

CIMCIM BUSINESS MEETING MINUTES

Friday, 14 September 2018, 14:00-15:30

Rehearsal Hall, ROM308, Admin Building, the Shanghai Conservatory of Music,
Shanghai, China

Board members present (8): Frank P. Bär, Giovanni Paolo Di Stefano, Nataliya Emelina, Christina Linsenmeyer, Arnold Myers, Gabriele Rossi Rognoni, Jennifer Schnitker, and Zhang Xiang. **Board member regrets (5):** Alla Bayramova, Eric de Visscher, Panagiotis Pouloupoulos, Patrice Verrier, and Kathleen Wiens.

Attended by (27): Rodolphe Bailly, Esther K. Banda, Tony Bingham, Mikhail Bryzgalov, David Day, Sarah Dieters, Manu Frederickx, Heike Fricke, Matthew W. Hill, Sara Kariman, Chae Hoon Lee, Wiebke Lüders, Wonder Maguraushe, Marie Martens, Darryl Martin, Marie-Pauline Martin, Perminus Matiure, Kathrin Melanie Menzel, Lester Monts, Ken Moore, Nino Razmadze, Jean Michel Renard, Kazuhiko Shima, Bradley Strauchen, Mimi S. Waitzman, Anna Wang, Chloe Yu. **Membership regrets sent (13):** Margaret Birley, Susana Caldeira, Ignace De Keyser, Friedemann Hellwig, Sabine Klaus, Tom Lerch, Laurence Libin, Madeleine Modin, Jeremy Montagu, Marisa Ruiz Magaldi, Isabelle Mayaud, Conny Sibylla Restle, and Elizabeth Wells.

1. President's Report

CIMCIM collaborates with 45 countries, so we must manage our IC in a way that it has clear guidelines and procedures that are efficient and recognizable. Our revised CIMCIM identity especially recognizes new and hot topics in our field. The way that we display music and musical instruments is changing. To reflect this, CIMCIM changed its name some years ago. Further, the way we manage or collections is changing. And our digital presence is changing. The revision of our identity also led to a new mission statement.

CIMCIM's strategy encompasses its activities, communication, networking, and governance. Regarding our **activities**, the annual conference is the key event; it attracts the largest number of members and has the strongest impact. We used to give local organizers almost complete control of the planning, but in that handover, we lost continuity in the development of the conference ideas and topics that were chosen. So, the existing conference guidelines (drafted in 2008 by Martin Elste and myself [Gabriele Rossi Rognoni]) needed to be rewritten. Together with the local organizers in China, we wrote new guidelines this year and we hope that everyone has enjoyed the results of this new collaborative process, including this year's jointly chosen conference-topic that reflects a much closer relation between the local organizing committee and the CIMCIM Board. We hope that the experience has been more successful, enjoyable, and offered opportunities to interact with each other. Our process of allocating travel grants has also changed this year – we needed to revise the criteria for distributing the awards, developed by Frank Bär; especially important is that we are now reaching new continents and more countries than ever before. We hope that the effective results were also demonstrated in the quality of the papers presented this year.

Communication is still one of the greatest opportunities for CIMCIM's improvement. Last year has seen great advances, for example, the website revision, facilitated by Emanuele Marconi. It was time consuming and there were limitations (e.g. ICOM's turnkey platform), but the organization and content were greatly improved. Further, the website now works as an archive for the history of CIMCIM. We can now see on the website that CIMCIM has held conferences in 24 countries over 58 years. We went to some countries nine times, so it will be good, in the future, to look forward in a more balanced way. Our newsletter has also been redeveloped, revising both its design and structure, especially thanks to the work of the editor Heike Fricke. Last year we decided to invest more in the *Bulletin* and this shows in its development and growth. The Facebook page is run by Kathrin Menzel, who initiated it ten years ago! It has been so successful that it is transforming into something else as Kathrin will explain later (see below).

Regarding **networking**, last year we decided to strengthen our communications with other ICs. ICOM brings together over 40,000 professionals from all over world and there is a great appetite for other ICs to liaise. We have initiated two collaborations in the coming year, one with CIDOC (International Committee for Documentation) and one with ICME (International Committee for Museums and Collections of Ethnography). Other networking areas include establishing a strong partnership with national organisations with countries where there are difficulties with language, communication, and cultural barriers. Our first efforts in this regard were with Russia; we have been very successful networking with Russian museums. Last year (2017), CIMCIM signed a cooperation agreement with the Association of Russian Music Museums (AMMC). It is clear that such a national organisation is effective. The MoU is already delivering first results, for example the *Bulletin* will be translated into Russian, thanks to Nataliya Emelina, for more effective communication of our activities – opening the possibility to reach a multitude of institutions and colleagues that we could not reach otherwise will now be possible.

In terms of **governance**, the involvement of the Board has been amazing. We have had a great level of support from everyone on the Board for various tasks. Every decision is shared among all members of the Board and we have been effectively communicating digitally. Further, in response to a request at last year's business meeting, the CIMCIM Membership List from 2008 has been revised, and now will be updated regularly.

2. Financial report and budget 2017

Gabriele commended our Treasurer Patrice Verrier, who has been reliable and precise. Next year Patrice is one of the key Board members who is not eligible for re-election so it is important for us to find a new Treasurer. If anyone thinks of a replacement who is good with numbers, please come forward.

CIMCIM has 26,286.56€ in its bank account. This is more than we should have, and it has built up over the years. So, we will invest the reserve into trending projects and supporting ongoing activities. Please propose for consideration any relevant projects that would benefit the entire CIMCIM community. Our largest income is the annual contribution from ICOM. It increases in part based on our membership numbers, as well as how active the committee has been over the last year. In 2017, CIMCIM received 4,537€ from ICOM as subsidy (about a 400€ increase from last year). Plus, we have received 6,000 pounds for a proposed special project (discussed below). 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. The membership approved the 2017 budget in principle, with the condition that the budget document would be circulated via email following the meeting. Our budget for next year is more or less the same although we have agreed to allocate extra funds for travel grants and the revision of our International Directory.

3. Revision of CIMCIM Mission Statement

In 2016, we agreed that the mission statement should be revised. Frank Bär gave a presentation on CIMCIM's new mission statement, which now has been updated to reflect our changing professional framework and environment. A working group – of Frank Bär, Gabriele Rossi Rognoni, and Eric de Visscher, with Christina Linsenmeyer stepping in later – brought a draft to the entire Board. Following, it was presented to the entire membership for a vote. Gabriele Rossi Rognoni and Eric de Visscher conducted a member survey [see Frank Bär's 19-page report 'Membership consultation' in the [Bulletin 2017/2](#) (September), 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 IC 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 Christina Linsenmeyer. 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. This was very good for CIMCIM. Frank read the revised mission statement, which follows:

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.

All of the voters were anonymous (but one who signed his comment). Frank Bär reviewed all the voters' comments given during the voting process, which provided valuable information for the Board. Five (5) comments said the statement was great and thanked us. Six (6) comments criticized the statement, asked questions, or made proposals. Only three (3) voted no. The criticism included comments, for example, that research is not mentioned (the SW analysis showed that the Galpin Society and AMIS do publish research, and CIMCIM focuses on museum issues where research is just one part). Others criticized that the statement was not sufficiently concrete. Frank Bär noted that he thinks we found a good balance between being too vague and being too concrete, which is restrictive. Other criticism included that the statement: was repetitive; used difficult language for non-native speakers; should have mentioned private musical-instruments collections (FB noted that of course we keep contact with private musical instrument collections, but that these cannot be included in the mission statement because it is in conflict with ICOM guidelines); and that including music and collections of archives was too broad. Regarding the last point, Frank noted that the statement is broader, but it is a misunderstanding that CIMCIM takes on all music libraries; he noted some museums do have archives, and these museum collections should be considered as well. The 'music museums' comes in particular from feedback from our Russian colleagues. Another criticism stated that the statement was poorly written but gave no suggestions. Frank recapped that 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).

In the discussion that followed, Bradley Strauchen expressed concern over use of the term 'state-of-the-art'. Her concern was addressed in that the term is considered more inclusive and relevant as appropriate to each situation.

4. New travel-grant guidelines and grading system

Christina Linsenmeyer presented the 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 grants were particularly competitive this year because the conference venue was relatively far for many members, and the venue was very attractive. We received fourteen (14) requests total and were able to fund nine (9) with generous support from the local organisers – many thanks. Our funds this year also included not only the CIMCIM travel-grant allocation and funds from the local organisers, but also the supplementary SAREC fund from ICOM for 'young members', 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. The travel-grant selection process was much more complicated this year and asked for a new evaluation process.

Frank overviewed our new evaluation process, based on a point system with the aim to be transparent, fair and as objective as possible in our evaluation. In developing the point system, we took into consideration that some countries might not have the same experience as other countries. Frank Bär recruited an outside consultant to review the system's fairness. He presented two showcases to demonstrate the application evaluation system using hypothetical case-study examples to test fairness (these case studies demonstrated the extremes of the system and possible scenarios). 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.

In the discussion, Mimi Waitzman asked if the Board would communicate with members about the rest of process. Gabriele Rossi Rognoni explained that this was a budget allocation process that the Board was responsible for and it will be published in the newsletter for the whole membership. We are excited that by next year we will have really a much improved and standardized system for travel-grant allocations. Further, Gabriele Rossi Rognoni noted that the amount of funding changes every year. For example, the funding managed by the RCM will be for a period of three years. This year, grants prioritized

applicants from ICOM Countries 3 & 4; next year we have approved that an additional 1000€ will be allocated to cover scholars and colleagues from Categories 1 & 2 that are also worthy of assistance.

5. ICOM – Routledge publication *Displaying Music in the 21st Century*

Gabriele Rossi Rognoni explained that 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, Eric de Visscher and Gabriele Rossi Rognoni 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. One of requested stipulations from ICOM and Routledge is that we send out an open call among CIMCIM members first but then also among all ICs (as well as generally to music collections) hoping to obtain proposals active in other committees. The call should go out by mid-October (about one month after the meeting) and the process will be rather fast. Gabriele Rossi Rognoni asked everyone to reach out as much as possible to spread CIMCIM's [open call](#).

6. CIMCIM project on functionality

Frank Bär presented a statement on CIMCIM's functionality project as documented in the current action plan:

If one looks at what has been published in books and in the CIMCIM Bulletin in the last few decades, one gets the impression that CIMCIM advocates – with good reasons – against playing museum instruments. But reality is different: In many museums where CIMCIM members are working, collections instruments are played, sometimes on a regular basis.

We want to set up a project where we look at what actually happens 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 Gabriele has asked me to 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.

Take for example, Mimi Waitzman's model of ecosystems, in which she includes sound and perception of the (sounding) instruments by the public.

Kathrin Menzel started the discussion by commenting that it is great to connect collections and musicians. She deals with this issue every day and wants unity, not to be divided on the topic. She is looking forward to the conference. Manu Frederickx commented that this is so relevant to many conservators; can we get more people to be more active in CIMCIM? Jennifer Schnitker added that the Board agrees on this and in the coming year we want to get more involvement by requesting more contact and communications, focusing the Conservation Working Group to work toward projects, including adding more information on the CIMCIM website about conservation. Additionally, the American Institute of Conservation has a list of Institutes of Conservation with contacts who could be approached to be involved, especially if an institution does not have a conservator. Bradley Strauchen suggested collaborating with the ICOM–CC, perhaps in the functionality conference. Mimi Waitzman iterated that the Conservation Working Group proposed a conservation webpage, with a register where people put basic details of current objects and a brief statement of what treatments are being done to the instrument, for example, so that people can network on similar concurrent projects, offering input and shared opportunity. Wiebke Lüders asked if curators could encourage conservators to participate more because conservators do not seem to attend the conferences as much as she would hope. Matthew Hill asked if we could reach out more to musical-instrument conservators. Gabriele confirmed that CIMCIM will be revising the Conservation Working Group webpage, and that Jennifer is the Board's agent for reaching out to conservators and conservation groups. Sarah Deters noted that sometimes it is about institutional funding

(that prioritizes curators over conservators), in part, because of conference topics that focus more on curatorial issues. Jennifer Schnitker agreed about the institutions and pointed out that the brasswind meeting at the CIMCIM annual meeting in Switzerland (2017), which dedicated a full-day to programming conservation-focused topics, is a good model to continue.

7. CIMCIM Communication platforms

Gabriele stressed that communication is a shared activity. We need visibility in order to reach out to potential members – it is a healthy and easy thing for us to do. Currently, we reach out with **CIMCIM-L**, the newsletter, etc. We should remember that these platforms exist. And we should remember that CIMCIM itself is a good platform to reach out to global colleagues.

7a. Newsletter report

Heike Fricke, our newsletter editor, recalled that one year ago we changed not only the layout of the CIMCIM *Bulletin* but also developed its content. We are encouraging longer essays contributed by colleagues as well as announcements, and news of exhibitions and acquisitions, conference reports, questions, discussions, etc. The *Bulletin* should not only be a medium for discussions but also the face of CIMCIM. And it is not only about musical instruments; there are a lot of museums that only deal with music – in Germany alone are 120 of them – and often they employ musicologists who do not know how to handle musical instruments. We can reach out to them with our *Bulletin*. She thanked the contributors and encouraged further contributions.

Mimi Waitzman expressed thanks to Heike for all the work she has done towards the *Bulletin*. Kathrin Menzel asked: Is the newsletter connected to some database, e.g. JSTOR or a free database? She uses the database EBSCO to promote the journal *Glareana* towards greater dissemination, and advises to go full open access with, for example, [DOAJ](#) (Directory of Open Access Journals).

7b. CIMCIM-L report

Arnold Myers reminded us that the CIMCIM-L (email list group) is open to members and all those interested. The University of Edinburgh provides the platform. Everyone should be receiving postings and should be able to contribute. If anyone is not receiving the list and wants to, please contact him; instructions to join CIMCIM-L can also be found [here](#). We currently have 355 subscribers.

Gabriele Rossi Rognoni noted that CIMCIM-L includes many people outside of our membership, so it reaches out greatly. And, after setting it up, Arnold has moderated the CIMCIM-list for 23 years. We are very grateful to Arnold for his long-standing commitment and contribution.

7c. Website report

Giovanni Paolo Di Stefano reviewed that we made a call last year for a website redeveloper. We received five applications and Emanuele Marconi was selected. In 2017, the new website launched and, until last month (August 2018) we have continued to update it. Within the framework of the ICOM-turnkey possibilities, we improved it as much as possible, including revising and streamlining the structure for clarity and easier navigation, adding more content, and presenting the information more consistently. It now includes programs and abstracts from previous meetings since 2011. All CIMCIM publications and (available) past meeting minutes are now accessible in PDF format and are searchable, including the *Bulletin*. We have also included a widget on the homepage that connects visitors to the current issue of the *Bulletin*. We still aim to improve the Resources and Working Groups pages. We will develop these in the coming year. If you have any comments, questions or advice about the website, please send it to Giovanni Paolo Di Stefano (contact information is on the CIMCIM website).

7d. Facebook report

Kathrin Menzel announced that the CIMCIM Facebook birthday was the following day (15 September) – the 9th birthday of our ‘secret’ group, i.e. the closed ‘group’. She instigated it to connect people and we have moved on so we decided to have a public ‘page’ for CIMCIM now where anyone can contribute. The switch-over will happen in the months following the meeting. We will overlap the existing ‘group’ and the new ‘page’ for six months before the complete migration.

Gabriele Rossi Rognoni asked if everyone was comfortable with this given that we discuss or advertise will be public moving forward. The membership agreed this was OK. We are very grateful that Kathrin has volunteered to continue to be the Facebook manager.

8. Annual meetings

8a. 2018 China

Chloe Yu presented a short report of the meeting’s preparations and organization. She expressed how pleased she was that China was hosting CIMCIM. In total there were 70 attendees, and 36 papers, including 18 full papers, 16 short ones, and 2 posters. The local organizers were able to assist in funding three members to attend with conference fees and travel expenses. They were pleased that the meeting attracted music museum professionals, including from China and abroad. The organizing committee recruited 13 volunteers in Wuhan and 10 in Shanghai to ensure CIMCIM members could communicate freely at the meeting, which we greatly appreciated. Further, the conference website and events attracted great attention from the Chinese media. Zhang Xiang thanked everyone for their support and opportunity to expand the impact of CIMCIM in China.

8b. 2019 Japan

Kazuhiko Shima said he will be visiting the conference venue and will send out more information soon. He explained that Kyoto is the very old capital of Japan and near Osaka. The meeting will be held at the Kyoto International Conference Centre. The theme for the ICOM General Meeting is: ‘Museums as Cultural Hubs: The Future of Tradition’. The schedule will start on Sunday, 1 September 2019 with an Advisory Council Meeting and an IC Chair meeting. The main part of the meeting will take place 2 September – 5 September. An off-site CIMCIM meeting will be scheduled on 6 September. Hamamatsu is quite far (1,5-2 hours on a high-speed train), so perhaps it will be better to have our offsite meeting closer to Kyoto. The General Assembly Advisory Council Meeting and closing ceremony and party will be held on the 7 September. If it is possible, we could schedule a post-conference excursion. Please note it will be very, very hot in September. The fees are set: for ICOM members the early-bird registration fee will be 43,000 Japanese Yen. The CIMCIM call for papers should go out before the end of 2018, and the excursion program should also be known by the end of the year as well. For information updates, please visit the [CIMCIM 2019 conference webpage](#) and the [ICOM Kyoto 2019 webpage](#). We will see many cultural attractions on our visit, including museums, shrines, temples, and gardens – and everything will be easily accessible.

8c. 2020 location to be confirmed

Christina Linsenmeyer presented that the Board has received an invitation from two institutions – the Royal College of Music and the Horniman Museum and Gardens – for CIMCIM to hold its 2020 annual meeting in London, UK. Both institutions will have seen major redevelopments. The RCM is currently undergoing a complete reconstruction of its premises, conservation and digitisation of the collections as part of a £40M redevelopment of the College estates. The museum will include new galleries, educational spaces, a climate-controlled performance space and a research centre. Concurrently, the Horniman Museum and Gardens will see the culmination of a four-year project enabling the restoration and integration into its Music Gallery of three keyboard instruments that were acquired from the Finchcocks Musical Instrument Museum. 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](#) and [MIRN](#) (the Musical Instruments Resource Network), and potentially organize a post-conference excursion to the renovated [St. Cecilia’s Hall – Concert Room and Music Museum](#) at The University of Edinburgh.

For **2021**, Gabriele Rossi Rognoni noted that the location is completely open, so please send invitations to him and the Board.

8d. 2022 location

Gabriele Rossi Rognoni announced that Alexandria, Egypt has been selected as the venue for the 2022 ICOM General Conference and CIMCIM annual meeting.

9. Reports from connected organisations

9a. RIdIM

Arnold Myers gave a report on [RIdIM](#) (Association Répertoire International d'Iconographie Musicale), the association for music iconography. They will hold their next annual meeting in Tasmania in November 2019. Arnold Myers has been Vice President of RIdIM, as well as CIMCIM's representative to RIdIM, and both of these positions will come to an end next year. Gabriele Rossi Rognoni thanked Arnold Myers for attending and participating in RIdIM on behalf of CIMCIM.

9b. AMMC

Nataliya Emelina spoke on behalf of the Russian Association for Music Museums (AMMC). The Association's President, Mikhail Bryzgalov was present at the meeting. She explained that their members need help with translations for greater communications. They organize a meeting every year and hold professional events, including taking part in planning their biggest annual event: the St. Petersburg International Cultural Forum. Last year (2017), Gabriele Rossi Rognoni and Christina Linsenmeyer presented during the different sessions that were held, including on sections on music and museums. She would be pleased to be able to share further information about these activities.

Gabriele Rossi Rognoni thanked Mikhail Bryzgalov and Nataliya Emelina for their generosity and energy in promoting collaboration and many initiatives taking place, which are worthy of an article in the next CIMCIM newsletter.

9c. Proposal of MoU with CCMI-China

Gabriele Rossi Rognoni announced that we have a similar agreement being signed with the Chinese Music Museum Association (CCMI). We will be ready to sign the MoU at the closing ceremony of the meeting, thanks to Zhang Xiang, Anna Wang and their colleagues.

Zhang Xiang thanked CIMCIM colleagues for their contribution. He explained that they set the aim that Chinese Music Museums will further develop, and he is grateful that together with all of CIMCIM this prospect will be advanced.

Gabriele Rossi Rognoni explained that Zhang Xiang, in his role as Secretary General, will sign the MoU on behalf of the President of CCMI, Dr. Fang Qin, and that CCMI has appointed Anna as liaison officer.

10. Working groups

10a. Conservation Working Group

No news to report.

10b. Classification Working Group

Margaret Birley submitted a report from the CIMCIM Working Group for Classification that will be included separately in the *Bulletin*. For the purposes of the minutes it is included here below:

The CIMCIM working group for classification 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. Bibliographical details of such new publications should be sent to Margaret Birley at that museum, 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 is now considering 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. Their classification has been proposed in J.K. Schöpf's article 'The Wa kápung dyo of the Tangsa in North East India, and a Suggestion for the Classification of Thermoacoustic Instruments, Thermophones and Pyrophones' in this year's Galpin Society Journal lxxi (2018), pp. 221-234

Margaret Birley

Horniman Museum

7th September 2018

11. Other business

Manu Frederickx asked if there was any update on the fire at the Brazil museum and outreach (referring to the devastating fire at the Rio de Janeiro's National Museum, 2 September 2018).

Gabriele Rossi Rognoni stated that ICOM sent out a call for expression of support, including expertise assistance. CIMCIM replied and sent a message to CIMCIM-L. We received several messages from members who had been involved with the Brazil collections and we will communicate these members' availability to ICOM by end of month.