were able to fund nine (9) with generous support from the local organisers. Our funds this year included not only SAREC funds, and the CIMCIM travel-grant budget allocation, but also funds from the local organisers (see 2018 conference above); and the Global Challenges Research Fund in cooperation with ODA (Official Development Assistance) of the OECD (Organization for Economic Cooperation and Development) administered by the RCM. As a result we were able to support travel expenses and conference fees for an additional young member from South Korea (1), as well as early- and mid-career members from

ICOM-Countries outside of Category 1: Zambia (1 member, Category 4), Zimbabwe (3 members, Cat. 4), Iran (1, Cat. 2), and another member from Indonesia (1, Cat. 2).

For the 2016 report (January 2017), CIMCIM noted that grants to young members and ICOM-Countries 3 & 4 had room for improvement. Numbers increased in 2017. And in 2018, increased again: with one more young member grantee (including the 2 SAREC grants, 3 total, up from 2 in 2017) and grantees in Countries 3 & 4 (including the 2 SAREC grantees again), were in total eight (8), up from 1 in 2017. Due to the success of 2018, we have designated more of our 2019 budget for travel grants.

**Did you provide additional financial support for young members?:**

YES

**If YES please specify:**

SAREC fund (1200€ total): 600€ each to (1) M. K. Rizqika (Indonesia, age 32, ICOM#-42212, Museum Nasional Indonesia, presented paper and general participation); and (2) Sara Kariman (Iran, age 31, ICOM#-88619, Saad Abad historical and cultural complex , presented paper and general participation) to cover their 600€ Registration costs and €600 for flight from local organizers (that included accommodations), paid directly to the organising committee; and (3) 600€ from Local organisers covered registration/accommodations to Chae Hoon Lee (age 25, ICOM#-124701, Korea National University of Cultural Heritage, Dept of Heritage Conservation & Restoration, presented poster and general participation). The local-organiser funded-grant process was managed by CIMCIM, and included in the amount below.

**Total number of grants for young members:**

3

**Number of grants for young members from category 3 and 4 countries:**

3

**Total sum provided for**

2400

grants for young members (in Euro) (including the subvention of 1200€):

Number of Members in 2018: 241

Number of Members in 2017: 203

Number of represented countries: 49

Increase/Decrease of Membership in %: +19

Comments/Information:

The total number of members 241 above includes: 28 institutional members, 190 individuals, and 7 subscribers. During the current election term 2016–2019, the Board aimed to increase membership 20%. It has so far already increased 26% (218 total in 2018 from 173 in 2016).

Geographic expansion: Over the years, the number of countries represented has greatly increased, with the addition of areas never represented before such as Iceland, Lithuania, Georgia, Ukraine, Korea, Thailand, Chad, Senegal and Kuwait and more countries are in the process of joining as I write. There is, in other words, a strong emerging community joining from Eastern Europe, Asia and Africa which provides an unprecedented enrichment of perspectives, possibilities for networking and project development and shared expertise, but that also requires a constant reconsideration of the ways CIMCIM operates to guarantee that new members can effectively participate in its activity and that different needs and perspectives are fairly represented. Each of these countries contributes different ways of addressing musical heritage within and outside museums, different ways of working, and different challenges that require sometimes urgent intervention.

We have enhanced our membership and participation in particular by (1) liaising with Regional Alliances that are active at country or region-wide level and share the same goals and concerns, notably MOUs with the national organisations for music museums in China and in Russia (e.g. representing over 50 museums and collections from Eastern Europe and Western Asia); (2) targeted travel-grant awards; (3) revision of the member list; and (4) digital networking, i.e. enhanced efforts online with our website and social media, namely FB and our email ListServ.

**Jointly organised with (an)other Committee(s)?:**

NO

**If YES, please specify:**

**Title:** Music Museums and Education

**From (Date):** 01/09/2019

**To (Date):** 07/09/2019

**Host Institution(s) or Organisation(s) other than the Kyoto International Conference Center (ICC Kyoto):**

1) Minpaku (the National Museum of Ethnology) in Osaka; 2) Hamamatsu Museum of Music; 3) the Yamaha factory

**Conference Language(s):**

English  
Other: Japanese

**Further Information related to the Annual Meeting 2019:**

Apart from four CIMCIM paper sessions, the programme will include one half-day joint session with CIDOC (International Committee for Documentation) and an away-day organised with ICME (International Committee of Museums of Ethnology) hosted by Minpaku, the National Museum of Ethnology situated in Osaka, which holds one of the richest musical instrument collections in the country (<http://www.minpaku.ac.jp/english/>). The day will include



keynote papers, a joint panel discussion and visits to the museum's storages and conservation workshops.

The programme also includes an excursion day on Friday 6th September, where CIMCIM members will have the possibility to travel north to Hamamatsu, via Shinkansen (one of the fastest long-journey trains in the world) to visit the Hamamatsu Museum of Music and the Yamaha factory. The day will be hosted by CIMCIM Member Kazuhiko Shima who is also the local contact for the whole organisation of our sessions and activities.

Our liaison to the Kyoto 2019 meeting has been active for a long time in advocating for the preservation of Japanese traditions in musical instrument making, which are threatened with disappearance because of scarcity of necessary materials and westernisation of taste: he is now organising a visit to a traditional silk-string maker and liaising with other makers still active in Kyoto to add yet another bonus to the activities.

Financial allocation for travel grants (including those for Board Members) have been more than doubled compared to last year and calls will be issued in early January.

**Financial Report 2018 (Appendix 2.1) and Budget 2019 (Appendix 2.2):**

[View File](#)

**Supporting Document 1:**

**Supporting Document 2:**

**Supporting Document 3:**

**Supporting Document 4:**

**Supporting Document 5:**

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**Comments:**

Notably. we received 6,000 pounds for a proposed special project. We had minor expenses for the Bulletin and a 1.500€ expense for the redevelopment of our website – the result of an open call to hire a redeveloper.

Our budget for 2019 is consistent with the previous year, but includes increased funds towards travel grants and a special allocation for the revision of our International Directory.

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I agree