

Music Museums: Social and Environmental Responsibilities and Identities in the 21st Century
Proceedings of the 2022 General Meeting of ICOM–CIMCIM as part of the 26th ICOM General Conference and 61st Annual CIMCIM Conference, 20–28 August 2022, Prague, Czech Republic

Edited by
Marie Martens
Sarah Deters
Nusi Lisabilla Estudiantin



ICOM



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CIMCIM Proceedings

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Contents

7	Δ	h	O	п	f (CI	M	CI	M

9 Foreword

Frank P. Bär, CIMCIM Chair (2019–2022)

10 Preface

Christina Linsenmeyer, Chair of the CIMCIM Prague 2022 Conference Organising Committee

12 The Czech Museum of Music

Emanuele Gadaleta,

Director of the Czech Museum of Music

- 13 ICOM Prague 2022 Conference Overview
- 15 **CIMCIM Call for Papers**
- 16 CIMCIM-CIDOC Call for Papers
- 17 ICOM Prague Call for Papers

Papers

Resilient Musical Collection Documentation and Social Responsibilities (CIMCIM-CIDOC)

21 The Huge Showcase

Sustainable Documentation of Historical Museum Exhibitions
Frank P. Bär

32 Building Repositories

Cross-Collection Research in Organology with Interdisciplinary Perspectives

Heike Fricke

46 CIMCIM's International Directory: History and Future

Giovanni Paolo Di Stefano Stephen Stead

Current Issues: Unravelling Provenance, Slavery, and Colonialism

55 Despoiled Musical Instruments, Provenance Research, and New Acquisitions:

Thoughts on Music Museums Engaging into Socially-Responsible Initiatives

Jean-Philippe Échard

61 Skeletons in the Closet?

Exploring the Colonial Legacy of St Cecilia's Hall and Its Musical Instrument Collection Sarah Deters

67 The Whole-World Music Museum:

Reframing Non-Western Instruments at the Musée de la musique, Paris Alexandre Girard-Muscagorry

Safeguarding Musical Heritage: Identity, Networks, and Historical Sounds

79 Symbolism of Zambian Traditional Musical Instruments – "Beyond the Beat":

A Case of The Training Workshop Held at The Lusaka National Museum Esther K. Banda

90 Musical Instrument Collections in Latin America:

An Option of Knowledge and Regional Strength *Jimena Palacios Uribe*

96 Hey, Children Listen!

The Sound of Taiwan History Chia-Yi Lin, Meng-Ching Wu

New Directions and Projects

107 Preservation of "Endangered" Music, Cultures, and Identities:

A Special Exhibition of Japan's Traditional Lute, The Biwa

Sawako Ishii, Yoshiyuki Tsuge

114 Eighteenth-Century Flemish Harpsichords Under the Spotlight:

An International Joint Venture in Organological Research

Pascale Vandervellen, Jonathan Santa Maria Bouquet

Posters, abstracts, programme, provenance forum handout, photo gallery

119 Posters 136 Programme

144 Provenance Forum Handout

compiled by Christina Linsenmeyer

154 Photo Gallery

124

Abstracts

About CIMCIM

CIMCIM is the acronym for Comité International pour les Musées et Collections d'Instruments et de Musique (International Committee for Museums and Collections of Instruments and Music; Comité Internacional para Museos y Colecciones de Instrumentos y de Música). It is one of the 32 international committees of ICOM, the International Council of Museums, and was established in 1960.

CIMCIM aims to promote high professional standards in the use and conservation of musical instruments in museums and collections.

As an international committee, CIMCIM works within the framework of ICOM to foster connections amongst, advocate for, and advise museums and collections of musical instruments and music of all kinds.

As an organisation 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 to support active dialogue and exchange between all stakeholders.

CIMCIM meets normally every three years during the ICOM General Conferences and in each of the other two years organises a special meeting, usually including symposium papers, and museum visits. Meetings are held in different countries of the world aiming to represent the diversity and worldwide distribution of its membership.

Professional matters where international cooperation is advantageous are discussed in detail in CIMCIM's Working Groups, which are set up as needs arise. The deliberations of Working Groups are usually published as CIMCIM Publications.

Membership of CIMCIM is personal and is open to personal and institutional members of ICOM. Under special circumstances, non-members of ICOM can be coopted. Benefits of membership include invitation to annual meetings, the CIMCIM Bulletin, voting rights at business meetings (held during the annual meetings), and the opportunity to participate in Working Groups.

Services offered by CIMCIM to members and non-members alike include a series of publications and CIMCIM-L, an e-mail discussion forum devoted to topics of relevance to the use and care of musical instruments in museums.

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Foreword

ICOM Kyoto in 2019, no annual conference in 2020, a masterly administered virtual annual conference in London in 2021, and a physical, even hybrid, ICOM General conference in 2022 in Prague – what a sharp drop, and what a quick and splendid recovery! CIMCIM has proved not only its resilience but emerged from two and a half pandemic years stronger than ever. The means of virtual meetings was adopted and well explored, culminating in the London conference and a much closer communication within the different bodies of CIMCIM.

But despite all these achievements, it was a relief and a great joy to meet again in person, and to do this in one of the most beautiful cities in the world. In addition to virtual attendees, 45 CIMCIM members attended in person, and the sessions included 20 presentations given by 24 delegates from 13 countries in Europe, Africa, Asia, and the Americas. The meeting was an excellent opportunity to take up the new challenges that museums are facing in a world that is changing at a pace that we couldn't imagine a decade ago and that is confronting us with problems of a hitherto unknown grade: climate change, justice issues in multiple respects, and war – to name just the most striking ones.

The program of the CIMCIM meeting addressed these and other current questions under the global theme "Music Museums: Social and Environmental Responsibilities and Identities in the 21st Century" in three hybrid sessions in the Prague Conference Centre: "Resilient Musical Collection Documentation and Social Responsibilities" (joint session with ICOM-CIDOC), "Current Issues: Unravelling Provenance, Slavery, and Colonialism", and "Safeguarding Musical Heritage: Identity, Networks, and Historical Sounds". Most of these themes were new for a CIMCIM meeting, and it was a great pleasure to learn that they seem to literally have been waiting to emerge out of the CIMCIM membership, whereof the contributions in this volume provide convincing evidence.

In order to continue on this new pathway, the off-site meeting in the National Museum offered a poster session and a paper session, entitled "New Directions and Projects" and "Aspects of Provenance Research and Museum Practice", as well as, and most fruitfully, an open discussion forum, that had been prepared by Vice-Chair Christina Linsenmeyer, about the themes of provenance, colonialism, human remains, and spoliation of musical instruments. At the end, the assembly agreed to communicate the main theme of provenance as a wish for the future to the next CIMCIM board.

My heartfelt thanks go to all who participated – in person or virtually – as well as those who contributed, organised, worked in the scientific committee, and discussed and shared their thoughts. In particular, let me mention just some people who made our travel to Prague an unforgettable event: Emanuele Gadaleta and Tereza Žůrková who welcomed us in the Czech Museum of Music and helped in many ways, Karolína Šalýová, our personal assistant throughout the whole conference, Alžběta Horáčková on behalf of the organisers who was so kind and helpful in the forerun and during the conference, and Kathryn Libin who led us through the different places and collections of the Lobkowicz family and shared her profound historical knowledge with us.

Preface

CIMCIM meets normally every three years during the ICOM General Conference, the Triennale. Our last Triennale was in ICOM Kyoto 2019 (Japan). For the first time in ICOM's history, the ICOM General Conference took place in a new hybrid format, i.e. including both on-site and online presentation options, with all online participation hosted on the gCON platform organised by ICOM. The social media conference hashtags were #CIMCIMPrague2022 and #ICOMPrague2022.

Overall, the 26th ICOM General Conference – ICOM Prague 2022, "The Power of Museums" – included seven days of programming. Highlights included ICOM keynote speakers and panel discussions, a variety of social events, CIMCIM's offsite day, including a morning at the Czech Museum of Music – special thanks to Tereza Žůrková, and excursions, including visits to the Lobkowicz Collection of musical instruments in Prague and music archives in Nelahozeves – special thanks to Kathryn Libin. Further, the Prague meeting included an ICOM milestone: the long-awaited final vote on the ICOM Museum Definition following the vote's delay during the previous Triennale, ICOM Kyoto 2019. After ICOM organised three additional years of work on the Definition, with CIMCIM's participation led by Frank P. Bär, CIMCIM delegates voted at the ICOM Triennial General Conference in Prague. ICOM announced the voting results during the ICOM Extraordinary General Assembly on 24 August 2022, with the successfully voted version receiving 92,41% of votes. Very similar to CIMCIM's preferred version in all but a few details, the new ICOM Museum Definition follows:

"A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing."

CIMCIM's annual meeting had an intense program that included four paper sessions, one poster session, and one discussion forum. The three CIMCIM paper sessions that took place at the main venue of the conference, the Prague Congress Centre, were all hybrid. For the members who attended the conference online, CIMCIM offered three virtual 'Coffee+Tea' breaks hosted on Yale University's Zoom platform, welcoming all of the CIMCIM community to join. The CIMCIM portion of the meeting opened with a joint CIMCIM-CIDOC session – special thanks to Trilce Navarrete – to further discuss documenting musical collections, particularly considering inclusivity and cases of Latin American music collections. The session, entitled "Resilient Musical Collection Documentation and Social Responsibilities" offered an important possibility for CIMCIM to further connect to Latin American

colleagues and collections expanding and strengthening CIMCIM's reach to geographical areas underrepresented in its membership.

The remaining CIMCIM sessions were shaped in response not only to ICOM's call for papers, but also CIMCIM's sub-call for papers entitled "Music Museums: Social and Environmental Responsibilities and Identities in the 21st Century". Sessions explored how music museums "have great influential power and can enact social development and positive change". Topics of social and environmental responsibilities and ethics were at the forefront, including explicitly confronting issues of provenance, slavery, and colonialism in the field of music museums and collections. CIMCIM's call for papers further emphasised that music museums have the capacity to "exemplify environmental and natural responsibility and sustainability" and "can bear moral and ethical values and may take a key and essential role in explaining, clarifying, and building safe, stable, civil, democratic, and equitous societies and ecosystems". Opportunities for sharing institutional approaches to heritage and sound as well as news of institutional projects and initiatives were also possible during the final paper and poster sessions.

CIMCIM's program was organised and coordinated by the six-member Programme & Scientific Committee, including a local organiser, three Board members, and two colleagues from the membership. The committee included colleagues from North America, Asia, the Caucasus region, and northern, central, and eastern Europe. Two persons, in particular, facilitated and made possible CIMCIM's presence and participation during the Triennial and were CIMCIM's main local points of contact and essential to the programme's planning: Alžběta Horáčková from the Czech organisers who was the liaison for the International Committees, and Tereza Žůrková from the Czech Museum of Music's Director Emanuele Gadaleta who graciously welcomed CIMCIM for a full morning on the IC's off-site day.

The meeting ended with CIMCIM's open forum on provenance issues, which was a significant milestone for advancing CIMCIM-relevant discussions on aspects of provenance research and museum practice. The moderator encouraged participant discussion by presenting selected excerpts from publications and presentations by CIMCIM members. Overall, the conference sessions, notably including the provenance forum, not only advanced CIMCIM's confrontation with critical 21st-century issues, but also significantly contributed to shaping CIMCIM's 2022–2025 Strategic Plan.

Christina Linsenmeyer Chair, CIMCIM Prague 2022 Conference Organising Committee

The Czech Museum of Music

It was a pleasure for the Czech Museum of Music to welcome CIMCIM during the 2022 conference. Our museum is one of the five institutions that today constitutes the National Museum and is the largest museum in the Czech Republic specialising in the field of music history. Institutionally it is the youngest division in the National Museum's family, having been established as recently as 1976 originally under the title Museum of Czech Music. However, the National Museum has engaged in collecting musical documents and memorabilia since the beginnings of its activities in the nineteenth century.

Presently, the Czech Museum of Music cares for about 700,000 collection items – comprised of a music notation archive, composer estates, non-musical manuscripts, iconography, sound recordings, library, press documentation, musical instruments, and the collections of the Bedřich Smetana Museum and the Antonín Dvořák Museum, as well as other units. It offers visitors exhibitions in its seven locations (the museum's main building on Karmelitská Street, the Smetana Museum, the Dvořák Museum, the 'Blue Room' of Jaroslav Ježek, and memorials in Nelahozeves, Jabkenice, and Křečovice). In 2024, the Czech Museum of Music will celebrate twenty years of operations in the remodelled building of a former church on Karmelitská Sstreet, which provides the museum with new possibilities for presenting the collections.

Last but not least, the public presentation of the museum contributes to our publication activities, as does the possibility for museum visitors to buy the magazine Musicalia, which is bilingual in Czech and English, as well as other printed materials such as catalogues and guides to individual exhibits, scientific monographs, etc. And the number of visitors is not insignificant: the Czech Museum of Music has won the prestigious Travellers' Choice Award and the Certificate of Excellence, expressing the satisfaction of the museum's visitors and of reviewers on the worldwide tourism portal TripAdvisor. Without our work on and scholarly study of our collections, our exhibitions and concert projects would not have achieved such standards of quality.

It was a great honour for us to host colleagues from all over the world and have the possibility to present the rich musical culture of our country. My colleagues prepared a program for the attendees to introduce them to the uniqueness of our collections and I hope that they all spent a pleasant time with us and that the visit will remain an unforgettable experience.

Emanuele Gadaleta
Director of the Czech Museum of Music

ICOM Prague 2022 Conference Overview

Summary of individual programme of ICOM International Committee CIMCIM – International Committee of Museums and Collections of Instruments and Music

22 August - Monday

ICOM Committees Meetings (Block A)

CIMCIM-CIDOC

22 August 2022, 16.00-17.30

Terrace 28 Hybrid format

Moderator/Chair: Monika Hagedorn-Saupe + Frank P. Bär

Joint CIDOC-CIMCIM Session: Resilient Musical

Collection Documentation and Social Responsibilities:

CIMCIM Session 1

CIMCIM and CIDOC continue collaboration to further discuss documenting musical collections, particularly from an Inclusive Documentation perspective. The session focuses on the role of social context in defining documentation frameworks. How can documentation practices be inclusive of the rich cultural diversity represented in musical collections? In part, this joint session includes presentation of an online portal of musical instruments, and cases of Latin American music collections.

23 August - Tuesday

ICOM Committees Meetings (Block B)

CIMCIM

23 August 2022, 14.30–16.00 Meeting Room 1.1. Hybrid format Moderator/chair: Frank P. Bär

Music Museums: Social and Environmental

Responsibilities and Identities in the 21st Century – CIMCIM Session 2: Current Issues: Unravelling

Provenance, Slavery, and Colonialism

Music museums have great influential power and can enact social development and positive change. They can bear moral and ethical values and may take an essential role in explaining, clarifying, and building safe, stable, civil, democratic, and equitous societies and ecosystems. The sessions will focus on the positive and challenging circumstances, issues, events, and initiatives that relate to 21st-century social and environmental responsibilities and identities relating to music museums.

ICOM Committees Meetings (Block C)

CIMCIM

23 August 2022, 16.30–18.00 Meeting Room 1.1. Hybrid format Moderator/chair: Laurence Libin

Music Museums: Social and Environmental

Responsibilities and Identities in the 21st Century – CIMCIM Session 3: Safeguarding Musical Heritage:

Identity, Networks, and Historical Sounds

Music museums have great influential power and can enact social development and positive change. They can bear moral and ethical values and may take an essential role in explaining, clarifying, and building safe, stable, civil, democratic, and equitous societies and ecosystems. The sessions will focus on the positive and challenging circumstances, issues, events, and initiatives that relate to 21st-century social and environmental responsibilities and identities relating to music museums.

25 August - Thursday

Off-site meetings

Národní muzeum, Historická budova / National Museum, Historical Building

Public transport: metro line C - Muzeum station

Address: Václavské náměstí 68, Praha

9:00-18:00

On-site only format

Moderator/chair: Frank P. Bär

Meeting time and place:

9:00 České muzeum hudby, Czech Museum of Music (address: Karmelitská 2/4 Praha, tram station Hellichova)

Music Museums: Social and Environmental

Responsibilities and Identities in the 21st Century – CIMCIM Session 4: New Directions and Projects and CIMCIM Session 5: Forum: Aspects of Provenance Research and Museum Practice

Music museums have great influential power and can enact social development and positive change. They can bear moral and ethical values and may take an essential role in explaining, clarifying, and building safe, stable, civil, democratic, and equitous societies and ecosystems. The sessions will focus on the positive and challenging circumstances, issues, events, and initiatives that relate to 21st-century social and environmental responsibilities and identities relating to music museums.

Schedule of the day:

9:00 Arrival (Czech Museum of Music)

9:10–9:15 Official welcoming by Emanuele Gadaleta, the director of Czech Museum of Music (main hall)

9:15–9:50 Presentation of the Czech Museum of Music, its collections and projects (main hall)

9:50-10:00 Petr Šefl announcement (main hall)

10:00-11:30 Time to explore the museum

- A guided group tour of the exhibition Man Instrument -Music - National museum (nm.cz)
- Self-guided visit to the exhibition Music Menagerie -National museum (nm.cz)
- Visits to the Conservation workshops (small groups)
- Presentation of the most interesting items from the Department of Musical History (the study room)

 Visit to the sound library and presentation of its project New Phonograph – Digitization, Preservation and Evidence of Sound (novyfonograf.cz)

The museum's curators and restorers will be present at the exhibitions and draw attention to interesting items, discuss, and answer questions.

11:30–12:30 Travel to the National Museum Complex12:00–14:00 Lunch break (Historical Building of the National Museum)

14:00-15:30

CIMCIM Session 4: New Directions and Projects

Museum Complex of the National Museum Chair: Gabriele Rossi Rognoni

15:30-17:00

CIMCIM Poster Session and Museum Time (alternating

Groups A & B) Museum Complex of the National Museum

CIMCIM will divide into two groups (A and B).

45-minute poster session + coffee break / 45-minute museum time (45+45)

15:30-16:15

Group A – Posters / Group B – Museum time + tour Group A – Museum time + tour / Group B – Posters

16:15-17:00

Posters

CIMCIM Room, to be announced

Poster presenters will log into gCON and present from their own devices. No paper posters will be supported.

Coffee:

Coffee will be available all afternoon in the shared ICOM coffee break area.

Museum time + tour:

Organised tour of the exhibition Famous Czech

Composers – National museum (nm.cz) or free time to
explore

17:00-18:00

CIMCIM Session 5

Forum: Aspects of Provenance Research and Museum Practice

Museum Complex of the National Museum

Chair: Frank P. Bär

Topics: colonialism, human remains, spoliation, etc.

Discussion

Meeting Closing

CIMCIM Call for Papers

Music Museums: Social and Environmental Responsibilities and Identities in the 21st Century

Museums, including music museums, face a new reality ahead that will be very different from the past and will demand new paradigms and practices. Rising sea levels, burning forests, increasing rainfall and extreme weather, pandemics, disrupted and limited natural and human resources, and social and political division – even extremism, are prevailing threats for the future of societies and the planet we live on. Yet, music museums have the power to mitigate such disasters and unrest, improving the local and global social and environmental climates. What are the responsibilities of music museums? How can music museums act for the betterment and healing of people and the planet?

In harmony with the ICOM Prague 2022 theme: 'The Power of Museums', CIMCIM considers the social and environmental contexts and landscapes of music museums in the 21st century, particularly related to responsibilities and identities. Music museums themselves have great influential power and can enact social development and positive change. Enacting a socially responsible role, they collect, preserve, and interpret the past and present material and immaterial culture, engage in a variety of public discussions, and promote the improvement of local and global standards and statuses. With these actions, music museums are arguably political as well as creative. Music museums can exemplify environmental and natural responsibility and sustainability. Music museums can bear moral and ethical values and may take a key and essential role in explaining, clarifying, and building safe, stable, civil, democratic, and equitous societies and ecosystems. The individual and collective identities of diverse communities that connect to the world of music museums can be strengthened, not limited to creative, artistic, and cultural arenas. The individual and collective identities of music museums as institutions are dynamic and changing. While preserving collections amid social, political, and environmental instability, music museums arguably have a social responsibility to enable, foster, and promote such societal building.

This conference will focus on the positive and challenging circumstances, issues, events, and initiatives that relate to the 21st-century social and environmental responsibilities and identities relating to music museums. The Scientific Committee welcomes papers relevant to diverse topics, for example: collecting; exhibition development; public engagement; climate change, the natural environment, and its resources; industry, travel, and tourism; revised policies & procedures; advancing and reimagining best practices; professional training opportunities and needs (conservation, preservation, curating, management, education, etc.). It welcomes consideration of human-to-human and human-to-planet interactions, or human-to-nature (where humans can be understood to stand apart from nature); and aural, visual, digital, and material modalities. Theoretical, critical, practical, and strategic perspectives, including case studies and research projects, are invited that highlight, discuss, and address the selected theme and its broader historical and present contexts as well as future implications and solutions.

CIMCIM-CIDOC Call for Papers

Resilient Musical Collection Documentation and Social Responsibilities

In addition to the CIMCIM sessions, CIMCIM will have a joint session with CIDOC (ICOM International Committee for Documentation). CIMCIM and CIDOC continue collaboration to further discuss documenting musical collections, particularly from an Inclusive Documentation perspective. The session focuses on the role of social context in defining documentation frameworks. How can documentation practices be inclusive of the rich cultural diversity represented in musical collections? In part, this joint session includes presentation of online resources of musical instruments, and cases of Latin American music collections.

For information on the International Committee ICOM-CIDOC, see: https://cidoc.mini.icom.museum/organisation/who-we-are/

ICOM Prague Call for Papers

The Power of Museums

Purpose: Museums and Civil Society

In recent times, many voices have been raised regarding the role cultural institutions should play within their own local communities. The democratic battles fought worldwide in the name of human rights urge museums to take an active stance towards a fair advancement of civil society. Believing that the cultural sector can remain neutral in the face of exclusion and discrimination would endanger museums' own relevance. This plenary session stimulates a wider debate on projects and ideas capable of enabling museums to take on a key role as agents of social change.

Sustainability: Museums and Resilience

Climate change, natural disasters and a wide range of environmental concerns call for the implementation of more effective actions from global institutions. Moreover, the COVID-19 pandemic dramatically underlined the need to develop more sustainable funding models for museums and other cultural institutions. In this context, can museums, through their activities and programmes, actively participate in the creation of sustainable models for contemporary societies? A varied group of panellists will provide an opportunity to share experiences and innovative ways to move towards a sustainable future.

Vision: Museums and Leadership

Disruption is emerging as a key factor for contemporary museum leadership. Museum directors are faced with the difficult tasks of encouraging their colleagues to find new solutions to unprecedented issues, as they seek ways for their organisations to endure and survive. Expert panellists from renowned international institutions will debate on the challenges faced by museum leaders today, including the integration of physical and digital, the need for new business models, a greater engagement with the social role of museums and more.

Delivery: Museums and New Technologies

New technologies for museums are not only precious tools for creating digital exhibitions and improving audience engagement, but also effective resources to protect and store collections, reduce organisational costs and expand accessibility in cultural institutions. The application of digital instruments accelerated due to the recent forced closures of most museums worldwide: several museums have resorted to the use of digital tools to maintain contact and engage with their publics remotely. This plenary session addresses the potential of new technologies to meet the different needs of contemporary museums.

Papers

Resilient Musical Collection Documentation and Social Responsibilities (CIMCIM-CIDOC)



The Huge Showcase

Sustainable Documentation of Historical Museum Exhibitions

Frank P. Bär Germanisches Nationalmuseum, Germany

A brief history of the museum architecture

The Germanisches Nationalmuseum was founded in 1852 by the Franconian nobleman Hans Freiherr von und zu Aufseß, the word "Germanisch" in the name referring to the linguistics and historiography of the German language and its speakers. The museum's mission has been and still is to collect, research, preserve and exhibit objects that have been produced or used in the German speaking lands. Initially, it should provide a place of identification for a future German nation or state. Today, the Germanisches Nationalmuseum is – with its more than 1.4 million objects – the largest museum of its kind. In 1857, the decision was taken to settle the museum in the ancient Carthusian monastery in Nuremberg [Fig. 1].

Figure 1: The Carthusian monastery in Nuremberg in 1857. View from the monastery garden.
Heinrich Stelzner,
Nuremberg. Pen and ink drawing, watercolour.
Photo: Germanisches
Nationalmuseum



From 1874 on, the number of museum buildings continuously increased, sometimes in relocating elements of historical architecture from elsewhere, but mostly through constructions in historicist style (Veit 1977, 16, 20, 36–52). In 1902, just in time for the 50th anniversary of the museum's foundation, the extension of the museum was finished, and one of the most prominent jubilee gifts was the handwritten score of Richard Wagner's opera "The Master Singers of Nuremberg", offered by the Bavarian Prince Regent Luitpold (for a more detailed description of the festivities see: Bär 2013, 63–70) [Fig. 2].

From March 1943 to April 1945 much of the museum area was heavily damaged through bombing and burning. Most of the museum's collections had been evacuated to safe shelters in and around Nuremberg and survived (for a detailed chronology of the destruction see: Veit 1977, 81–87). On 25 October 1945, the American military government prompted the reconstruction of all buildings that could be saved. It is noteworthy to say that the first ever post-war event was a concert in the lecture hall on this same day.

After the reconstruction of some of the historical buildings, the internationally renowned Munich architect Franz Josef "Sep" Ruf (1908–1992) was appointed to fill the remaining gaps. So far 265 building or construction projects from 1931 until the end of his life are known (Ruf 2011–2016). His buildings were Bauhaus influenced and described as "light", as can be seen, e.g. in the German Pavilion for the Brussels "Expo" World Fair in 1958 together with Egon Eiermann (Expo 58 2022). The probably best known work is the West German Chancellor's bungalow in Bonn (Kanzlerbungalow 2022).

Figure 2: Germanisches
Nationalmuseum after
the completion of the
extensions, between
1902 and 1910.
Photo: Germanisches
Nationalmuseum, unknown
photographer



The South Wing of the Germanisches Nationalmuseum houses the musical instrument exhibition on ca. 1,100 square metres and opened to the public on 7 July 1969. As with all the Sep Ruf buildings for the museum, it uses mainly three materials: steel and glass to stand out from the historical substance, and grey or reddish stone to create a link with it. The South Wing with the musical instrument exhibition was conceived as a giant showcase with a single high glass front to the north. In a photo, taken in the early 1970s, the ground-floor with musical instruments and the first floor with textiles are already provided with semi-transparent shades, as light damage had occurred. The upper floors are still without shades, as initially planned for the entire building [Fig. 3].

As a former furniture designer, Sep Ruf also designed the showcases and their distribution in a grid structure. John Henry van der Meer, the first dedicated curator of musical instruments at the Germanisches Nationalmuseum, had been involved in the planning, but reportedly had some clashes regarding conservation aspects with the famous architect (personal communication, before 2008). Now, half a century later, the South Wing, together with the South-West Wing of 1902, will be refurbished and re-organized by another firm of renowned architects, the Berlin office of David Chipperfield Ltd., London – a big challenge, as Sep Ruf's buildings including the interior architecture are monument protected. The musical instrument collection will move from the ground floor to a space in the upper floor of the Southwest Wing and is planned to re-open by around 2030. Until then, the collections will go to a new modern underground reserve from 2023 on.

Figure 3: The South Wing around 1975, seen from the North. Photo: Germanisches Nationalmusem, Jürgen Musolf. Source: Reubel-Ciani 1977



Documentation Principles and Sources

There is no time to lose to document what has been there for more than half a century, as each transformation of the exhibition changes its concept slightly, and these modifications are testimonies of changing museum culture and research, thus a part of cultural history.

The most ambitious target of such a documentation could be formulated as: "Make it possible that theoretically the exhibition as it was at some point in time could be faithfully reconstructed." For practical reasons, it is obvious that this ambitious claim will be virtually impossible to accomplish, but it can serve as a benchmark and a direction towards one can work. In practice, the guiding principles are thus:

- 1. document as much as possible
- 2. do this documentation in a sustainable way

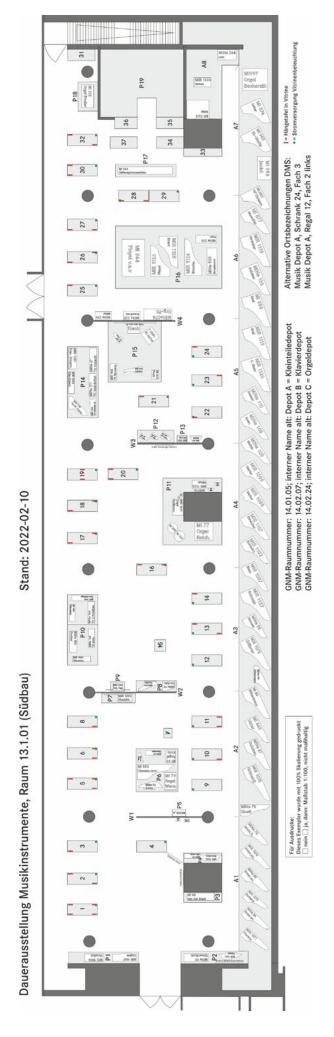
For the time being, sustainability is best guaranteed by applying the so-called FAIR principles (Wilkinson et al. 2016): Findable – Accessible – Interoperable – Reusable. In brief, this means that one should be able to retrieve data at any time and access it (Findable, Accessible). Further on, data should be prepared to interact with other data from other sources (Interoperable), and data should be ready to be used in multiple contexts (Reusable). The key means to do so is to provide all information with clean metadata. In our context, metadata is data that describes images, sounds, texts, tables, datasets, databases and all kinds of digital assets.

Data itself will come from mainly four sources that, together, will draw the big picture:

- The entries in the object management system GNM-DMS-OVS
 ("Germanisches Nationalmuseum Document Management System –
 Objektverwaltungssystem"). This system disposes of a rather fine-grained
 location field that goes down to single shelves and drawers for the reserve, and
 for the exhibition space it holds numbers of showcases, podiums, and partitions
 within the room numbering system.
- 2. A ground plan of the exhibition space. The existing ground plan will take some more work to match with the FAIR principles. It is currently existing as a Vector Drawing, with stylized free standing (keyboard) instruments and room numberings indicated. In order to be interoperable, it still has to be annotated [Fig. 4].
- 3. The labels of objects, showcases, groups and exhibition spaces. For the exhibition labelling, the musical instrument exhibition can rely on a self-made system that was born out of emergency almost 20 years ago. Though perhaps less professional than by a graphic designer's hand, it has the advantage that all text labels of objects, groups of objects and of the exhibition space are available as MS Word files that can be transformed into a FAIR-compliant format.
- 4. Photos of the current exhibition. High-quality photos of the Germanisches Nationalmuseum's objects are stored in the custom-made image management system GNM-IMS which, however, needs to be refurbished in the near future. Almost all the musical instruments have already been photographed during the MIMO project. For the moment, there is no such structured place for any other photos or other types of media. Thus, the exhibition photos must,

for the moment, be provided with metadata in a way that makes them usable according to the FAIR principles in any forthcoming environment of usage.

Figure 4: Ground plan of the Musical Instrument Exhibition Space. Digital image file, based on Vector Graphics file. Author



5. Documentation Structure - Metadata

The current metadata draft for exhibition photos can be divided in three logical parts:

1. Technical metadata

The rather complex technical part of metadata is the easiest to obtain, as the data comes automatically out of the camera and from the post production software. Amongst the multitude of technical information, the perhaps most important is the exact time when the photo was taken, because it shows the state of the exhibition at a given moment in history. This data is stored in Exchangeable Image File Format (EXIF) in the header at the beginning of the photo file, and can be retrieved at any time through appropriate tools [Table 1].

Table 1: Example for technical EXIF metadata as created by camera and post-production software (for a JPEG-derivative).

1. Filename - 20211220_2630_HDR.jpg	27. ExiflmageHeight - 5447
2. Make - NIKON CORPORATION	28. SensingMethod - One-chip color area sensor
3. Model - NIKON Z 7	29. FileSource - DSC - Digital still camera
4. XResolution - 300	30. SceneType - A directly photographed image
5. YResolution - 300	31. CustomRendered - Custom process
6. ResolutionUnit - Inch	32. ExposureMode - Manual
7. Software - Capture One 22 Windows	33. White Balance - Auto
8. Copyright - Frank P. Bär	34. FocalLengthIn35mmFilm - 34 mm
9. ExifOffset - 210	35. SceneCaptureType - Standard
10. ExposureTime - 1/1.6 seconds	36. GainControl - None
11. FNumber - 8	37. Contrast - Normal
12. ExposureProgram - Manual control	38. Saturation - Normal
13. ISOSpeedRatings - 200	39. Sharpness - Normal
14. Recommended Exposure Index - 200	40. SubjectDistanceRange - Unknown
15. ExifVersion - 0230	41. Serial Number - 6018320
16. DateTimeOriginal - 2021:12:20 14:58:11	42. Lens Info - 24.00 70.00 4 4
17. DateTimeDigitized - 2021:12:20 14:58:11	43. Lens Make - NIKON
18. ShutterSpeedValue - 1/2 seconds	44. Lens Model - Nikon NIKKOR Z 24- 70mm f/4 S
19. ApertureValue - F 8.00	45. Lens Serial Number - 20131570
20. ExposureBiasValue - 0.00	46. GPS information: -
21. MeteringMode - Center weighted average	47. GPSVersionID - 2.3.0.0
22. LightSource - Auto	48. Thumbnail: -
23. Flash - Not fired	49. Compression - 6 (JPG)
24. FocalLength - 34.50 mm	50. JpegIFOffset - 906
25. SubsecTimeOriginal - 02	51. JpegIFByteCount – 3250
26. ExiflmageWidth - 6277	

2. Administrative metadata

The administrative part of metadata is about the circumstances of where and by whom a photo was created, including indications of the copyright and licensing situation [Table 2].

Category "IPTC - Contact": Creator: Frank P. Bär Creator's Jobtitle: Curator Address: Kartäusergasse 1 City: Nuremberg State/Province: Bavaria Postal Code: 90402 Phone Number(s): -Email address(es): -Category "Content" Description/Caption: GNM documentation musical instrument exhibition 2022 Category "IPTC - Image" IPTC - Scene Code: -Location created: Germanisches Nationalmuseum City: Nuremberg State/Province: Bavaria Country: Germany Country Code: DE Category "IPTC - Status" Copyright Notice: Frank P. Bär Rights Usage Terms: CC-BY 4.0

Table 2: Administrative IPTC Metadata.

Licensing is a task that must always be considered, for "FAIR" is not equal to "Open Access" and dependent on national legislation. For instance, the German copyright law was changed on 7 June 2021, defining reproductions of — mainly two-dimensional — works in the Public Domain likewise as Public Domain (Bundesministerium des Inneren 2021).

3. Substantial metadata

The substantial part of metadata is made up of the keywords that indicate what is to be seen and where exactly. For the place, keywords are ordered in a descending hierarchy from country to city to the institution, and finally to the number of a showcase, of a partition, a podium or to anything that can be located in an exhibition space. One supplementary information is the direction in which the camera is pointing. It is given in rough cardinal directions as "South to North" or "South-East to North-West" [Table 3].

Project > Documentation Musical Instruments Exhibition
Place > Germany > Nuremberg > Germanisches Nationalmuseum > Room 13.1.1. > Showcase: > Showcase_09
Viewing Direction > Viewing Direction SE-NW

Table 3: Example for substantial IPTC metadata – keywords with the categories project name, place and content (hierarchical), and viewing direction.

Administrative and substantial metadata is stored in IPTC format, a metadata format created by the International Press Telecommunications Council for a range of news media (IPTC 2022). It is written together with the EXIF data in the header of the image file.

As one possible scenario of usage, the ground plan could be taken as a base with all other data linked to the distinct places, once a sustainable basis documentation is in place.

Visual Documentation – Photographs

The most urgent task in documenting the exhibition of musical instruments and some others (textile, European ethnology, parts of the 19th-century artistic craftwork) is the in situ documentation through photographs. Pictorial documentation of exhibitions in the Germanisches Nationalmuseum are part of a long tradition, dating back to the early years after the foundation in 1852. A quick search for these images by the keyword "Architecture" in the German Image Index of Art and Architecture yielded 1157 results – drawings and etchings first, then photographs – and shows that the lion's share are views of exhibition spaces rather than detailed views of single showcases and the like (Bildindex der Kunst & Architektur, n.d.). Photos of permanent and temporary exhibitions continued to be made in this way until present days, but the dismantling of the historic exhibitions in their monument protected environment calls for a more detailed method in documenting not only the exhibition space in its as-true-as-possible atmospheric and lighting conditions, but also in photographing systematically the smallest units, i.e. single showcases, podiums and comparable distinct units.

As a principle and to present the atmosphere of the exhibition space at the best, no artificial lighting has been used. Thus, images of the entire exhibition space show the extreme disparity of light colours that had been assembled during the last fifty years and motivated by trying to balance the disturbance of Sep Ruf's daylight-based lighting concept once the shades for the large glass front had been put in place [Fig. 5].

Figure 5: View of the musical instruments exhibition room with blueish daylight to the left, neutral rendering in the showcases, and reddish exhibition light to the right (High Dynamic Range image with automatic camera white balance). Photo: the author



In order to deal with the huge contrasts of the lighting situation, High-Dynamic-Range (HDR) photography was applied: from a tripod, a series of five photos with an exposure difference of one stop between two photos (± 2EV) were taken and processed. This method, in a certain manner replicating the way humans look at scenes with high contrasts, avoids blocked up shadows and blown out highlights.

The biggest challenges are the glass showcases with their large reflecting surfaces. The wish to have a plan view from each of the larger sides to show the disposition of the objects as it was, is much hindered by the lack of space between them [Fig. 6].

The best solution turned out to be the use of a full format camera with a wide-angle lens. It was mounted on a special tripod on a small dolly for easier adjusting of the position. The height of the camera, the placement exactly in the middle of the showcase front, and horizontal levelling had to be carefully adjusted through measuring. In post-production, the distortion of the wide-angle lens and remaining small geometrical distortions were adjusted through the software. In pointing the camera axis in a right angle towards the glass of the showcase, common means to avoid reflection as a polarising filter did not work, and the best solution was to switch off certain lights or to mask disturbing light sources.

Showcases that offered more surrounding space were photographed using a long-focal lens in order to minimise geometrical distortion, and, as in all documentation photos, the best available resolution should be obtained [Fig. 7]. In any way, what is to be shown is the disposition of the objects rather than organological details, as they are documented through the regular instrument images in GNM-IMS and GNM-DMS-OVS respectively.

Figure 6: The camera mounted on its special tripod and a dolly between the showcases. Photo (cellphone): the author

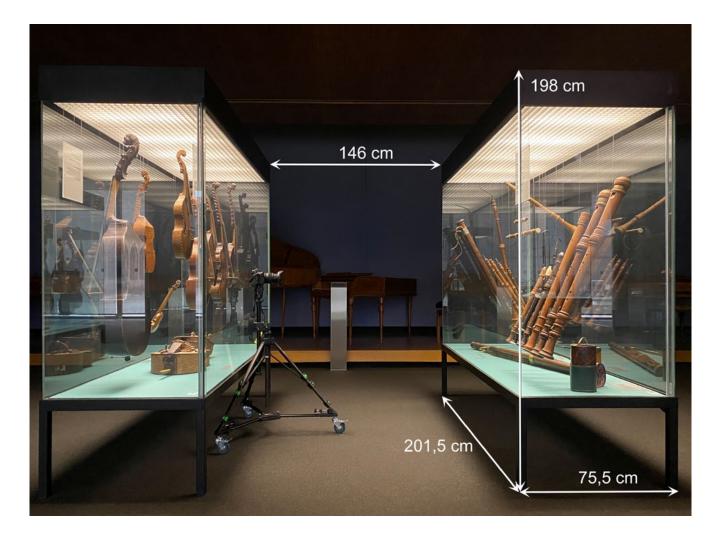




Figure 7: HDR-photo of a large showcase, taken with a long-focal lens. Photo: the author

Only time will show how useful this documentation method is for the future generations, in which contexts it can be used, and which upcoming questions can be answered.

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Biography

Frank P. Bär has been curator of the musical instrument collection since 1997 and head of the research services (since 2006) and photo departments (2014–2022) at the Germanisches Nationalmuseum in Nuremberg. He studied musicology and German linguistics at the University of Tübingen and holds a Ph.D. in musicology. Within the European community funded project MIMO (2009–2011) – Musical Instrument Museums Online – he was responsible for coordinating the digitization of 45,000+ musical instruments in public collections. At the Germanisches Nationalmuseum he was project director for the DFG-funded research projects MUSICES (2014–2017, together with Fraunhofer EZRT) and "Collecting musical instruments – the Rück example" (2015–2018). He served in ICOM–CIMCIM as Vice President from 2016 to 2019 and as President until 2022.

Building Repositories

Cross-Collection Research in Organology with Interdisciplinary Perspectives

Heike Fricke

Forschungsstelle Digital Organology am Musikinstrumentenmuseum der Universität Leipzig, Germany

Introduction: Building Repositories

The observation or better identification of instrument construction standards, as well as the recognition and comparison of constructive peculiarities on historic musical instruments, only becomes possible through the exploration of as large of a group of objects as possible.

Curt Sachs, one of the founders of academic organology, also came to this conclusion when he wrote the following, exactly one hundred years ago, in the preface to his *Beschreibender Katalog*:

"For all comparative work is not done with selected treasures; it needs the closest possible mesh of the material presented."

Methods of digital humanities open up completely new perspectives to the classical scientific tasks of organology such as documentation, comparison, and exploration. A prerequisite for the gathering of object-related data is the development and communication of good and best practices.

Die Forschungsstelle DIGITAL ORGANOLOGY provides digital research data on a large scale for transdisciplinary international science. In accordance with the Open Access Policy of the University of Leipzig, access is possible via distributed portals and aggregators. The virtual research environment musiXplora is available for indexing. There, text- and number-based metadata on persons, corporate bodies, objects, things, places, events and titles/media of organology and its neighbouring subjects/disciplines, as well as digitisation and virtualisation in a total volume of six figures are accessible.

This paper discusses approaches, strategies and perspectives using the example of the research on clarinets currently underway at the Forschungsstelle DIGITAL ORGANOLOGY at the Musikinstrumentenmuseum der Universität Leipzig (MIMUL).

Methods of Digitization and Visualization

With the rise of the Digital Humanities, more and more projects emerged with the aim of digitising data. While digitisation offers enormous benefits, it is only the first step in realising the digital potential. Often neglected in the research context is the distribution, accessibility, and use of digital data. While there are some knowledge resources for looking up data, little has been done in terms of digital analysis. It

is the use of computer science methods that has proved very useful for traditional research areas, giving rise to the Digital Humanities. Following this cooperative concept, the musiXplora project began as a digitisation of musicological knowledge collected from print media and was later developed into an entire database of all facets of musicology. Persons, places, objects, terms, events, media, and institutions of musicological significance are offered in a web interface. In addition, the use of visualisations and adherence to computer-scientific visualisation principles offers a variety of ways to work with this data source. As an open-access tool, the data can be queried, explored, compared and much more.

It is obvious that the virtual collection and back up of data is what I would describe as the basis for a pyramid. We need to develop high-quality tools and structures like vocabularies, norm data, interfaces, visualisations etc. in order to ensure the quality of the data, their visibility and their findability – findable for the human being as well as for the machine, the computer.

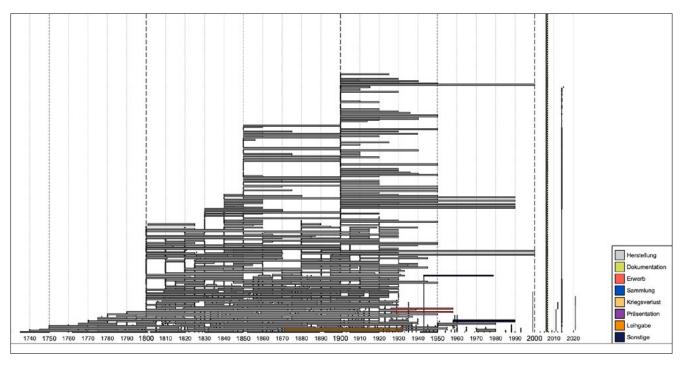
A Case Study on Clarinets

A special research interest is the subject of clarinet. At present, musiXplora, the museum's research data repository, records not only the clarinets from the MIMUL collection, but also the clarinets from the Klangkörper collection in Tübingen, as well as the collection of the clarinettist Hans Rudolf Stalder, now in the Historisches Museum Basel, the clarinets in the collection of the Metropolitan Museum of Art in New York, and the clarinets from the Sir Nicholas Shackleton Collection, which are held in the University of Edinburgh's Musical Instrument Collection.

In the following, some examples to generate or verify research hypotheses or to access possible searches are given. If you search, for example, the musiXplora's subset "objects" for the term "Klarinette" you will get a list with 1,147 objects on the left-hand side. Every tiny bar in the timeline on the right-hand side (Fig. 1) represents a clarinet and the period of its production.

The timeline is interactive. With your mouse you can select a period in the table to get only results for instruments of a certain date of making. The coloured squares on the right-hand side indicate dates of production, documentation, acquisition,

Figure 1: Timeline as a result for searching the term "Klarinette" in the subset "objects". https://musixplora.de/baccae/search/?simple=Klarinette



Romania Marinette in A

Clarinet in B-fla...

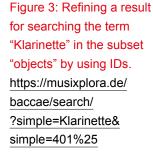
Figure 2: Pie charts as a result for searching the term "Klarinette" in the subset "objects". https://musixplora.de/

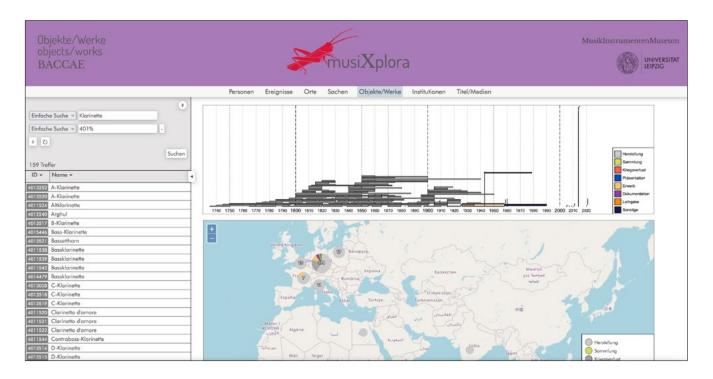
baccae/search/
?simple=Klarinette

collection, loss, presentation, loan, and others. By using the mouse over these functions, the dates can be selected.

If you scroll further down, you will get a map with all the places related to the search results. I will come back to the interactive map later. Below the map the user can find pie charts which organise the results of the search by name and type (Fig. 2). These pie charts are also interactive, you can choose a section or a piece of pie and refine your search with just one mouse click.

You can filter the results in many possible ways, not only after dates (Fig. 1), places, and names/types (Fig. 2). If you want to reduce the choice of clarinets to only those which are kept in the Musikinstrumentenmuseum der Universität Leipzig, you can add a second search field to refine your search. With the help of truncation, you can determine whether the entered text to be treated as a complete search term or only a partial word. By default, automatic truncation is switched off, so the entered term is treated as a complete word. In this case I used the first three digits of all object IDs in the MIMUL collection -401 – in order to show only clarinets (field 1) and only instruments from our collection by typing 401 with the percentage sign as truncation symbol % (field 2).







As a result, you get a list of 159 clarinets on the left-hand side in the MIMUL collection (Fig. 3). The timeline shows the instruments with the events of production, collection, war losses, presentation, acquisition, documentation, loan, restoration, and loss. The map shows the places where the objects were produced, collected, presented, acquired, documented, exhibited, restored, or lost (Fig. 4).

Figure 4: An interactive map as a result for searching the term "Klarinette" in the subset "objects" by using IDs. The user can zoom into the map and highlight the places of production, collecting, loss, presentation, acquisition etc.

https://musixplora.de/ baccae/search/ ?simple=Klarinette& simple=401%25

Clarinets in the Heyer Collection

My first impression of the clarinet collection at the MIMUL was that it does not reflect a certain motivation in collecting these instruments. And the timeline (Fig. 3) confirms this impression: there is no focus visible. However, the collection of musical instruments in Leipzig was founded in Cologne by Wilhelm Heyer at the end of the 19th century and came to Leipzig in 1926. So, I was interested in filtering for the clarinets only from the Heyer collection again by using the ID in combination with the help of truncation (4011%). As a result, the musiXplora visualises a view into the collection's past:

This visualisation of the original inventory of 76 clarinets from the Heyer collection in musiXplora shows that it focuses on clarinets from production periods of the 18th and earlier 19th century from central Europe. This collection was suitable

Figure 5: A visualisation of clarinets in the Heyer collection:

https://musixplora.de/baccae/search/?simple=Klarinette&simple=4011%25

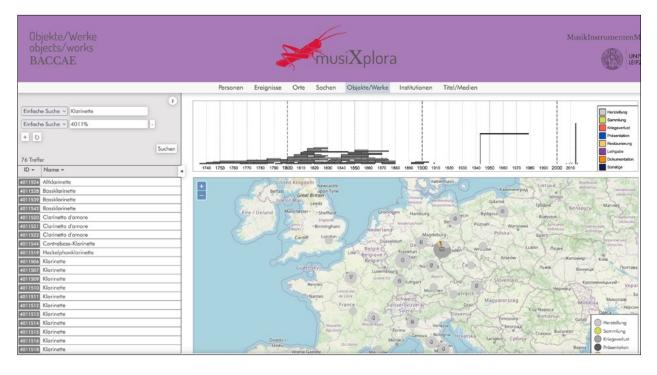
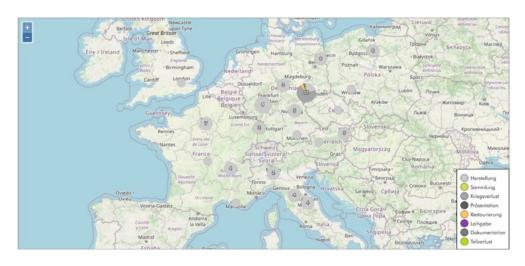


Figure 6: A visualisation of the 38 war losses among the clarinets in the Heyer collection by using interactive features:

https://musixplora.de/baccae/search/?simple=Klarinette&simple=4011%25



Bezeichnungen

Arten

Klarinette in C

Klarinette

Figure 7: A visualisation of the names and types of clarinets in the Heyer collection:

https://musixplora.de/baccae/search/?simple=Klarinette&simple=4011%25

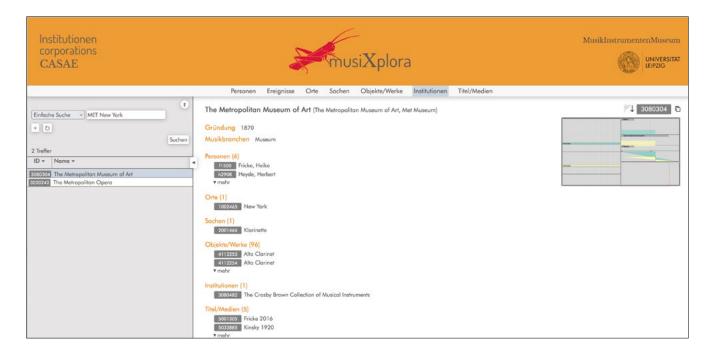
for documenting and explaining the history of the clarinet from the time of its invention to the founding of the museum in Cologne – using selected specimens. The map also allows the user to filter for war losses, and it shows that 38 clarinets of the Heyer collection were lost during or after WWII (Fig. 6), which is more than half of the original inventory.

On the one hand the overview tools can help to see the big picture of the collection and its original scope. On the other hand, and this is no less interesting, it becomes obvious that this collection was a model for other collectors.

Taking into account the instrument types, such as clarinets with fingering systems by Pupeschi, Schaffner or Heckel, or makers like Grenser, Papalini, or Simiot, it should be noted that these clarinets were obviously reference objects for numerous subsequent collections.

Clarinets in the MET

For checking this hypothesis, a comparison with other compilations of clarinets is conducted: The Crosby-Brown Collection at the Metropolitan Museum of Art in New York is contemporary to the Heyer Collection. The bulk of the musical instruments preserved in the Metropolitan Museum in New York were collected by Mary Elizabeth Adams Brown, who donated about 4,000 instruments to the Metropolitan Museum of Art beginning in 1889. Named after her husband, this collection has become one of the most comprehensive in the world. The musiXplora also allows an investigation of the MET's clarinet collection.



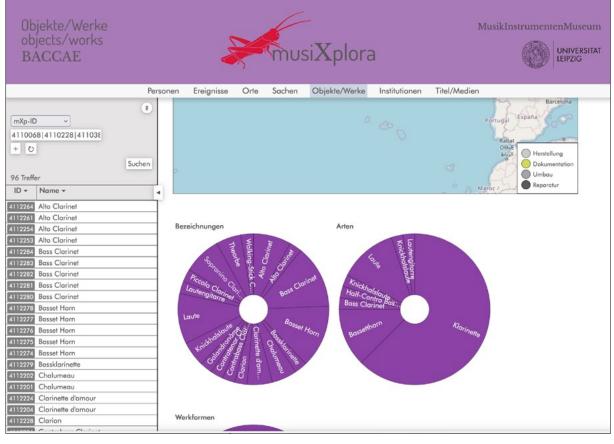
The subset "Institutionen/corporations" offers a possibility to search for institutions like the MET. Typing in the term, the musiXplora offers a choice of results. Choosing the Metropolitan Museum of Art, the result page offers basic data like founding date, connected persons, and objects (Fig. 8):

As the entry on the right-hand side shows, currently there are 96 objects from the Metropolitan Museum of Art documented in the musiXplora. These are mostly clarinets, but also some lutes and bassoons documenting other research projects at the MIMUL (Fig. 9).

If you filter for the clarinets, you will get 86 objects as a result. The overview in musiXplora shows that a clear focus of the collection is on clarinets from the 19th century, only seven instruments were built in the 18th century. Most of these come

Figure 8: Results for searching "MET New York". https://musixplora.de/casae/search/?simple=MET%20New%20York

Figure 9: Musical instruments in the MET's collection documented in the musiXplora.



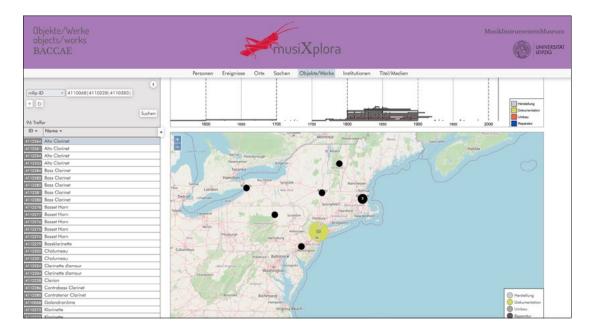


Figure 10: 86 clarinets of the MET's collection documented in the musiXplora.

from London, but the Crosby-Brown Collection is the first to also collect historic clarinets from North America and to provide very interesting insights into the wide range of woodwind instrument making in North America in the 19th century (Fig. 10).

If you choose an instrument from the list on the left-hand side, for example the second one from the top, an object panel will open.

Object pages

This clarinet by Thomas Prowse, Met ID 1995.369.2, should serve as an example for an object-based search. Of course, you can click on "Prowse, Thomas" which will lead to his entry under the subset "persons" with his musiXplora-identifier p1973. The person's lexicon is one centrepiece of the musiXplora, but there is no space to dive into this in this paper. If you click on "properties" you will get information on the clarinet system, the number of keys, and the nominal pitch of the instrument. Under the subset "events", the events for production and documentation of this clarinet are listed (Fig. 11).



Figure 11: An object page with entries for properties and events linked to a certain object.

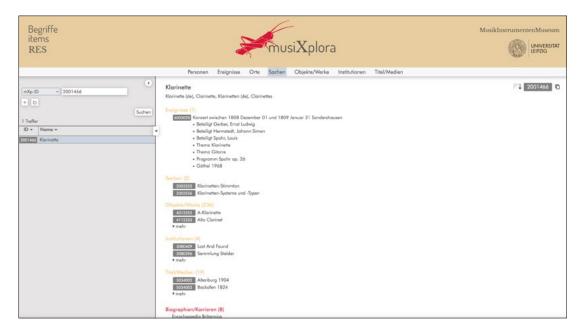


Figure 12: The subset "items" refers to general topics about the clarinet, among them clarinet pitch and clarinet types or systems. https://musixplora.de/res/search/?mxp=2001466&selected=2001466

The headline "Sachen/items/res" subsumes definitions or explanations in other publications or related topics in the musiXplora. Clicking on "Klarinette" will open the subset referring to events, other related items, objects, institutions, related literature and direct links to biographies, bibliographies, online sources, etc. (Fig. 12).

Of interest for us are the keywords Klarinetten-Stimmton (pitch, Fig. 13) and Klarinetten-Systeme (clarinet systems, Fig. 14). Concerning the pitch of the instrument, we briefly describe the development of the pitch and the historic background: Why is a clarinet called a b-flat clarinet even though its deepest note is an e?

The musiXplora also offers a tabular overview of the tone system; this comparison of vocabulary is necessary in order to define a common standard: https://musixplora.de/mxp/2003554. As previously seen, we use a standardised vocabulary to describe the properties of clarinets. The page "Klarinetten-Systeme und -Typen" gives an overview of these systems with a brief description (Fig. 13).

Returning to the object page of the Prowse clarinet (Fig. 11) in the Met's collection we could go back to The Metropolitan Museum of Art in the subset "institution" or have a closer look at the literature published on this object, which is listed under the subset "Titel/Medien". In this case, the ID "Fricke 2016" leads to an article that I wrote for Laurence Libbin's book "A tribute to Herbert Heyde" (Fig. 15).

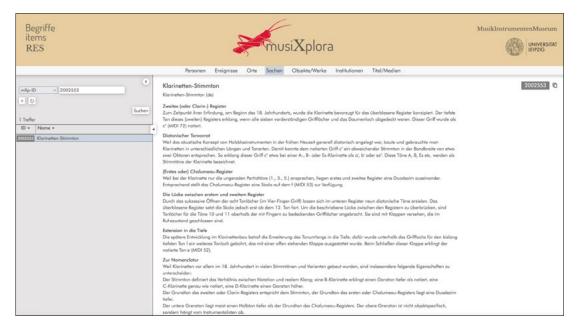


Figure 13: Knowledge transfer concerning clarinet pitch. https:// musixplora.de/ mxp/2002553



Figure 14: **Imparting** knowledge concerning clarinet systems and types: https:// musixplora.de/ mxp/2003536

Figure 15: Result of the literature search https://

musixplora.de/ catalogus/

search/?mxp= 5001305

&selected=

5001305



5001305

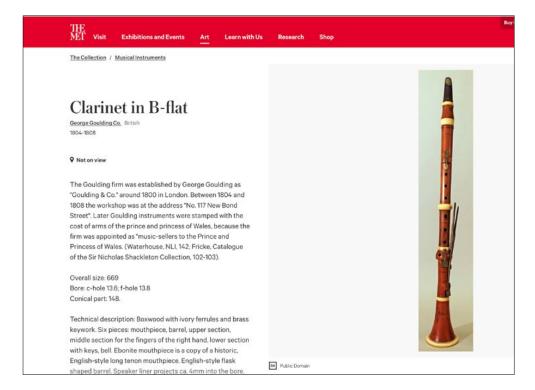


Figure 16: The musiXplora offers links to relevant external sources.

All red headings indicate external linking. By clicking on the link "Bibliothekskataloge" — library catalogues — the musiXplora will direct you to libraries holding this book, in this case the catalogue of the Universitätsbibliothek Leipzig where you can get more biographical information as well as the possibility to read the desired book.

Other external sources can be accessed from the project page (Fig. 11), for example the entry for this instrument on the MET's collection page (Fig. 16).

At the bottom of each page are the significant identifiers for the object in question. In this case these are the musiXplora ID, the ID of the Metropolitan Museum's website for this object and its inventory number. The musiXplora also links to other mighty identifiers like Q (wikidata), GND (Integrated Authority File of the German National Library), VIAF (Virtual International Authority File), and MUSA (Music Sack). There is also a possibility to send us questions, comments, and additions.

Look up and browse

To look up information on a certain object is just one example for a possible approach. Our aim is that you can not only find results and information by searching, but also just by browsing the musiXplora. Especially the visualisations should assist in finding new approaches and perspectives of a query without a known target. Once a target or set of targets has been found, a user will be able identify, compare, or summarise these targets. Let me concretise this with an example.

Starting again with the global query for "Klarinette" the user scrolls down the result page and can select his field of interest by selecting a name or type (Fig. 17). Every section of the pie chart has a title which will become visible by using the mouse over function. In the timeline the user can choose a certain period of time in order to filter for clarinets made in a certain period (Fig. 18 and 19).

Furthermore, advanced searches are possible, the user can lookup clarinet systems, in the following example I just sought for the term "Boehm" in "simple search" and added a second search field for clarinets but used the truncation in order to include terms like "Bassklarinette" or "Altklarinette" (Fig. 20).

The search field on the left-hand side allows a search after terms as well as a query by choosing from given keywords. Under the subset "persons", for example, the user can choose from a list not only name or sex, but also professions, that are refined in

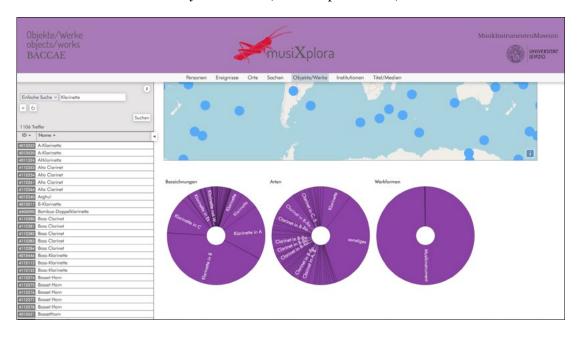


Figure 17: Exploration by selecting by name or type.

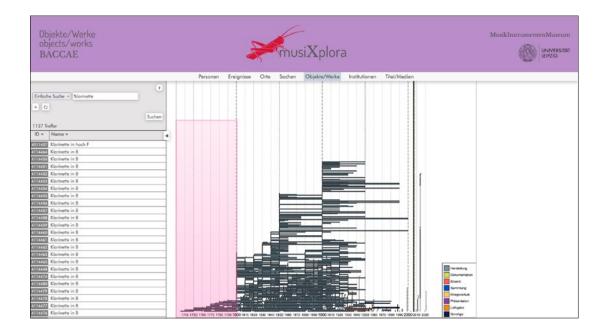


Figure 18: Exploration by selecting a certain period.

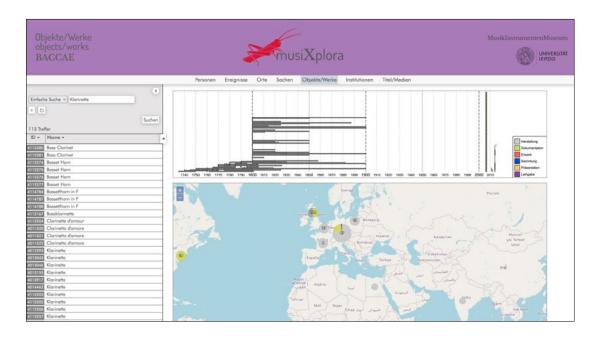


Figure 19: Results after a selected period of manufacture.

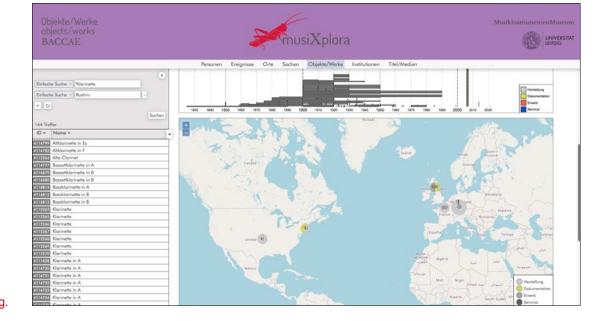


Figure 20: Examples for clarinets with Boehm system including the visualisation of their date and place of making.

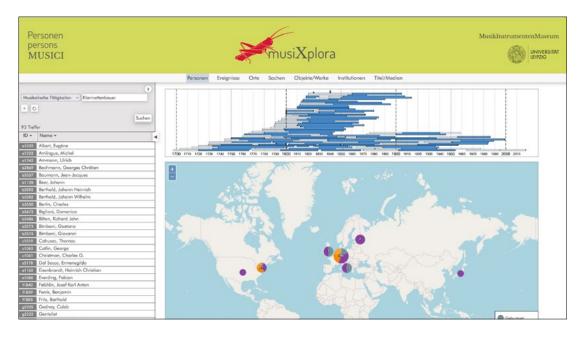


Figure 21: A
list of clarinet
makers with
interactive
timeline and
map. https://
musixplora.de/
musici/search/
?musical_jobs=
Klarinettenbauer

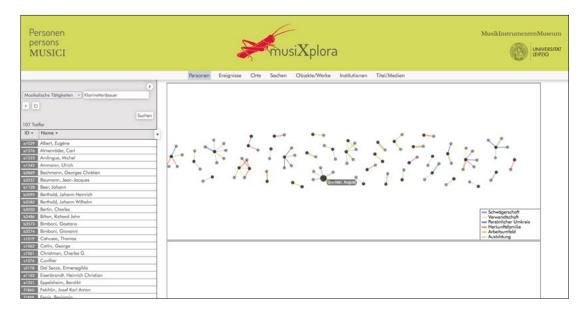


Figure 22: The network visualisation offers an overview of relations, for example August Grenser with his relationships (Johann Heinrich Grenser) and persons from his working environment (Grundmann, Kirst, Pörschmann, Wiesner).

musical professions. A drop-down menu offers than certain musical profession like "Klarinettenbauer" (clarinet maker) and offers faceted information (Fig. 21).

The result page offers further visualisations like, for example, the network of the listed makers (Fig. 22) or their portfolio.

The user can choose any name from the list on the left-hand side, for example Michel Amlingue (Fig. 23).

Conclusion

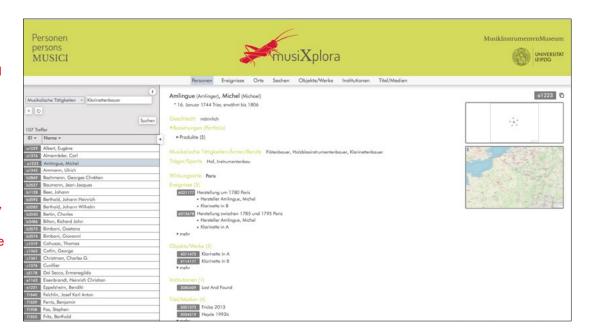
In the past three decades, the digitisation of the entire scientific community has also fundamentally changed academic organology. Alongside the historically established format of the print medium, new formats of virtual publication have emerged:

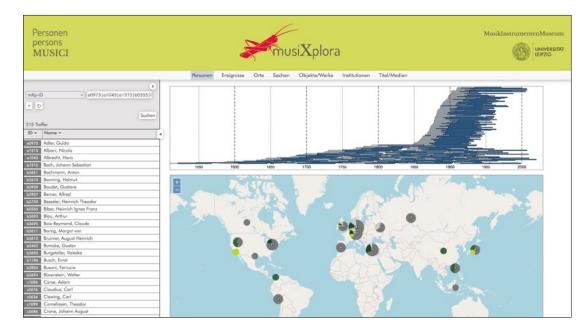
Databases, multimodal digitisation, virtualisation, and text-based, number-based, or image-based documents.

A second significant transformation can be observed. Research is increasingly understood as a process. It is no longer the illusionary end result of a research

Figure 23: Finding by browsing: Michel Amlingue was born as Michael Amlinger in Trier, 1744. He produced bassoons, flageolets, flutes, clarinets and oboes. Listed are his profession, his branch, his main working place, events of production and objects that can be found in the musiXplora (5 clarinets).

Figure 24:
Provenance
research:
Persons
connected
with the Berlin
collection
1923–1945.





question that is secured, published, searched for, and then reused, but the small-step updates, clarifications, enrichments, and additions to research states.

Therefore, it seemed useful to us to move the index of my recently online published reconstruction of acquisitions of the Musikinstumenten-Museum des Staatlichen Instituts für Musikforschung SIMPK in interwar years to the musiXplora:

https://musixplora.de/mxp/5033835

Particularly in provenance research, we often look for a needle in a haystack. Therefore in addition to all essential data on events, objects, institutions and other media, a directory of all persons and corporations associated with the Berlin collection of instruments during the period under study can also be found in musiXplora (Fig. 24).

The information collected there is continuously being expanded and further developed. The visualisation of the data enables an interactive search and, above all, filtering according to time periods, locations, institutions, or activities.

The clarinet repository in musiXplora served as the basis of qualification works, teaching events, workshops and exhibitions – at several universities and in various subjects and teaching fields.

Acknowledgements

I wish to thank the wonderful and hardworking team at Forschungsstelle DIGITAL ORGANOLOGY am Musikinstrumentenmuseum der Universität Leipzig and Prof. Dr. Josef Focht for his indefatigable support.

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Biography

Heike Fricke is a musicologist working and teaching at the Forschungsstelle DIGITAL ORGANOLOGY at Musikinstrumentenmuseum der Universität Leipzig, where she conducts the research projects TASTEN and DISKOS.
Her recent publications focus on provenance research. She studied musicology and journalism at the Freie
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CIMCIM's International Directory: History and Future

Giovanni Paolo Di Stefano

Rijksmuseum Amsterdam, The Netherlands

Stephen Stead

Paveprime Ltd and Open University, United Kingdom

History

The CIMCIM International Directory of Musical Instrument Collections was originally conceived under the chairmanship of the Countess Geneviève de Chambure and the secretaryship of Jean Jenkins. The latter edited the first published edition of the Directory, which appeared in 1977 [Figure 1]. It was a checklist of institutional and private collections of instruments from Europe, Africa, and Asia. North American collections were not originally part of the project because in 1974, a *Survey of Musical Instrument Collections in the United States and Canada* had already been published by the American Musical Instrument Society, and it was therefore decided to omit North America from the Directory to avoid redundant publications. The 1977 edition proceeded alphabetically by nations, from Afghanistan to Zambia, and under each nation alphabetically by towns. Entries gave the full name of the collections, their address, phone numbers and opening times. In most cases the entries included the rough number of examples and/or the type of instruments as well as relevant

publications about each museum or collection.

International
Directory Instrument
Directory Instrument
Collections
Collection

Figure 1: The International

published by Jean Jenkins

Directory's first edition

in 1977.

During the 1988 annual meeting in Berlin, CIMCIM constituted a Working Group for the update of the Directory. The Group was composed of Barbara Lambert (project coordinator), Rob van Acht, Mia Awouters, François Borel, Martin Elste, Eszter Fontana, Feng Guang Sheng, Sumi Gunji, Veronika Gutmann, Clemens von Gleich, Peter Andreas Kjeldsberg, Dieter Krickeberg, Birgit Kjellström, Jean-Sebastien Laurenty, Ivan Macak, Pius S. Mbonya, Arnold Myers, Kazue Nakamizo, Frances Palmer, Alexander Pilipczuk, Maria Tereza Barbat Perez, D. Samuel Quigley, Carlos Eduardo Rausa, Ilpo Tolvas, Clifford Bevan, Cristina Bordas, Martha Clinkscale, Frederick de la Grandville, Herbert Heyde, Renato Meucci, Beryl Kenyon de Pascual, Magali Traynard, and Benjamin Vogel. Working Group members helped to collect the data and suggested the names of specialists outside of CIMCIM who could also assist in updating the Directory. In the early 1990s, the list of possible collections to be included in the Directory amounted to about 1500 collections. However, at that time, information had been gathered for only 900 collections (Barclay 1992, 4-5). Several updates published on the CIMCIM Bulletin show that the forms Barbara Lambert sent by regular mail to museums and collections to collect the data were rarely sent back to her. Therefore, the information was mostly gathered with the help of Working Group members (Barclay 1995: 2).

In the 1990s, new members joined the International Directory Working Group: Brigitte Bachmann-Geiser, Carmelle Begin, Margaret Birley, Josianne Bran-Ricci, Phillippe Bruguiere, Heidrun Eichler, Cynthia Adams Hoover, Rudolf Hopfner, Sabine Klaus, Vladimir Koshelev, Jeannine Lambrechts-Douillez, Conny Restle, Patrice Verrier, and Corinna Weinheimer. Because the data for the Directory constantly changed, Barbara Lambert, Arnold Myers, Sumi Gungi, and Tony Bingham (who had been exploring possible methods of publication) suggested that the most flexible medium for it was the web. In September 1996, the CIMCIM Executive Board decided that the material gathered by the International Directory Working Group would be published on the CIMCIM website in stages as editing work proceeded (Myers 1996, 4).

In 1997, twenty years after the publication of the first edition, the second revised edition of the International Directory, edited by Barbara Lambert, was finally available on the CIMCIM website. Data on collections in Austria, Germany, Italy, the Netherlands, and the United Kingdom were the first to be published. Patrice Verrier was in charge of monitoring the web to suggest new additions to the Directory (Myers 1997, 3). Committee members were also asked to suggest names of colleagues who could help to collect more data in little represented geographical areas, especially in Asia (Lambert 1997, 2).

After a few years of inactivity, in 2005 the International Directory Working Group was invited to meet again during the CIMCIM meeting in Michaelstein. Ken Moore was appointed as the new project coordinator. Additionally, the Working Group suggested to re-design and update the platform of the Directory. The revision should be carried out by local groups, preferably coordinated by a museum or institution, in charge of checking the respective museum data, including web pages and e-mail contacts. In 2006, CIMCIM applied for an ICOM subvention to partially cover the costs of the project (Moore 2005, 2). CIMCIM was therefore awarded a grant from ICOM with the aim of creating a new on-line database to allow easier research capabilities and update more consistent data. The American Musical Instrument Society, who, under the guidance of Albert Rice and Barbara Lambert, authored the data related to North American collections in the Directory, confirmed the permission to transfer their data to the new database. In 2007, the updated International Directory became available through the CIMCIM website in a new searchable database that replaced the previous format. Data from several hundred collections in 109 countries, taken from the previous version, was revised, and updated with information regarding the collections' web pages, new telephone and fax numbers, and recent bibliography (Moore 2007, 2).

In 2009, a new procedure to update the International Directory was announced during the CIMCIM General Assembly in Florence. Each museum and collection should assume the responsibility of revising and updating their details after requesting a personal ID and password from the CIMCIM secretary (Torp 2011, 2; and Strauchen 2012, 6). However, following the remaking of the new institutional CIMCIM website, the Directory – which was again partly obsolete – was removed from the web.

Current project

In 2018, after several years of inactivity, it was decided that a new revised edition of the Directory should be included in the new CIMCIM website. To this end, the CIMCIM Board appointed Giovanni Paolo Di Stefano to coordinate a new revision project. In 2020, the Board carried out a feasibility study for the update of the

Directory. In January 2021, the data was recovered from the obsolete electronic database, with the help of Stephen Stead of ICOM-CIDOC. The recovery process started with an undocumented ZIP file that contained three sets of files: an incomplete set of SOL exports of individual tables; an undocumented and uncommented set of obsolete PHP code files (presumably corresponding to the 2009 web application) and a single MySQL 4.1 SQL export (of 2004 vintage). This single file export was in a no longer supported dialect of SQL and had to have its syntax manually converted into a modern dialect. The reconstituted SQL was then imported into a Greenplum Database with PostgreSQL, on a Centos 7 Virtual Machine running under Oracle Virtual Box. The recovered data was then exported as 11 CSV files (one per table) and these were combined into a single Excel spreadsheet. This file included 644 museums and collections from (only) 3 continents and 13 countries: Germany, Italy, United Kingdom, France, United States of America, Austria, The Netherlands, Canada, Iran, Denmark, Ireland, Norway, and Switzerland. Unfortunately, the recovered ZIP file did not represent the final state of the old database, and this may explain why many countries once represented in the old Directory were missing in the recovered file.

In May 2021, the CIMCIM Board launched a call and appointed three research assistants who could help update the Directory and harvest the data regarding all missing countries. The selected candidates were Fanny Guillame-Castel, Judith Kemp, and Arianna Rigamonti.

In July 2021, the three research assistants started working on the first phase of the project, which consisted of the revision of the first 644 entries already included in the old Directory file. The review was based on information available on the web. The first phase was completed at the end of August 2021 and the results presented during the 2021 CIMCIM General Assembly.

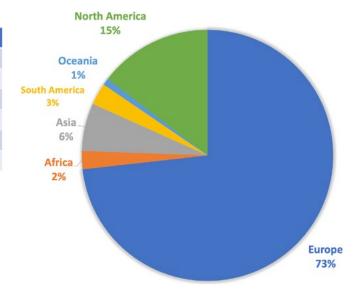
The second phase of the project (September 2021-January 2022) consisted of the implementation of the data regarding the first 13 countries. This choice was determined by the fact that the recovered Directory database only included data regarding the 13 aforementioned countries. The outputs of the second phase of the project were twofold: on the one hand, we collected new data regarding about 600 collections not included in the former version of the database; on the other hand, we doubled the number of the collections harvested, i.e. over 1200 collections and museums for the first 13 countries (Di Stefano 2021, 8).

The third phase of the project started in January 2022 and included the harvesting of the data regarding the rest of the world. This phase required a vast amount of work and allowed for the collection of information on a further 1300 collections, for a total of circa 2500 collections from 119 countries (ten more than in the previous version), now covering all continents.

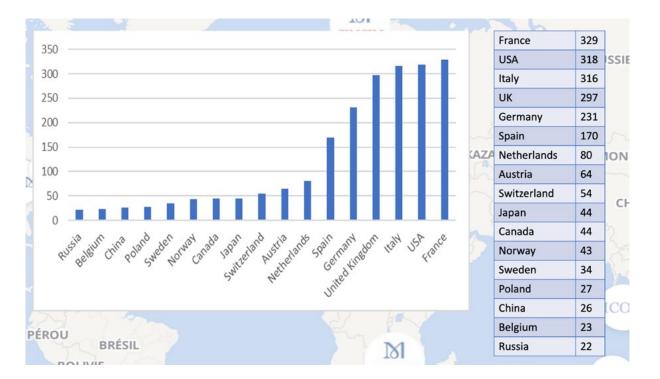
The harvesting of the data was carried out based on information available on the web (for instance the list of music museums on Wikipedia, which counts ca. 1000 collections from 61 countries), as well as in other databases (such as MIMO, MINIM, MIZ) and bibliographic sources. Among the latter, it is worth mentioning the long list published in the entry 'Instruments, collection of' edited by Barbara Lambert and Albert Rice for the 2001 edition of the *New Grove Dictionary of Music and Musicians*, then updated in 2014 by Laurence Libin and Arnold Myers for the *Grove Dictionary of Musical Instruments*. The latter lists 107 countries and c. 950 collections. A slightly longer list (c. 1150 collections) is included in SIGLA, the long list of acronyms used for the identification of musical instrument collections prepared by Arnold Myers for the Grove Dictionary of Musical Instruments (also available, in an updated version, on the CIMCIM website).

Given the amount of data, and in order to carry out the project as quickly as possible, we decided to articulate the research in two stages. The first was to collect

Continent	Countries	Collections
Africa	35	58
Asia	27	154
Europe	37	1819
North America	4	374
South America	12	58
Oceania	4	22



- ↑ Figure 2: Distribution of collections.
- → Figure 3: Collections in the world.
- Figure 4: Most represented countries.



raw data on the basis of existing digital and printed sources. As mentioned before, this allowed us to record over 2500 collections (almost a thousand more than in the previous editions). The collections surveyed so far are mainly distributed in Europe (1819 collections) and North America (362 collections). Although all continents are represented by a considerable number of countries, the number of collections for Africa, South and Central America, and Oceania is certainly going to grow as new information emerges [Figures 2-4].

The next phase of the project, currently in progress, is the revision and editing of the data for publication.

To this end, in May 2022, the CIMCIM Board launched a call to involve a team of volunteer national and/or regional representatives in the project. These representatives are CIMCIM members with a good knowledge of music collections and museums in the same territory (either the region of a single country or larger geographic areas that span more than one country) and fluently speaking the main local languages. National and/or regional representatives are asked to assist the International Directory team in reviewing and/or collecting the data and will act as liaison officers between the International Directory team and the included museums

and collections (Di Stefano 2022, 24–25). So far, the Directory Working Group includes 32 national representatives from 29 countries:

Alla Bayramova (Azerbaijan), Ignace De Keyser (Belgium), Moctar Sanfo (Burkina Faso), Jesse Moffatt (Canada), Anna Wang (China), Maria Luisa Guevara Tirado (Colombia), Vilena Vrbanic (Croatia), Tereza Žůrková (Czech Republic), Marie Martens (Denmark), Jean-Philippe Échard (France), Nino Razmadze (Georgia), Antje Becker (Germany), Eugenia Mitroulia (Greece), Klára Radnoti (Hungary), Giovanni Paolo Di Stefano (Italy and general coordinator), Kazuhiko Shima (Japan), Vilma Vilūnaitė (Lithuania), Anna Borg Cardona (Malta), Jimena Palacios and Pablo Alejandro Suárez Marrero (Mexico), Perminus Matiure (Namibia), Jurn Buisman (The Netherlands), Iris Verena Barth and Bjørnar Bruket (Norway), Nataly Emelina (Russia), Marisa Ruiz Magaldi (Spain), Kathrin Menzel and Isabel Muenzner (Switzerland), Bengü Gün (Turkey), Arnold Myers (UK), Stewart Carter (USA), and Esther Kabalanyana (Zambia). The involvement of further national/regional representatives (especially for Africa, South America, and Oceania) is essential for the revision and implementation of the Directory.

National and regional representatives have been asked to revise and implement the data collected by the International Directory team. Each entry includes the collection's name, address, contacts, website and online databases, a brief description, and bibliographic references.

In 2023, the Directory will gradually be published on the CIMCIM website in the form of an interactive map and of a digital publication.

Once the Directory is online, museums and users will be invited to report any further inaccuracies and send their updates. Understandably, a project of this magnitude requires continuous and periodic updates and modifications, and this is a challenge that CIMCIM will have to take on in the coming years. What happened in the past and the loss of a large amount of data contained in the old online Directory also highlights the problem of managing the database over time, so that the work done so far will not be lost in the future. The collaboration with CIDOC aims at guaranteeing the sustainability and permanent accessibility of the Directory in the future.

In order to facilitate long-term sustainability a six-part strategy is recommended:

- 1. Structure the data well: using relational database principles like Third Normal Form can be very helpful here.
- 2. Create and maintain documentation of each field. This must include definitions of precisely what should be entered into the field, for example an *address* field contains the address for visiting the building where the music collection is housed, not for visiting the main collection or the postal address if they are not all the same. It is imperative that the documentation is updated should anything change in the future.
- 3. All codes and controlled vocabulary must be documented and again this must be kept up to date.
- 4. All application code must be documented with in-code comments and both administrator and user manuals. Maintain this documentation as the application is upgraded or ported between software versions.
- 5. Keep the documentation with the data: the data is meaningless without the documentation and the documentation is pointless without the data!

6. Take both regular backups and archive copies of the complete data/ documentation set. The backups allow recovery of a working copy. The full semantic meaning should be captured in the archives. This can be achieved using exports of all the data and documentation into a format like the CIDOC CRM (https://cidoc-crm.org/).

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Biographies

Giovanni Paolo Di Stefano is curator of musical instruments at the Rijksmuseum, Amsterdam. He studied musicology in Palermo and Rome where he earned his PhD. His research interests focus on the history and technology of musical instruments and music iconography. He has published widely and has taught organology at Italian universities and conservatories for more than fifteen years. Since 2016, he has served as a member of the Advisory Executive Board of CIMCIM. He is the coordinator of the CIMCIM International Directory of Musical Instrument Collections project.

Stephen Stead is a lecturer at the Open University and an independent consultant. He studied archaeology at the Institute of Archaeology in London and his research interests focus on the structuring of Cultural Heritage data for facilitating research and exchange. He served on the Steering Committee of the Computer Applications and Quantitative Methods in Archaeology conference from 1989 until 2012 and has served, in various roles, on the Board of CIDOC since 2001.

Current Issues: Unravelling Provenance, Slavery, and Colonialism



Despoiled Musical Instruments, Provenance Research, and New Acquisitions:

Thoughts on Music Museums Engaging into Socially-Responsible Initiatives

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Introduction

The spoliation – by way of seizures, looting, forced sales, etc. – of cultural property during the Nazi-era (1933–1945) is today a clearly identified societal issue. A great deal of work has been carried out in various institutions, including museums, on despoiled works of art, and more recently, on despoiled books. In France, the media largely covered recent cases of restitutions of paintings by French museums, as well as the debates and voting of new laws towards restitutions of despoiled cultural properties. In the same dynamics, music museums are engaging in the question of despoiled musical instruments in the Nazi-era.

Provenance research is crucial in order to identify despoiled and non-despoiled instruments. How should we address such a question in our museums?

More broadly, how can music museums take part and contribute to the socially-responsible initiative represented by provenance research?

This paper aims to report on two recent projects at the Musée de la musique (Cité de la musique – Philharmonie de Paris), related to the responsibilities of music museums on this issue, allowing for the sharing of some thoughts in the last section.

Investigating the provenance of objects acquired after 1933 for the collection of the Musée de la musique in Paris

Although it has not received any restitution claim for objects in its collection, the Musée de la musique initiated a project to investigate the provenance of all the objects that were acquired since 1933. This was identified as a strategic action for the *Projet Scientifique et Culturel* of the Musée de la musique in 2020 (PSC 2020).

In 2021, the museum initiated a project to reconstitute provenance of the objects in its collection, in order to determine which objects were despoiled (if any). Dealing with the history of collections, archives, and historical sources, for several thousand objects, involves several members of the museum staff (documentation, research & curatorial). In this section we present the first steps of this long-term on-going initiative.

For the initial phase of the project, it was decided to select a part of the collection to be studied first: the musical instruments and bows (and not the paintings, sculptures, furniture, workshop tools, etc.) that were made in Europe (non-European instruments were not studied at this stage). For this initial phase, the items also had to meet with the following criteria:

- made before 1945
- acquired since 1933, or unknown date of acquisition

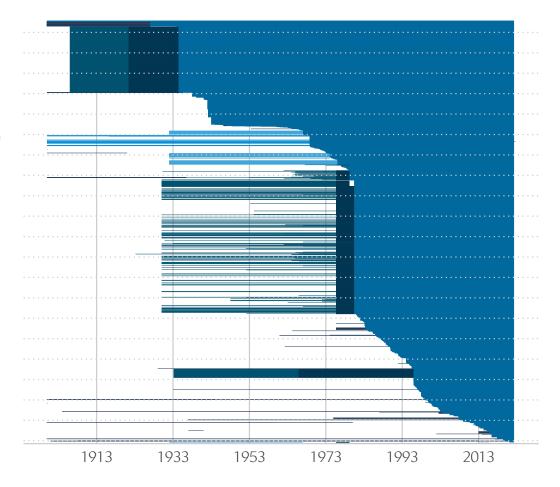
Of all the items in the collection, 2343 met these criteria.

For each of these objects, provenance information was retrieved from the object file, from the archives of the Musée (public archives), and from the archives of instrument making workshops that are kept in the Musée (private archives). The structure for the data collection was developed. Data was collected in an Excel spreadsheet, where one line corresponds to one owner(ship) of an object. The main entries for each line are: 'inventory number', 'owner', 'earliest known date of ownership', 'latest known date of ownership', 'acquisition mode', etc. A dedicated provenance researcher was hired on a temporary contract for this work, working with the curatorial and documentation teams (see Caër and Gaudin 2022 for more details on the method).

The obtained dataset counted 4812 lines, for a total of 2343 objects. Indeed, for a certain number of objects, one or more owners are known before their acquisition by the Musée. When, for an owner of one object, the two fields 'earliest known date of ownership' and 'latest known date of ownership' are filled, it is possible to represent the known ownership period by a horizontal line segment on a chronological graph. When several ownership periods are known for the same object, the corresponding line segments can be represented in different colours on the same horizontal line.

The collected provenance information of the 2343 objects studied in this initial phase, can thus be visualised in a graph, where each instrument history is represented as a very thin horizontal line, the objects being sorted by date of acquisition by the Musée, from top to bottom (Figure 1). This dataviz does not replace the spreadsheet for exact and detailed information of specific objects, but it allows assessing the quantity of provenance information that was contained in the documentation preserved in the Musée, and which is gathered so far.

Figure 1: Representation of provenance information gathered in the initial phase of the project. The dark blue colour on the right corresponds to the ownership of the Musée de la musique.



Total number of studied objects	2343
Despoiled instruments	0
Presumption of spoliation	0
Undetermined provenance	1691
Presumption of non-spoliation	0
Non-despoiled instruments	652

Table 1:
General results of the initial phase.

In this initial phase, the provenance of 652 of the 2343 instruments and bows was reconstituted from at least 1933 on, indicating that these objects were not despoiled during the Nazi-era. The project has not so far evidenced any object that was despoiled or presents an acute suspicion of being despoiled. The investigations shall go on since the provenance of many objects is not reconstituted yet. Since no other provenance information can be found in the documents preserved in the Musée, further research will require focussing on specific object(s) to reconstruct their provenance, requiring much more time and research for each of them. A dedicated work strategy would have to define the prioritisation of objects whose provenance has to be investigated first.

"The Spoliation of Musical Instruments in Europe. 1933-1945" International Conference

The second project was the organisation of a three-day conference (7-9 April 2022, Philharmonie de Paris), in order to engage the public and promote this topic of historical, cultural, and societal importance. It involved academics and music museums professionals, but also musicians, instrument dealers, lawyers, and associations for the Holocaust memory. Access to the conference was free for the general public, on site or online, and the full video recordings are available online (the entire conference, in both English and French, with simultaneous translations, as well as the programme and book of abstracts are available on https://pad.philharmoniedeparis.fr/colloque-la-spoliation-des-instruments-de-musique-eneurope-1933-1945.aspx).

The thematic areas of the conference were:

- The history of the spoliation of musical instruments between 1933 and 1945
- Methodology and historical sources for provenance
- The instrument collections of museums (history of ownership and possession from 1933 onwards, origin and provenance research, current policies of museum institutions on this subject)
- The selling, buying and circulation of musical instruments since 1933
- Legal and policy aspects: frameworks for the circulation of instruments, market rules, current legislative and regulatory frameworks.

The scientific committee received 34 proposals, of which 24 were accepted. A good number (11) were dealing with music museums and collections of musical instruments, showing the strong engagement of music museums professionals, most of them belonging to the CIMCIM community.

Figure 2:
Members of
the scientific
committee and
speakers of
the conference
'The Spoliation
of Musical
Instruments in
Europe. 19331945' © Cité de
la musique –
Philharmonie de
Paris



Figure 3: A session during 'The Spoliation of Musical Instruments in Europe. 1933–1945' international conference. Photo William Beaucardet © Cité de la musique – Philharmonie de Paris



Participants in the conference came from Austria, Belgium, France, Germany, Switzerland, the United Kingdom, and the USA. In addition to paper sessions, a keynote lecture was given by Carla Shapreau (University of California, Berkeley), three roundtable discussions – involving scholars, government officers, instrument dealers, journalists, lawyers, and representatives of various organisations and associations – closed each day of the conference. In total, there were ca. 180 participants on average each day of the conference. This total includes in-person and online attendance, both with simultaneous translation (French, English). The success of the event shows a strong societal interest for the topic (Figure 2).

Provenance research and socially-responsible music museums

Currently museum professionals from all over the world are questioning the notions of ownership of objects in their collections in relation to their individual histories.

In particular, stronger attention is put on the legitimacy the museums have, and on their responsibilities, in particular in improving knowledge in terms of past conditions of acquisitions, and of provenance (ICOM France 2022). It is certainly the responsibility of music museums to promote actions to research the provenance of musical instruments in their collections.

Music museums gather – or work closely with specialists – the history of musical instruments. Thus, our museums appear as decisive societal actors and relevant places to optimise methods for provenance research, adapted to the specificities of musical instruments (descriptions, attributions, etc.).

Since music museums are used to working in collaborative transnational networks, they would be able to present provenance information in some interoperable way, such as the world's largest freely accessible database for information on musical instruments held in public collections, Musical Instrument Museums Online (MIMO).

Also, by systematically investigating the provenance of objects before being potentially acquired, and by considering this question as crucial in acquisition decisions, music museums may be able to promote the improvement of the standards to the market of musical instruments.

Music museums could then promote the improvement of practices in terms of documenting and preserving provenance information of musical instruments, for example to instrument owners (musicians, collectors, investors) and actors of the trade of musical instruments (dealers, experts, auctioneers).

In reaching out to a broader audience, music museums may stress the importance of provenance research, making provenance information of the objects accessible to the visitors and researchers by various means, such as: online catalogue databases, instruments' labels in the exhibition galleries, or by an introductory text on the matter for the visitors.

Reporting on these experiences, this paper aimed to illustrate the potential role of music museums in engaging into socially-responsible initiatives. In welcoming visitors and programming a wide array of cultural and/or scientific events, our institutions can be seen as agorae, places where critical discussions and debates engaging the diverse actors of the society can be possible, in order to enact social development and promote improved practices.

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The author warmly thanks the colleagues of the Musée de la musique and the Philharmonie de Paris who took part in these two projects, and in particular Marie-Pauline Martin, Christine Laloue, Mathilde Caër, Fabienne Gaudin, Valérie Malecki and Mathilde Thomas.

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Biography

Jean-Philippe Échard is curator of stringed instruments at the *Musée de la musique* in Paris (Cité de la musique – Philharmonie de Paris) since 2014. Jean-Philippe Échard trained as a chemist, with a degree from the École Nationale Supérieure de Chimie, Paris (1998) and a doctorate from the *Muséum National d'Histoire Naturelle* (2010) on 16th-18th-c. varnishing techniques in instrument making. He conducted research as a conservation scientist on musical instruments in the laboratory of the Musée de la musique (1999-2004; 2006-2013) and on easel paintings at the National Gallery of Art, Washington DC, USA (2004-2005). Échard's current research is focused on organology in its cultural, social, economic, material context. His recent contributions mostly relate to the history and heritage values of musical instruments. He is the author of two books *Le violon Sarasate, stradivarius des virtuoses* (2018), and *Stradivarius et la lutherie de Crémone* (2022). He is an Advisory Board member of ICOM–CIMCIM since 2019, and a member of the Galpin Society.

Skeletons in the Closet?

Exploring the Colonial Legacy of St Cecilia's Hall and Its Musical Instrument Collection

Sarah Deters

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Introduction

As a response to the Black Lives Matters movement and the growing need to address colonial legacies in museums, the staff and volunteers of the Musical Instrument Collection of the University of Edinburgh began to investigate its own past beginning in the summer of 2020. Over the past two years, we have begun to unpick the history of our building, the finances of our donors, and the collecting practices of our curators to better understand how our collection was formed and how our museum and museum objects benefited from colonial practices. This ongoing project has uncovered many details, which while uncomfortable, are not surprising. This paper will explore the results of our study and also discuss how our museum will use this information in our displays and future collecting practices.

It is important to note and acknowledge that all the members of the research team who have carried out this project are white, middle class or affluent American or British-born women. While this is sadly typical of the demographic of Scottish museums' staff and volunteers, we know that it is not representative of the population of the United Kingdom and that this study is missing the perspectives and voices of a diverse research team.

This paper will explore three aspects of the colonial legacy of our museum. This includes the funding and construction of St Cecilia's Hall, the establishment of the Musical Instrument Collection, and the provenance, or lack thereof, of many of the objects in our collection.

The funding of St Cecilia's Hall

To better understand our institution, it is important to begin with some historical context. Part of the Musical Instrument Collection of the University of Edinburgh is on display at St Cecilia's Hall, Scotland's oldest concert hall and our public facing museum. The two entities (meaning the collection and the building) formed independently but are now intertwined after the University of Edinburgh purchased St Cecilia's Hall in 1958. This means that although the University did not build St Cecilia's Hall, the legacy of this building's construction is now part of our history.

During the Covid-19 lockdown of 2020, museum volunteer Dona Easton began a project in which she investigated the question: "were there any links to slavery in the building of St Cecilia's Hall?" Opened in 1763 and built by the Edinburgh Musical

Society (EMS), a group of "well to do" members of Edinburgh's upper class, it seemed apparent that there would be links, but these links had never been revealed.

The EMS raised the funds to build St Cecilia's Hall through various subscription schemes via their members and through public and individual appeals.

In total, the EMS received subscriptions and donations from 280 people (180 of which were members of EMS). The amount varied from £42 to 1 guinea per head, and overall £1332.17.6 was raised.

It was decided that with such a large funder base, and with many of the funders donating seemingly small amounts, the focus of research would turn to the financial history of the 28 most generous donors, rather than all 280 people. These 28 men gave between £42 and 10 guineas each and together they contributed £399.15.00 to the total.

The donors seem to represent a cross section of upper crust Scottish society. Aside from land ownership, their sources of economic wealth varied, but revolved around six major industries.

- 1. Agriculture
- 2. Timber and minerals
- 3. Posts, sinecures and pensions
- 4. Banking
- 5. The East India Company and the Military
- 6. Trade

It is important to note that the economy of Scotland in the 18th century was complex and interconnected and although many of the income sources listed above may not overtly connect to the transatlantic slave trade, they were often indirectly connected with slavery.

Overall, it was found there were six donors whose wealth included direct links to the slave trade and their donations account for £103.10/-. These six men were:

- 1. Sir Lawrence Dundas 1st Baronet of Kerse (1710-81) donated £30 to the building of St Cecilia's Hall and was one of the most powerful and richest landowners in Britain. He invested heavily in the East India Company and owned two slave estates in the West Indies in Dominica and Grenada. To give an idea of the vastness of his estates, his heir received £4818.0.6 in 1835 in compensation for the 189 enslaved people who gained their freedom on the Dougalston Estate in Grenada.
- 2. Mr Daniel Campbell of Shawfield (1736–77) donated £21 to the building of St Cecilia's Hall. Mr Campbell inherited his wealth from his grandfather a leading merchant and slave trader. It is likely that at least part of the donation made to St Cecilia's Hall originated from this inheritance.
- 3. Charles Douglas Duke of Queensberry (1698–1778) donated £21 to the building of St Cecilia's Hall and was one of the original proprietors of the British Linen Company, a company that supplied cloth used to clothe enslaved people in Scottish-owned plantations.
- 4. Archibald Grant 3rd Baronet of Monymusk (1731–96) donated 10 guineas to the building of St Cecilia's Hall and was captain of the East India Company. By the 1760s, he and his father owned estates in Jamaica and in East Florida. Also the owner of a West African slaving station that provided labour for his estates.

- 5. Thomas Kennedy 5th Baronet Culzean, 9th Earl of Cassillis, (1726–75) donated 10 guineas to the building of St Cecilia's Hall. He was a soldier, peer, landowner and smuggler. By the time St Cecilia's Hall was built, it is likely that he was involved with the slave trade through his former smuggling agent Robert Kennedy, who later owned 4 slave ships named after Lord Cassillis.
- 6. James Coutts (1733–78) 10 guineas. Merchant and banker. Along with his brother, Coutts ran a highly profitable tobacco business with a plantation in Virginia.

In summary, we can state that at least part of the money donated to fund the building of St Cecilia's Hall originated through investments and ties with colonial practices and six donors had direct ties to the slave trade.

The founding of the Musical Instrument Collection

The history of the founding of the Musical Instrument Collection was mainly carried by "Collecting Cultures" intern Alice Adonis. The purpose of this internship, funded by The Institute for Advanced Studies in the Humanities, was to uncover connections between the musical instrument collection and colonialism. This meant looking into explicit connections between the collection and the empire, including sources of funding for the collection, the provenance of non-Western instruments, and the use of materials obtained through colonial trade routes including rubber, ivory, and non-European woods. In this part of the paper, we will focus on the founding of the collection and its two main characters: General John Reid and Professor John Donaldson.

The position of Chair of Music was established at the University of Edinburgh in 1839 by the bequest of General John Reid, who left £50,000 to the University in 1807. In literature, Reid is generally described in rather flattering terms. This includes: "a renowned flute player and composer of marches for the British Army", who "studied law at the University of Edinburgh and enjoyed music-making during his studies"; or as "a military man [...] who made his fortune in land acquired in America during the 18th century". These descriptions do not go into detail, or explain what Reid actually did while climbing to the rank of General in the British Army in the late 18th century, and how he became wealthy enough to leave £50,000 to the University.

What was uncovered was a more complicated history of a man who exemplifies colonial ideology in the 18th century.

From 1758–1764, Reid was active in the military with Major-General Jeffrey Amherst, under whom he was promoted to Major and then Lieutenant-Colonel, and with whom he fought in various battles whilst stationed in the American colonies. Most notably, Reid served under Amherst during the 1763–64 campaigns against indigenous communities during Pontiac's War. Pontiac's War stands out as one of Britain's most horrific acts of colonial violence committed in America during the 18th century, particularly because of Major-General Amherst's advocacy of biological warfare against indigenous communities in order to expand British territory. Writing to General Henry Bouquet in 1763, Amherst asked: "could it not be contrived to send the smallpox among those disaffected tribes of Indians? We must on this occasion use every stratagem in our power to reduce them", to which Bouquet replied, "I will try to inoculate the Indians by means of blankets that may fall in their hands".

Reid participated directly in military campaigns under these men against Native Americans at numerous battles and campaigns, including the 1763 expedition in Virginia and Ohio under General Bouquet, which is infamous for its brutality and the killing of civilians and prisoners. It turns out that Reid's support of Amherst and Bouquet extended beyond obeying orders from a military superior; Reid's personal connection to Lord Amherst after his military career is affirmed in his Will, which details money left to the Amherst family as a mark of "respect", "friendship", and "favour".

It was also while in America that Reid accrued substantial wealth, primarily through marrying Susannah Alexander – heiress to the fortune of James Alexander, governor of New Jersey and New York colonies. Reid's Will affirms that upon his death, it was not Reid's wealth acquired in America but in Britain that was bequeathed to the University of Edinburgh. However, it is reasonable to suggest that Reid's capital in Britain was still derived in part from his salary earned while in the position of Lieutenant in America, or generated indirectly through his inheritance from the Alexander family and their estates in America. Furthermore, it was noted that his British estate contained "£3900" in profits from investment in the East India Company, one of Britain's most powerful colonial ventures of the time. So, although the money that Reid left to the University of Edinburgh did not come directly from his estate in America, the British and American capital cannot practically or ideologically be separated.

The individual who is considered the founder of the Musical Instrument Collection itself, is Professor John Donaldson, who became the Chair of Music in 1845 and who, through his collecting practices, established the collection that we see in St Cecilia's Hall today.

Donaldson's story is interesting, as it speaks to the pervasiveness of colonial ideology and profiteering through all trade in Edinburgh at the time. Overall, it appears that Donaldson did not have direct links to colonialism, but had tangential links through his wife, Dorothy Donaldson (née Findlay) and her family. Although the Findlay family were not impressed by the marriage of Dorothy to her music teacher and thus denied Dorothy her inheritance – their commercial connections to the transatlantic slave trade provide an important background to the time in which the musical instrument collection was founded, and illustrates just how closely any upwardly-mobile individual could come to profiteering directly from colonial exploitation abroad.

Dorothy's father, Robert Findlay, made his fortune through the Glasgow tobacco trade and went on to establish one of three Glasgow-based companies shipping about 90% of all the American tobacco into Britain. Findlay purchased an impressive estate, as well as what is now called the 'Tobacco Merchant's House' in Glasgow and took various offices within the Chamber of Commerce. To say that the Findlay family profited from Britain's colonial relationship with America and the transatlantic slave trade would be an understatement.

As far as we know, Donaldson himself was no raving imperialist, but imperial ideology was fundamental to his ability to acquire non-Western instruments for his collection with no apparent attention to their origins or their significance within their original cultures. His interest in non-Western organology was clear: of the approximately 100 instruments Donaldson acquired that remain in the collection, approximately half are of non-European origin. Of these, a considerable proportion originate from India and China. Donaldson's collection came to the University at a time when departmental museums followed a scientific model; passionate about the acoustic properties of instruments, it seems likely that Donaldson acquired non-European instruments as scientific specimens to create as varied and diverse a collection as possible to teach students about the mechanical functions of instruments.

However, his interest evidently did not amount to understanding the instruments as cultural objects. For example, an intricately carved tro from Burma is in the collection, but Donaldson referred to this instrument as an "Indian violin" at the time. This may indicate that although Donaldson seemed to be interested in instruments from other cultures, he was probably not very knowledgeable about them.

An important observation is that it seems that instruments originating from outside of Europe were not valued for their cultural significance and this is reflected in the silence of their provenance records. For many European acquisitions, our records give not just where Donaldson purchased the instrument, but the specific date and place in which it was crafted, and sometimes even who made it. By contrast, records of the vast majority of non-European instruments in the Donaldson collection come without a date or a specific purchase record: there was usually just a vague region of origin (e.g. "Africa"), and a large date range (e.g. "19th century"). Of the few examples where purchase records exist for non-European instruments from our founding collector, they are dead-ends after the point of purchase as many of these instruments were purchased through auction houses, estate sales or through instrument dealers.

It is also important to note that Donaldson's implicit involvement with the colonial trade of his time was not limited to non-European instruments. The European instruments he collected, too, tell a story of Edinburgh's free access to organic materials from colonised nations such as rubber from South America, and ivory and ebony from Africa. An instrument dealer to whom Donaldson returned to time and time again for his collection was Thomas Glen: a bagpipe maker in Edinburgh whose records indicate purchase of materials for the manufacture of bagpipes including ivory, ebony, rubber, and boxwood from merchants in hubs of imperial trade like London, Liverpool, and Glasgow.

Overall, Donaldson's tangential relationship with colonial trade through figures like the Findlay family and Thomas Glen, and apparent ignorance towards the provenance and cultural significance of non-European instruments, build a picture of the collection's early history as a product of the colonial Edinburgh of its time.

Next steps

The St Cecilia's Hall team is currently working on ways in which we can bring this information to the public's attention. We have drafted a transparency statement which gives an overview of our colonial ties and is on our website. We are also looking at how our provenance and catalogue records, and the silences found in them in regards to our non-European collection can be addressed. The first step we have taken is to acknowledge on instruments with a vague place location, that we do not know what region they have come from and have put the term [region unspecified] in the description. It is a small step, but it is a way for us to acknowledge what we do not know. This research project has also brought to light the importance, as we all know, of recording information on new acquisitions and to investigate from our donors where they have acquired their collections, so that the cultural context of these instruments is not lost with the donation of the object to a museum.

Finally, we are planning to engage with communities that may be able to shed some light on our collection. We will be installing a text panel in one of our galleries that highlights the silences in our non-Western collection records and asks for visitors who may know more about these instruments to get involved and help us to better understand and display our collection.

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Biography

Sarah Deters is the St Cecilia's Hall curator where she is responsible for museum interpretation, display, and visitor engagement at The University of Edinburgh's musical instrument museum. In 2017, Sarah completed a PhD in organology from The University of Edinburgh. As a researcher and museum professional, Sarah has a particular interest in examining the history of musical instrument collecting and the display of musical instruments and their interpretation. Additionally, she researches 20th-century musical instrument manufacturing and how socio-economic issues, such as war and labour movements, affect musical instrument making.

The Whole-World Music Museum:

Reframing Non-Western Instruments at the Musée de la musique, Paris

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Introduction

Since at least the 1990s, several Western ethnographic or "world culture" museums have undertaken a radical transformation in the way they preserve, exhibit, and talk about objects from Africa, Asia, Oceania, or the Americas, stressing the underlying symbolic violence of past displays and the tragic effect that the objectification of identities through the staging and labelling of artefacts sometimes had on past and present communities. In the context of this intense debate, I would like to highlight both the shortcomings and strengths of musical instrument museums in Europe when it comes to dealing with "non-Western" objects, taking the Musée de la musique as an example of the need to decisively shift the narrative.

Displaying "non-Western" musical instruments at the Musée de la Musique

In 1997, the museum opened within a new building, the "Cité de la musique", in the Parc de la Villette, in a former working-class neighbourhood of Paris. Unlike its predecessor, the "Musée instrumental du Conservatoire de musique de Paris", the new institution was conceived as a "music museum" in which the instruments would be placed within their wider musicological and sociological context. A museum, then, not about "Western art music" but about music in all the universal ramifications of that word. The original museographic programme, however, only partly achieved the ambition embedded in the museum's name. Although several sections of the galleries have been redesigned over the past 25 years, the actual display is still largely based on the intellectual framework of 1997. Visitors travel through four centuries of Western art music, artistic centres and musical "events", from the Ducal Palace of Mantua, where Monteverdi's *Orfeo* was first performed in 1607, to New York's Carnegie Hall, where Edgar Varèse's *Ionisation* was premiered in 1933. This chronological presentation was – and still is – interspersed with "typological sequences [...] showing the evolution of an instrument from its first appearance to

1 This paper is the result of long discussions with numerous colleagues at the Musée de la musique. My special thanks to Marion Challier, Romane Mélingue and Nicolas Prévôt, who take part actively in the renovation of the gallery, as well as to the members of the renovation project committee (Anne-Florence Borneuf, Caroline Bugat, Eftychia Droutsa, Marguerite Jossic, Ana Koprivica, Luciana Penna, Edwin Roubanovitch).



Figure 1: View of the 17thcentury music section, Musée de la Musique © Pomme Celarie

its present-day aspect" (Boutoulle, 1996, 24). This intellectual project was set up in space by the architect Franck Hammoutène who designed what journalists described as a "timeless work of art", based on the systematic use of glass and metal, and an innovative mounting system that gives the illusion of instruments floating in space.

Twenty-five years later, the permanent galleries have retained their aesthetic appeal and the chronological display provides an informative introduction to the history of Western art music. But it also induces an elitist and evolutionist perspective as the visitors move from one European artistic centre to another, following the constant "progress" of musical techniques and the improvement in instrument making (Martin 2020). While contemporary historical approaches tend to question the dichotomy between "centres" and "peripheries", between "scholarly" and "popular", between "Western" and "non-Western", we must admit that this way of ordering sonic objects has reached its limits.

The impasse of the current display is particularly striking when it comes to music from Africa, Asia, Oceania, and the Americas. Like other European museums, such as the Musée des Instruments de Musique in Brussels, the Musée de la musique has acquired many "non-Western" instruments, since its opening in 1864, which were exhibited, at the end of the 19th century, to support a comparative narrative aimed at demonstrating the superiority of Western instrument making over the rest of the world (Pasler 2004). During the 20th century, however, this collection was rapidly neglected. Some of the instruments were lent to the Musée d'Ethnographie du Trocadéro in 1933 where an important "musical ethnology" department was being created under the impetus of Georges-Henri Rivière and André Schaeffner, while the rest of the collection was stored in appalling conditions, leading to major losses and deterioration (Gétreau 1997). It was not until the mid-1990s that an ambitious programme of study, restoration and development of this collection was undertaken.

The gallery display did not immediately reflect the renewed interest in these instruments. When the Musée de la musique opened in 1997, "non-Western" musical instruments were almost absent, confined to the introductory room, where African and Asian artefacts were used to support a complex discourse on the origin and the functions of music, and to the last section of the galleries dedicated to the



19th-century World Exhibitions and the "discovery" of foreign instruments (Musée de la musique, 1997). Each typological case also included a non-Western piece to stress the universality of main organological types (flutes, oboes, lutes, etc.). Obviously, this very limited presence did not reflect the extraordinary richness and diversity of the collection, which now totals more than 1,500 instruments, including ancient and prestigious objects from North India, Senegambia, Iran, and Java.

In 2008, as part of a reorganisation of the galleries, two rooms (with a surface area of 300m2) in the final section of the museum, previously dedicated to 19th-century instrument makers (Jean-Baptiste Vuillaume, Adolphe Sax) and the revival of early music, were entirely devoted to the display of the "world music" (*musiques du monde*). Due to limited resources, the original showcases had to be kept. This led to the distribution of the instruments in half a dozen "geo-ethnic" cases (sub-Saharan Africa, the Arab world, Asia, the Americas, and Oceania). Each of them is underpinned by a wide anthropological or organological question (e.g., the diversity of instruments in Sub-Saharan Africa, the spread of long-necked lutes in Central Asia, etc.). Apart from small screens with rich ethnographic content and large prints of old photographs showing musical performances, the objects are accompanied by a very limited visual and written contextualisation. Most of the information is provided through the visioguide that gives access to audio commentaries as well as to short videos showing instruments being played.

In addition to major technical problems, the "world music" gallery faces three main intellectual and ethical issues. First, it conveys a static image of instruments and cultures, in which geography supersedes history. Despite the fact that they are now less "ethnographic specimens" than historical sources, the objects seem frozen in the typical "ethnographic present" that hides the historical and contemporary dynamics of the cultures from which they come. Secondly, the contacts, circulations and migrations of peoples and instruments from one culture to another are insufficiently made visible, even though instruments are certainly the best objects to show how societies are enriched by their entanglement. Finally, the isolation of these instruments, separated from the historical narrative, contributes to the problematic othering of these cultures.

Figure 2: View of the introductory case, Musée de la musique © Nicolas Borel



A wider view

Figure 3 View of the "Africa" case, Musée de la musique © Nicolas Borel

This observation is not limited to the Musée de la musique, of course, but reflects a more general problem in music museums when it comes to "non-Western" objects. When these collections are not simply stored, their presentation often reveals three main biases.

The first one is what we could call the "classificatory temptation". Despite longstanding interest for indigenous forms of descriptions and the awareness of the imperialist underpinnings of totalising classifications (Kartomi 2001; Agawu 2020; Roda 2007), museums still largely rely on a light version of the Hornbostel-Sachs classification, as a convenient and aesthetic way of organising non-Western musical instruments in the galleries. Some institutions, such as the Horniman Museum, have intended to confront the Hornbostel-Sachs classifications to other indigenous systems (the Chinese $B\bar{a}y\bar{n}$ or the Indian Natyasastra), but these presentations do not challenge the hegemony of the Hornbostel-Sachs system, whereas many other stories could be told about these collections.

Another issue is the tendency to limit the narrative to basic and dry ethnomusicological information: What was the instrument used for? What was the "authentic" repertoire? How was it made? This form of contextualisation largely contributes to the naturalisation of musical instruments, hiding the historical dynamics and the socio-political environment that shaped their appearance, their meaning or their values over time and across culture (Girard-Muscagorry & Nur Goni 2022).

Finally, the complex provenance of "non-Western" collections has been – and still is – insufficiently visible. Their sometimes dubious acquisition but also the past comparative and evolutionary ideologies that often shaped their presentation, are rarely addressed. In my opinion, the hyper-specialisation of our field, as well as the technical discourse often applied to sound objects, too often isolated us from the ethics of collecting and exhibiting cultures, compared to ethnographic or world-culture museums whose colonial heritage has been debated for several decades.² Although the circuits of supply are not exactly identical to those of ethnographic museums, instrumental collections are full of "contested" objects, some of them looted, most

2 Gabriele Rossi Rognoni made the same observation in 2017 regarding the isolation of organology from the rest of the social sciences — at least for an external eye (Rossi Rognoni 2007).

of them acquired in the context of intense physical, economic and symbolic colonial violence. Musical instruments, especially drums, are among the first objects taken from the enemy on the battlefield and this aspect is now openly discussed in the media, as demands for the return of musical instruments emerge.³ Beyond the ethical need to reveal the entanglement of instrumental collections with colonialism, addressing the provenance, whether dark or clean, in the museum is a way to approach the uniqueness of the instruments we care for, to reveal their trajectories and, thus, to move beyond the all-too-often outdated ethnographic narrative.

These observations have been voiced regularly over the past decades by scholars such as Allen Roda (2007), Elliot Bates (2012), Ignace de Keyser (2018), and Kofi Agawu (2020). They extended and renewed older criticisms, starting with Curt Sachs, who stressed the deadly effect of musical instrument museums, especially when it comes to "non-Western" musical instruments, but also criticised the outdated evolutionist narrative that underpins the display of instruments: "What a satisfaction it is to show, in the cramped frame of a showcase, all the progress made! At the beginning, a simple reed, hardly perforated with two or three holes, and at the end, a machine overloaded with keys and mobile rings: what an ascent, what an advance!" He concluded: "Our conception of history is no longer that of the 19th century and the cult of 'progress' has cooled significantly." (Sachs, 2003) Notwithstanding important and innovative recent renovation projects at the Metropolitan Museum of Art, the AfricaMuseum of Tervuren, and the Ethnographic Museum of Geneva, it is clear that our field still has some difficulties in embracing new forms of museographic thinking and the insights of "critical organology".

Historicising, poeticising, politicising

This gap between the extraordinary potential of instrumental collections to address past and present global issues and the limited ways in which they are displayed in museums informs the way in which we plan to renovate the so-called "world music" gallery. To capture the spirit of the project in three words, we could say that our aim is to *historicise*, *politicise*, but also *poeticise* the display of musical instruments from the Global South.

Above all, we want to place the question of connections between musical communities at the heart of the exhibition. Indeed, no other object can help to understand the intertwining of cultures better than musical instruments as they travel with men and women and adapt quickly to new contexts and provide an emotional and soothing bridge in the "contact zone" between people from different and displaced cultural backgrounds (Magnusson 2021).

In that respect, the thinking of the French-Caribbean writer Édouard Glissant has never been more valuable than today in the museum field. His almost prophetic vision of the world's dynamics helps us to move from a "world music gallery" to a "Whole-World music museum". "Whole-World" – or *Tout-monde* in French – is one of the key notions in Édouard Glissant's poetics, along with *creolisation* and *Relation*. In 1997, he wrote: "I call Whole-World (*Tout-monde*) our world in all its changeability and in the durability of its exchanges and at the same time the vision that we form

3 In France, the issue was raised when the Ivory Coast officially asked for the return of the Djidji Ayôkwe drum, from the Tchaman/Ebrie community. In 1916, as part of the "pacification" of the region, the French administration seized the talking drum because it served to alert surrounding villages of the arrival of colonial troops. On the history of the drum, see: Robert 2023. of it. The totality-world in all its physical diversity and in the representations which it conjures up in our mind: that we would no longer sing, speak nor work localised in the place where we are situated, without steeping ourselves in imaginary representations of that totality." (Glissant 1997) This way of thinking about the world in all its diversity as a totality, through the long-term dynamics between the whole and the detail rather than as the sum of localised, isolated and static cultures, has become particularly powerful in contemporary thinking and has already inspired recent renovation projects such as the Musée des beaux-arts in Montreal.⁴

From World Music to Whole-World Music

Numerous issues arise from this strictly geographical display that completely conceals the historical and contemporary dynamics of these musical traditions as well as the colonial context that led to their collecting, their display, their interpretation, and their use in France during the 19th and 20th centuries. How, then, can these collections be presented in a different way, so as to stress their historicity and place at the forefront what Glissant called the "Relation" i.e., the entanglement of cultures?

The first step is to get rid of the comprehensive, encyclopaedic approach and accept that our collections offer a very poor, limited, and biased picture of the world's musical traditions. Rather, they are a reflection of Western taste, a product of the colonial encounter and the result of the competition between instrument museums that often led them to acquire similar instruments in Brussels, Paris, and New York. Instead, we would like to build an object-centred narrative that derives from what our collection allows us to tell. These stories may be very specific and modest, or they may address much broader questions, but they are all historically, geographically, and thematically grounded. Taken together, they form a constellation of stories that can contribute to a polycentric history of music.

A project that a colleague, Romane Mélingue, recently drew my attention to is the British Museum's new Islamic Art Gallery which opened in 2018. Rather than unfolding a linear and overarching history of Islamic arts, the curators decided to imagine their cases by starting from the actual "social biographies" of specific objects that serve as "gateways" to a wider theme. This approach is a powerful source of inspiration for the redesign of our galleries. From this perspective, we intend to replace the existing "geo-ethnic" cases with half a dozen blocks or islets, imagined from a narration/story, inscribed in a precise geographical and time frame, that can be drawn from our collection. The idea is to introduce each case through a "gateway instrument", an object that will not be presented as an ethnographic specimen or an organological type, but through its own singular biography and what its trajectory tells us about music at a specific time and place. In relation to this instrument, other artworks, archival materials, and sounds will make it possible to widen the focus. For example: our African collections are very incomplete and make it impossible to address African music in general terms (as it is the case today). However, several rare and exquisite instruments, including a beautiful kora collected by the French abolitionist Victor Scheelcher in 1847, allow us to evoke the relationship between music, history, and memory in Senegambia on the eve of the French and British colonisation. This method is also a way of approaching the instruments through a socio-political lens and linking them to contemporary pressing issues.

4 https://www.mbam.qc.ca/en/collections/arts-of-one-world/



Throughout the gallery, we would like to give a large space to contemporary voices who can bring their own insights, especially musicians, who we sometimes see playing in museums, but we rarely hear talking about their practice, but also artists. The Musée de la musique already regularly activates its permanent collection thanks to contemporary art. In 2022, as a counterpart to the *Xenakis Revolution* exhibition, several cinetic artworks were presented in the museum, in dialogue with harpsichords, harps, and a gamelan. This dynamic must be enhanced and made durable in the future gallery in order to offer emotional and poetic counterpoints, but also to address sensitive issues raised by the museum's history.

Finally, it seems impossible today to think of a renovation project involving non-European collections without making room for the question of provenance, but also to the wider entanglement of our museums with colonialism. As well as providing regular information on the trajectory of the objects, we would like to dedicate a section of the exhibition to the issues raised by collecting musical instruments, focusing on portraits of key collectors such as Sourindro Mohun Tagore. Like in Brussels, New York, and London museums, Tagore was essential in the early development of our non-Western collection, sending dozens of (re)invented Indian instruments, along with musicological memoirs, to assert the ancient and prestigious history of Indian music. His collection is a good example of how music was used as an intellectual weapon in the framework of Western imperialism.

Introducing global counterpoints in the Western art music galleries

Obviously, renovating the 300m2 gallery without intervening on the rest of the permanent collection would not allow for a profound shift in the narrative. Instruments from the "South" would still be confined to the end of the museum, cut off from the "grand history" of Western instrument-making. In a context of limited financial resources, that prevent any complete renovation of the museum, how can we avoid this pitfall?

As stated above, the aim is not to make a new exhibition about "world music", but to inscribe instruments and music from Africa, Asia, Oceania, and the Americas

Figure 4: View of the The Albukhary Foundation Gallery of the Islamic world, British Museum © British Museum



Figure 5: View of the "Power and Piety" crossroad, The Metropolitan Museum of Art 2020 © The Metropolitan Museum of Art

within a larger global history, that can, from the specific identity of our collections, emphasise the connections between cultures across space and time and connect to contemporary issues, sounds and voices. At the same time as we need to include Europe in the Whole-World gallery, we must also bring (back) "non-Western" musical instruments into the galleries dedicated to the history of European music. When the museum opened in 1997, each typological case included an example of a "non-Western" fiddle or flute to stress the universal nature of instrument types. A few years later, however, this presentation was dismantled when it became clear that it only contributed to reaffirm the superiority of Western instrument-making in the visitor's mind. But this failure should not prevent us from imagining new ways of (re) connecting our diverse collections.

Two recent projects at the Metropolitan Museum of Art are inspiring our own reframing of the collection. The first one is the renovation of the museum's musical instruments department. One of the galleries was designed as a chronological and global journey through "the art of music", by creating a dialogue between contemporary instruments and objects from various cultures. Enabled by the incredibly rich and ancient collections of the Met, this simple display has however a powerful impact by decentering the organological narrative and by making visible the simple fact that remarkable sound objects have been produced throughout the world at all times.

The other Met project that I would like to highlight is the "Crossroads" sections created at the thresholds between departments. Focusing on broad and accessible themes – such as "Power and Piety" or "Empires and Emporia" – these installations aim at gathering objects, more or less contemporary with each other, from different departments to embody the idea of "cultural interconnectedness." Both the "Art of Music" gallery and the "Crossroads" displays succeed in highlighting the historicity of objects from Africa, Asia, and the Americas as well as the encounters between world cultures.

From the same perspective, we intend to create "contact zones" – based on Mary Louise Pratt and James Clifford's seminal concept (Clifford, 2007) – i.e., clearly identified spaces where instruments, objects, materials, images and sounds from Europe and other continents converge, contributing to decentre the chronological narrative.

Here are two examples that we are currently exploring. A large part of the 17th-century gallery is dedicated to the courtly music that developed in Versailles under Louis XIV, near which we could exhibit our rare collection of North India instruments (rudra vina, sarangi) from the 17th and 18th centuries as a means to underline that other sophisticated courtly musical cultures developed in other parts of the world. These "contact zones" cases could also be a way of addressing the appropriation of materials

and images from elsewhere, and the inclusion of European instrument making in a wider history of transatlantic and colonial violence. The 18th-century gallery could offer an opportunity to politicise the question of the "exoticism" in instrument making, tackling specifically the question of the image of Black bodies in European instruments and decorative arts (Lafont 2019). This question arose when the museum bought a spectacular 1740 hurdy-gurdy by Jean Ouvrard decorated with the head of an African. Is it still possible to exhibit such a beautiful and refined piece without taking into account the context of extreme colonial violence and human degradation from which it emerged? Through this object, how can we critically examine the exoticized images of Black and non-white bodies that appear on instruments and musical iconography, as so many scholars urge us to do? To quote the American musicologist David Irving (Irving 2019, 9), these counterpoints could contribute to stress that Western art music and instrument-making are "a hybrid, global phenomenon, which emerged from the very conditions of worldwide exchange that gave rise to the concept of 'the West' itself."

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Safeguarding Musical Heritage: Identity, Networks, and Historical Sounds



Symbolism of Zambian Traditional Musical Instruments "Beyond The Beat":

A Case of The Training Workshop Held at The Lusaka National Museum

Esther K. Banda Lusaka National Museum, Zambia

Introduction

The current population of Zambia is about 20 million plus based on projections of the latest United Nations data, with people of strong cultural beliefs shared amongst its 73 ethnic groups from the ten provinces. This diversity in culture has helped the nation to reach a shared understanding of society, morality and human behaviour in a rapidly changing world. Some of these cultures are also linked to the culture of our music heritage.

Talking about heritage, it could be viewed as a collection of the way of life of the people which strengthen the bonds of their co-existence and give significance to their daily lives. Heritage, as passed on from generation to generation, can still be understood to be a process of creation and renovation which secures the continuity of life; and its management is not limited to transmitting and receiving it only, but also that this heritage should be enriched.

Undoubtedly, the collection at the Lusaka National Museum of musical instruments at the moment may not be rich in terms of numbers, however, the few that are on display and in the storeroom guide our urge to discover more about our music cultural heritage. Not just for the purpose of enjoyment, but also for the usefulness of it, for today and tomorrow's generations.

We see drums, we see flutes, we see all these different types of musical instruments, on the other hand there is a lot more to these instruments. It is a journey beyond the beat that constitutes the major elements of the scope of our Intangible Cultural Heritage that is embedded in these musical instruments. Intangible Cultural Heritage is a soft-ware of humanity.

Therefore, in this paper I am discussing the symbolism of Zambian traditional musical instruments – beyond just the beat. Based on the training workshop that was conducted by the Lusaka National Museum.

Each region in Zambia has its own type of musical instruments and common among these is the drum. For instance, the Maoma royal drum. The rare sound of the Maoma drum signals three events for the Lozi ethnic group of Western Zambia. It can either be the installation of the Lozi King; the beginning of the Kuomboka annual traditional ceremony, and also summoning of the paddlers to prepare for the long journey of moving the King from the flooded Barotse plains to the higher dry land. Other instruments in different ethnic groups are also used for different occasions – be it celebrations of birth, initiation ceremonies, marriage, funerals and any other form of entertainment.

The other example is that of the Tonga speaking people found in Southern Province of Zambia who celebrate the annual Lwiindi ceremonies. They celebrate various Lwiindi ceremonies according to the various chiefdoms within the Province and one of which is held in Chief Monze's chiefdom, called the Lwiindi Gonde ceremony. The Lwiindi Gonde ceremony allows the Tonga people to retain their heritage and the ceremony keeps them together as one, strengthening their belief systems and reminding them of where they belong.

The Lwiindi Gonde ceremony offers an opportunity for them to be joyful with song and dance – played from different musical instruments – even as they thank their ancestral spirits for the good harvest in the previous season. Among the traditional dances, the plateau Tonga perform the *Kalyaba* dance. *Kalyaba* is a spiritual dance believed to move the soul and mind of an individual. On the other hand, the Valley Tonga perform a warrior kind of dance called the Budima (*Kukwenzya*) (Munyima, 2015). It is performed by traditional warriors with spears jumping up and down while chanting.

Budima or Butimbe, accompanied with a set of ten Nyeele – flutes of different sizes – is the performance that signals the chief to come into the main arena during the Lwiindi Gonde traditional ceremony. Budima is also the funeral drum performed during the funeral of an adult in the village. The Nyeele flute – made out of animal horns – is also used by herd boys to drive cattle while herding.

Therefore the use of traditional musical instruments in Zambia should be promoted through elaborate education policies, and the proper education is one that follows the interest of the learners' curiosity and setting.

In this regard, museums have the social responsibility of being relevant to the community they belong to and being a tool for sustainable community development and being inclusive, hence the organisation of the training workshop.

Objective

The main objective of the training workshop was to educate the younger generation targeting primary school-going children, secondary school groups and young adults in tertiary education, on the importance of Zambia's tangible and intangible cultural music heritage especially in a changing society and its high technology. Although the desire for western instruments is increasing, traditional instruments are still played throughout the country.

The specific objectives were to promote:

- Skill and Creativity
- Innovation/ talent among the children
- Appreciation of their rich music cultural heritage as passed from generation to generation.

Methodology

The approach used to capture the attention of the younger generation to participate was through the training workshop.

On 24 March 2022, Lusaka National Museum conducted a one-day training workshop that brought together 68 participants out of the 100 invited plus 5 facilitators. Two museum staff were on hand to direct the activities.

It is worth noting here that the workshop provided a way to create a concentrated instructive experience in a short amount of time, since the time for a more inclusive effort was not available.

Operational space

The workshop activities took place within the museum grounds – inside and outside. For those instruments that needed to be decorated using fire and making of the holes/openings, were done outside the museum building.

Target group

School children and young adults between the ages of 10 and 18 were drawn from different learning institutions – primary and secondary schools to those at tertiary level – from within Lusaka, the capital city of Zambia to participate in training workshops.

Activity 1: Getting ready – identification of learning institutions

The following pupils and students were identified and selected to participate in the workshop:

- 20 boys and girls from Sishemo Primary School
- · 20 from Chinika Secondary School
- · 20 from Evelyn Hone College and
- · 20 from the University of Zambia
- 15 from Open Community Schools
- 5 Facilitators.
 - 1. The selection of schools was based on a broad cross selection of government and private schools that included an Open Community School.
 - 2. Gender was highly emphasised and observed.
 - 3. A total of 68 school pupils and students responded to participate.
 - 4. All 5 facilitators responded positively
 - 5. A total of 73 out of 100 participated as follows:
 - · 20 Sishemo Primary School
 - 15 Chinika Secondary School
 - 20 Evelyn Hone College
 - 8 University of Zambia
 - 3 One Open Community School
 - 5 Facilitators.

Activity 2: Identification of facilitators

The next step was the identification of facilitators for the workshop and the following were selected purposively due to their different expertise in the music industry:

- Two lecturers in ethnomusicology for career guidance
- A motivational speaker one who makes traditional musical instruments and earns his living on music
- A retired performer in the National Dance Troupe, who also makes and plays traditional musical instruments
- A book author of Zambia traditional song Book 1 and 2 titled Our Original Cultural Zambian Songs and retired lecturer in ethnomusicology at Evelyn Hone College of Applied Arts.

Programme direction

1. Music as a career

The workshop programme started with a talk from the two lecturers in ethnomusicology at the Evelyn Hone College of Applied Arts, one of the learning institutions teaching music in Zambia, giving guidance to those that would want to make music as a career.

The following were the course levels:

Programme: Diploma level

Details: The institution offers a three-year secondary school music teacher's diploma primarily to train secondary school music teachers with English as their minor teaching subject. Studies include performance (Western, African instruments), African musical arts (music, dance, drama), theory, music history, music teaching methods; including programmes in music production, sound design and arts management.

- i. Minimum entry point is a Grade 12 School Certificate
- ii. The institution also offers a two-year music diploma for professional musicians who do not want to be teachers. Candidates in this program are recruited based on the general minimum requirements for admission at the college and therefore do not undergo any music audition or placement exams.
- iii. Private tuition in instruments and theory is also available to those who might not want to enrol in the diploma program. Performance ensembles of the music section include a concert band, choir, pop band and traditional dance troupes.
- iv. Other levels include a four-year degree programme and a three-year Diploma in Music and Audio Technology for Musicians, Producers, Film Music Writers, Actors/Actresses and Consultants.

A lecture on "Zambia's Traditional Music and Its Function in the Process of Communication" was then presented to the participants from which the following were highlighted:

- i. **Definition of Music** Music defined as "organised sounds and silences that are pleasant to the ear" (Musonda, 2022). Implying that humans express themselves by singing, dancing and playing musical instruments.
- ii. **Emphasis on African Music** It was stated that "African music are sounds and practices by the indigenous people of Africa". Meaning that African music is music by Africans for instance, for the Luba-Lunda, the Yoruba, and the Luo ethnic groups, just mention a few.
- iii. **Discussing African Music** in two facets Music as being authentic and music being contemporary. African music has peculiar characteristics such as calls and responses, etc. (Muwowo, 1982).
- iv. **Performance of African Music** Through folklore songs are performed as solos, with accompaniment, or in groups, for instance, game songs and while working.

The social significance is exhibited through lullabies, birth and growth, initiation songs, marriages, ceremonies, therapeutic songs and death.

Traditional musical instruments are used for accompanying performances such as dances, games, and storytelling.

v. Instrument Classification

To make it easy for the young participants, classification of musical instruments was given as how sound was produced as follows:

- Sound produced by vibration of a string like the guitar piano Chordophones
- Sound produced by are called blowing the air like flutes Aerophones
- · Sound produced by beating like drums Membranophones and
- Sound produced by plucking like the thumb piano Idiophones.

vi. **Making of Musical Instruments** – tools and materials used.

Different materials are used to make these instruments according to their availability within a particular environment.

- vii. **Playing** of the instruments techniques and patterns
- viii. Traditional Music Dances:
 - Dances express the ideas of the mind through rhythmic movements
 - Dance can help one acquire a sense of balance
 - Dances are used for entertainment, enjoyment and helps with self-expression and fulfilment, i.e. the steps, the instrument accompanying, and the songs accompanying.

This was followed by a demonstration by the students from Evelyn Hone College.

Figure 1: Evelyn Hone
College students
performing and showing off
their dancing skills during
the workshop. Photo:
Esther K. Banda



2. Motivational speaker – one who makes a living in music and making musical instruments

This was shared by Edward Mwanza aka "MUFRIKA" meaning "an African" who started by stating that "your career can take you places", including that of making and playing a traditional musical instrument.

Mufrika is a thumb pianist, natively called kalimba, which he learned to play at the age of 13 and was taught by his father. Not only does he play the kalimba, but also makes and teaches how to play the kalimba as a source of income. In short, he is a kalimba maker, player, and singer, who uses a traditional music instrument.

Playing the kalimba has allowed him to travel to different countries like Zimbabwe, The Netherlands, Latvia, and Dubai.

Before the Dubai World Expo in 2022, he also performed at Masters of Calm Festival, Wonderful Festival, Village Festival, Gaia Festival and Garavasara Festival.

Mufrika was able to show the participants the awards he had won from the different international festivals to motivate the young participants during the workshop.

His final advice to the participants was: "do not look down on local artefacts and musical instruments, for they are our only pride and make us unique in this world". He is an artist who believes in uniqueness.



Figure 2: Mufrika demonstrating how to play the kalimba (thumb piano) during the training workshop. Photo: Esther K. Banda

3. Author of Book 1 and 2 titled Our Original Cultural Zambian Songs

As a known retired scholar of music, author Andrew Muwowo, shared in his presentation that "the music education landscape and the general national cultural music have evolved in many ways to suit the current regional and global trends". He further stated that "the narrative on Zambian culture continued to include the history of the people of Zambia, marriages, customs, morals, traditions, belief systems, dress, cuisine etc. But in this entire scheme, the musical arts (songs, dances, instrumentation, and general musical performance) have been relegated to the periphery or simply omitted".

He further stated that "this was precisely why the series of *Our Original Cultural Zambian Songs* focuses on documenting and providing books that were authoritative, accessible, pedagogically strong, richly illustrated and accompanied by a compelling compact disk of musical examples linked integrally to the song texts and performances".

Mr. Muwowo added that it also serves as a spring-board from which Zambian indigenous music could be included into the general cultural narrative as an integral part through which culture is transmitted and stored.

Mr. Muwowo then performed two game songs "Ngulube Ngulube" (Nsenga) (pg. 42) and "Wakondo Wakondola" (Chewa) (pg. 50) from his Book One. The game song "Ngulube Ngulube" – for instance, *ngulube* is a local name for wild pig and was played by the children by kneeling on the ground in a circle with each one holding a stone (musical instrument struck on the ground when singing). They strike the ground according to the rhythm of the song and at the word (*iyo*) (there it is) and each child passes the stone to the other kneeling on their right side as shown in Figure 3 below.

Figure 3: Mr. Muwowo (in a green shirt) with Evelyn Hone College students playing the "Ngulube Ngulube" game song during the training workshop. Photo: Esther K. Banda



Figures 4, 5, 6 and 7 show hands-on activities as the participants draw, paint, make seed music and make their own musical instrument during the workshop. Photo: Esther K. Banda

The background information of this song was that it portrayed a picture of a traditional society which occupied an agricultural land. There were so many wild pigs living there. Hence the wild pig (*Ngulube*) being the main character in the game song that they chased with their young ones when found eating or damaging crops in the fields by throwing stones".

For both the game songs, children knelt down on the ground in a circle, each one holding a stone they strike the ground according to the rhythm of the song. This presentation added a different dimension to the workshop.



Hands-on activities

The hands-on activities were divided in four working bays as follows:

Bay One: Drawing of musical instruments

Bay Two: Tracing and colouring of musical instruments

Bay Three: Seed mosaic

Bay Four: Making your own musical instrument using recycled materials.

Here we saw amazing creativity from the participants as they made different musical instruments using provided local and recycled materials like cardboards, sticks, bottles of water, wire, plastics, glue, thread, canes, pieces of cloth, and other accessories, just to mention a few.

To help with the demonstrations on how to make and play the traditional musical instruments, a former performer/dancer in the Zambia National Dance Troupe by the name of Leonard Mpundu, was on hand to help during the training workshop.



→ Figure 8: Mr. Mpundu in a pink shirt, demonstrating how to play a musical instrument made out of bamboo during the workshop. Participants watching and listening attentively. Photo: Esther K. Banda







Training workshop results

After all was said and done, a temporary exhibition on "Symbolism of Zambian Traditional Musical Instruments" was mounted on 13 May 2022 in the Museum's Children Corner. The exhibition also displayed some musical instruments from the main storeroom. The exhibition's storyline themes were based on the classification of the musical instruments or on how they produced the sound.

The exhibition remains part of the museum landscape for future children's educational activities supplementing the permanent exhibitions in the main gallery.

Discussion

The training workshop and temporary exhibition were successfully executed. The programme signalled the development of interactive activities for children in documenting Zambian traditional music and musical instruments, with the aim of promoting them, by the different activities of drawing, painting, seed mosaic, making and playing of the musical instruments, and writing down information about them and appreciating it.

During the workshop, the focus was mainly on the classification of the Zambian traditional musical instruments based on how the sound is produced.

A few selected unique instruments from the storeroom were displayed for children to appreciate. To make it easy for the children to understand the classification of the instruments, they classified them according to how they produced sound for instance, those that produce sound by beating or friction, by beating or plucking keys, by shaking their bodies, by blowing of air columns, and by hitting/plucking/scraping of stretched strings.

The expected output was met as follows:

- ix. Training workshop conducted
- x. Knowledge imparted about musical instruments classification, their functionality, materials used, decorative patterns on the musical instruments
- xi. Musical instruments made
- xii. Temporary exhibition mounted.

Apart from participants acquiring new knowledge, the museum was able to add a new musical instrument ensemble of 3 winnowing baskets with maize and beans seeds that produced sound by shaking them. These have been added to the museum collection.



Figure 9: Three Winnowing Baskets with maize and beans grains made by participants during the training workshop as a set of musical instruments. Photo: Esther K. Banda

However, one of the threats to this traditional musical heritage is that the new and young generation does not or no longer identify with that heritage due to modernisation. The other threat is that there is a continuous reduction in the number of people directly involved in producing it; intergenerational transmission is broken and better still, the other custodians encounter difficulties in terms of economic, religious, or social and other factors within communities in ensuring its continuity.

Nonetheless, the children participated fully in all the activities of the workshop, even in the cumbersome activity of seed mosaic, which from a general point of view, they could have shunned. They handled all the activities and the presenter of this paper merely provided guidance.

Based on the above, the museum resolved to continue with the programme as an annual event. Every year the event will incorporate a subtheme that would directly relate and reflect the objective(s) of the broader concept of "Beyond the Beat".

The role of the Lusaka National Museum

Going by the ICOM General Conference theme for 2022 "The Power of Museums", it acknowledges the fact that museums are indeed forums for exchanging ideas, evoking change in society, networking, as well as encouraging the public to utilise museums for national development.

In as much as this musical traditional heritage is under threat, the museum endeavours, through its mandate, to preserve both the tangible and intangible musical cultural heritage by being inclusive and involving the younger generation to be a part of this music heritage as shown in Figure 13 below during the workshop and also through public programmes such as "Ngoma, Let the Sound Echo" and through cultural talks.

Figure 10: Sishemo
Primary School –
participating schools –
having a feel of how to
play traditional instruments
during the workshop.
Photo: Esther K. Banda



Conclusion

All the training workshop participants, facilitators and support from museum management, as the workshop inspired the children to appreciate their culture of music heritage, and the exhibition added value to the existing permanent exhibition.

It should be noted here that music has been an integral part of the life of the indigenous Zambians. Invariably, every activity that the Zambians engaged in had a musical aspect to it. This ranged from the daily subsistence occupation to the evening relaxation.

Music was never played just for entertainment in the old Zambian culture, there was an extra musical purpose for each and every occasion in which music was made. This could range from religious intentions to social functions and recreation (Gankhanani, 2019). Thus, in traditional Zambia, music was always functional, i.e., it had to fulfil the objective it was created for.

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Biography

Esther Kabalanyana Banda is a motivated, adaptable and responsible museum professional with more than 3 decades of work experience both in administration and research works in the museum's Research department where she is currently working as an Assistant Curator in the Ethnography Section. Her current work responsibility is to facilitate the planning and conducting of relevant research, acquisition of collections and provision of curatorial services, as well as the planning of exhibitions in order to enhance preservation and dissemination of knowledge to the public. Esther is a holder of a Diploma in Management Studies, Bachelor degree in Development Studies and a Master's degree in Transformative Community Development. She worked on several research projects that included one on the "Effect of Community-based Museums on Local Communities in Zambia".

Music and Musical Instrument Collections in Latin America:

An Option of Knowledge and Regional Strength

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Latinoamérica and its conceptions

In the 19th century, the term "latin" was not a word used to describe oneself, apart from some regional European *lingua franca* speakers. Today, Latin America alludes to history, language and culture. However, the term has not been able to describe a rapidly changing reality; maybe this is the reason why it has undergone two centuries of semantic reincarnations. More than a name, it is a metaphor whose enduring linguistic presence bears witness to itself; a society that has poetically captured valuable beliefs and empirical data whose meaning seems to fit no other concept. The term carries a strong sense of community that derives from its history, which combined old catholic notions of community (solidarity, mercy and compassion), and new 19th-century definitions of revolutionary fraternity. Being part of this territory invites to manifest collective interests, passions and desires.

Latin America has represented a common front between nations that paradoxically are and are not dissimilar, and that recognize a common past of deep roots. But what does all this have to do with musical heritage and the spaces that safeguard, conserve and promote it, and why think about this issue from a Latin American perspective? The purpose of this paper is to acknowledge the possible consonances and dissonances in conservation, documentation, education, and preservation regarding museums and music collections in the region, given their past and present cultural, linguistic, political, and economic congeniality.

Most of the main museums in Latin America were created in the 19th century and were similar to the European museums that exerted a greater influence. These first spaces were more like cabinets of curiosities or natural history relics. Usually, American Indian or Afro-descendant cultures were represented along with exotic plants and animals. In the "Fine Arts" museums, those cultural manifestations were classified as ethnography. Art was intended for "European" works (another equally closed category).

A comprehensive analysis of music collections and musical instruments in public collections is overdue, but their general condition was based on their "innate utility": if they did not sound, they were meaningless; they were curious and decorative objects. Since musical instruments, written music, and all objects associated with musical practices are part of the historical memory of people and therefore part of the heritage that museums and collections safeguard, it is important to consider some pronouncements that reflect a theoretical and conceptual contribution in order to understand the development of museums in the region. These include the *Round Table of Santiago de Chile* (1972), the *Declaration of Oaxtepec* (1984), the *Declaration of Caracas* (1992) and the *Declaration of Buenos Aires* (2011).

After Santiago's Round Table, Chile was involved in a *coup d'état* that led to a long dictatorship; the same happened in other Latin American countries. These difficult processes suffocated many proposals during the 1970s and 1980s, but in other countries (such as Mexico) community and educational museums were created with the contribution of the inhabitants of various towns. However, large institutions like the National Institute of Anthropology and History, had the intention of monopolizing and shaping a single way of conceiving, working and representing heritage and the past.

In the 21st century, a new way of conceiving museums as educational and informative institutions, the emergence of new and more efficient technologies, as well as the enthusiasm of small collectors and institutions to make their music and objects known, coexist with scarce resources, the complex political situation and the lack of interest of some governments in culture and education.

Music and musical instrument collections throughout the region¹

First, **Argentina** has some of the best documented musical instrument collections on the continent, where the specialists in charge are continually integrating new registration and conservation mechanisms. For example, a group of professionals in museography and collections management are carrying out the inventory of all musical instruments in public collections. Among the most outstanding collections of music and instruments are those of the National Historical Museum. Through the instruments that are preserved, the curators have made a rich historical approach that describes the soundscape of public and private spaces in the 19th century in the city of Buenos Aires, along with the study of paintings of everyday life, portraits, and scores. The catalogue of musical instruments is available online.

The *Museo de Arte Hispanoamericano Isaac Fernandez* recently inaugurated a room dedicated to instruments of the violin family. The collection is made up of thousands of objects donated at the beginning of the 20th century by Isaac Fernández Blanco.

Other important collections are in the *Museo Azzarini* (Museum of Musical Instruments of *La Plata*), in the *Museo de la Plata*, in the *Museo Nacional de Historia* or in the *Museo Vicente López y Planes* of the Argentine Society of Authors and Composers of Music. Finally, there is a "National System of Digital Repositories" where, in the medium term, it will be possible to consult collections that include musical heritage.

In **Bolivia**, some of the outstanding museums are the *Museo de instrumentos musicales de Bolivia* (exhibits musical instruments from all over the world) and the *Museo Nacional de Etnografía y Folklore*.

Brasil holds an impressive musical culture and has important museums and music collections such as the *Museo de la Música Brasileña*, the *Museo de la Samba* (founded in 2001 by the granddaughter of the famous Samba composer Anegor de Oliveira "Cartola"), and the recently inaugurated (2021) *Ciudad de la Música de Bahía*: a new venue in the Comércio district. The city is the cradle of *bossa nova*, *axé*, and *timbalada*, among many other paradigm-breaking rhythms, serving as a

The collections mentioned here are an example of the efforts of various people who, from the public or private sphere, have worked to create spaces to safeguard and disseminate their musical heritage, but they are only some of the most representative; the selection shown in this article is the responsibility of the author. The order responds to an alphabetical hierarchy of the countries shown.

reference for national and international artists. It has been the melting pot of an immense diversity of rhythms and sounds, and continuously fosters tourism, local production, exportation of songs, and many jobs linked to concerts and events.

In addition to the excellence that Chile has demonstrated in the Latin American musicological field and in organological research, it has a vast network of museums that are a true delight for those who wish to learn about the country's musical heritage. Some examples are the *Museo del Sonido*, the *Museo de Música Chilena*, the *Museo de Artes y Oficios de Linares*, the *Museo Violeta Parra* (dedicated to the composer, singer and activist), the *Museo Chileno de Arte Precolombino*, or the *Museo Regional de Rancagua*. This country also has a "Documentation Center for Heritage Assets and a Documentation Manual for Heritage Collections" that includes a registration methodology for musical instruments.

La Casa-Taller. Museo de Laudería y Organología is one of the most dynamic spaces in terms of construction and organology in Chile today. They have the "Chilean Journal of Lutherie", where there is space for organological publications. Finally, Chile has the Museo Organológico de Valparaiso and the Collection of tools, equipment, and instruments of the Museo Nacional de Historia.

Colombia is another country with an enormous musical wealth. Here we can find the "Record and Music Museum", which is defined by Colombians as a cultural center for the richness of its heritage and for the full awareness that its records and players are true documents, not only of music but also of sound. Also, the "National Library of Colombia" has the "Music Documentation Center", whose objective is to collect, protect and disseminate the Colombian musical heritage and contribute to the construction of the country's collective memory. Finally, there is the "Musical House-Museum of Quindío" and is one of the few countries in Latin America with a "National Network of Music Documentation Centers".

Costa Rica holds the collection of ethnographic musical instruments of the *Museo Nacional* and the collection of musical instruments in the *Museo del Jade*. In the case of **Cuba**, there are several museums and collections that affirm Cuba's musical wealth, such as the *Museo Nacional de la Música* (which holds the Catalog of the Cuban Musical Instruments Collection) and the *Museo de la Música de la Universidad de las Artes*. The latter two institutions recently signed an alliance for the conservation, research, and dissemination of Cuba's musical heritage. Likewise, since the end of 2021, the *Museo Nacional de la Música* has assigned the Julián del Casal house to safeguard the museum's archive and library, which also holds musical heritage.

Finally, it is essential to highlight the presence of *Casa de las Américas*, one of the most important institutions for dissemination, research and artistic support in the world. The Casa sponsors, rewards and publishes the work of writers, plastic artists, musicians, theater artists and writers with a prestigious annual award, and promotes exchanges with institutions and people everywhere.

Some of the instrumental musical heritage of **Ecuador** is found in two important sites: the *Museo de Música Popular Julio Jaramillo* and the *Museo de Música de Loja*.

Mexico's musical heritage is immeasurable. Practically each of the 32 states of the country has at least one regional museum or a collection of music or musical instruments. Mexico has been a spearhead in the areas of conservation and musical research, an example is the *Centro Nacional de Investigación, Documentación e Información Musical "Carlos Chávez"* (created in the 1970s). This institution houses more than 30 collections and archives related to the history of the country's music and more than three hundred musical instruments from all Mexican regions, as well as from other countries.

It is also important to highlight the collection of instruments of the *Conservatorio Nacional de Música*, the *Museo Nacional de Antropología*, local and state

museums such as the *Museo de Santo Domingo* (Oaxaca) or the *Museo Regional de Guadalajara*. Religious buildings and academies are also repositories of Mexican musical heritage; they house more than 400 pipe organs dating from the end of the 17th century, as well as instruments linked to the community life of each region.

There are other important private collections and documentation centers, such as the Juan Guillermo Contreras' collection (with more than 5,000 instruments from Mexico and other parts of the world), or the *Centro Julián Carrillo*, which conserves musical instruments, scores, books and other objects related to the life of this important Mexican composer of the early 20th century.

The *Escuela Nacional de Conservación, Restauración y Museografía* has the only laboratory specialized in the education of professionals in the conservation of musical instruments, where students are introduced to the subject in a period of six months. Finally, there is the *Escuela de Laudería* of the National Institute of Fine Arts, which was created more than 35 years ago and has trained important luthiers of stringed instruments.

Panamá recently inaugurated a new *Museo del Reggae*, while **Puerto Rico** has the *Museo de la Música de Puerto Rico*. In **Paraguay** there is the *Casa Bicentenario de la Música Agustín Pio Barrios*, the *Museo de Arte Sacro*, where they promote the dissemination of music, the *Museo y Academia Nene y Papi Barreto* and the *Museo de la Ciudad Casa de Hernández*.

Peru, another country that has a very representative musical heritage, has *Museo Nacional de Perú*, the *Universidad Nacional de Música de Perú*, which has an important podcast called *Museo del Sonido de Perú*, and the recently inaugurated *Casa Chabuca*, dedicated to Chabuca Granda, Peruvian composer and singer. Also, the *Museo de Instrumentos Musicales Peruanos* invites reflection on the isolated and important efforts of private collectors who are interested in demonstrating that music is richer than regional stereotypes.

República Dominicana inaugurated the *Casa de la Música*, in Santo Domingo. There is also the important private collection of Augusto Arango, who turned his house into a music museum and over the years has collected hundreds of audio supports, such as long plays, compact discs, cassettes and some musical instruments.

Uruguay has the *Museo Interactivo de Música de América Latina*, the AGADU (*Asociación General de Autores de Uruguay*,) and the *Museo y Centro de Documentación*.

Finally, **Venezuela** is a country characterized by great efforts to ensure the permanence of important collections, but also to promote musical education and its professionalization. Such is the case of the *Museo del Teclado*. Currently, this museum has a virtual catalog with 25 instruments, including fortepianos, clavichords, spinets, harpsichords, square pianos, etc.

Proposals and final thoughts

The way in which each community understands its heritage is very diverse and usually the institutions reflect this. Particularly, musical instruments are included within the decorative arts, ethnographic objects or functional or sumptuary objects, although in most cases they have their own space within the musical imaginary. We have also seen different ways of understanding the professionals in charge of their research, conservation, and dissemination.

Undoubtedly, the places that house musical heritage in Latin America have come up with the obligation of finding the best ways for its conservation, regardless of the limited resources available. In the case of institutions with greater impact, economic

and human resources, the possibility of hiring specialized personnel is much more viable. These places have also become hosts of symposiums, workshops, courses and other training and updating activities. However, the disparity of situations is immense. The commitment of many institutions is genuine, but often falls short of the collectors or smaller museums, which at the same time use common sense and the few resources they may have to conserve their objects in the best possible conditions.

Latin American museums and music collections should be aware that the integration of technologies to access information and general consultation of the objects they hold is essential and urgent. It is crucial to create consultation platforms and cross-reference information with other institutions. The conservation and dissemination of our heritage presents new challenges that demand communication and joint projects. Likewise, heritage is linked to the relationships that each community establishes with its symbolic production and relates it to its perceptions of nature and culture. An enormous amount of heritage is found in religious spaces or academies, and although they are not collections or museums as such, they are places that should be known and protected by the state, national, or regional regulations to which they belong.

From this context, an important question arises: could museums or public collections be a place that would allow them to give courses, talks or promote activities related to the documentation, recording, valuation and conservation of musical heritage, given the lack of programs of longer duration? Despite the turbulent times we live in, people are still interested in opening music spaces, as we have seen in the Dominican Republic, Cuba or Peru.

Latin America is capable of building communication mechanisms to learn about the diverse problems of venues that house musical heritage or promote the dissemination of musical practices. It is also urgent to seek a projection beyond the old national schemes that circumscribe the fields of action to governments in office or to borders that limit a wide range of relationships. It is necessary to give greater visibility to Latin American museums and collections.

Distances are enormous. Rio de Janeiro is closer to Lisbon than to Mexico, and in most cases, communication must be via air routes between capitals with high fares. Overland traffic is easier in the Atlantic zone, but the problem of distances is increased by the wide curve of the Brazilian coast and the undulating coastline of the southern cone. The possibilities of intercontinental land travel, from the Atlantic to the Pacific, are few and must always be approached as a very slow adventure. By sea, the trips, even through the Panama Canal, can be real journeys.

However, specialists from Mexico, Argentina, Paraguay, and other countries are organizing the first colloquium on conservation, organology and history to learn about current lines of research, the general conditions of our collections and their primary needs, individual and joint goals, among other aspects that will benefit our societies and our heritage. Therefore, I think it is essential that the Latin American communities find representation in instances such as CIMCIM, since through them they will find linkage and strength.

Will Latin American museums and music collections be able to assume the responsibility of representing minority ethnicities, migrant communities, LGBTQ+ communities, or music not considered as such by academic circles? Here prevails the power of museums in Latin America:

- The power of achieving sustainability.
- The power to innovate.
- The power to build communities.

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Biography

Jimena Palacios Uribe is a Mexican conservator and historian interested in the social and cultural impact of the use of musical instruments, especially in México and Latin America. She has worked at the National School of Conservation, (National Institute of Anthropology and History), and at the National Institute of Fine Arts, where she has organized exhibitions, seminars, workshops and conferences about conservation, restoration, organology, and musical iconography. Currently, she is writing her PhD thesis about the commercial and cultural implications of the importation of musical instruments in the late 19th century in Mexico. Her interests are also related to the dissemination of musical cultural heritage and the formation of students into organology and conservation. She belongs to CIMCIM, the American Musical Instrument Society and the Historic Brass Society, where she is editor of the newsletter for content originating in Spanish-speaking countries.

Hey, Children Listen! The Sound of Taiwan History

Chia-Yi Lin, Meng-Ching Wu National Museum of Taiwan History, Taiwan

Introduction

The National Museum of Taiwan History (NMTH) has a multi collection of historical sounds from different parts of Taiwan history, to narrow the gap between these sounds and younger generations we selected four historical recordings and added them into the children's audio guide in 2018. This article describes how we designed little stories with historical sounds to attract children's interest and the results we observed.

The history of the NMTH

The NMTH opened in 2011, it is a national museum that focuses on the subject of Taiwanese history. NMTH was first conceptualised in the 1990s during the Taiwanization movement, a time when there was growing interest among the public in their native history, geography, culture, and identity. In response, the government prepared to establish the museum.

In the past, there were many different indigenous communities living on Taiwan, and these groups were not governed by any central regime. Since the year 1624, the island has been governed by a series of regimes, including the Dutch (1624–1662), the Spanish (1626–1642), the Zheng regime (1661–1683), the Qing dynasty (1683–1895), the Japanese (1895–1945), and the Republic of China (1945–present).

During the period of Japanese rule, the colonial government identified with Japan and demanded that Taiwanese people pledge their loyalty to the Emperor of Japan. By promoting policies that emphasised Japanese language and culture, the Japanese regime aroused a native thought movement among the Taiwanese. Following World War II, the government of the Republic of China has centred on Chinese culture. The Taiwanization movement opposes this, instead placing importance on native Taiwanese history, geography, local customs, and multiculturalism. The movement's power flourished following the lifting of martial law in 1987. It was within this context that NMTH emerged at the opportune time.

NMTH's historical sounds

One of the NMTH's main specialties is in the research and promotion of historical sounds, which include historical materials such as music, shuochang (peaking and singing) storytelling and opera, political society, viewpoint documentation,



Figure 1: People enjoying the Sound Sharing Club. Photo: Yu-Syuan Ho

and consumer activity (Huang, 2021; Yang, 2016). Beyond its own collections, the NMTH actively coordinates with domestic and international research groups, as well as private collectors to more greatly enrich its resources in its efforts to better understand Taiwanese history from a sonic perspective. The following four cases represent the efforts the Historical Sounds project has made in promoting education.

- The Sound of Taiwanese History Academic Conference
- The 100 Years of Taiwanese Sound Website
- The Sound Sharing Club
- Sing a Song: Taiwan in Sound Special Exhibition

Children's education and the application of historical sounds

The NMTH's sonic history researchers have expressed that this sonic historical data (Huang, 2021) can help the public discover how people lived and thought in specific eras. When applied in educational exhibitions, sounds may contribute to the development of new historical memories, thereby constructing contemporary historical awareness. However, the NMTH historical sounds activities were created mainly for adult audiences. When it comes to children, language and project content must be further translated and converted in order for young audiences to understand.

The NMTH's children's education can roughly be divided into three categories: (1) Children's hall to encourage children's interests in exploring Taiwan's natural cultures. (2) Educational activities, such as picture book readings and guided theatre performances, designed to familiarise children with stories from Taiwan's history. (3) Children's audio guides, which help children understand exhibit content.

The Children's audio guides for permanent exhibits were launched in 2017. "Cultural relic presentations" were added to the children's guides to allow children to connect with their own family stories and histories while viewing the exhibitions. We specially invited Taiwanese children's author Chia-hui Hsing (幸佳慧) to participate in this project. Based on suggestions from the author, we adopted a storytelling format for the children's audio guides to spark children's imaginations, instead of using stiff, mechanical voice-overs.

Through this imaginative plan, the NMTH teamed up with the children's author to create the fictional "Taiwan Exploration Squad". The squad members include:

- · A historian: a female historian who conducts research on historical data.
- Xiao Tai: a fifth-grade boy who performs well in school.
- · Yuma: a fourth-grade indigenous girl with very strong athletic abilities.

The guide begins by activating children's historical imaginations. The story begins with these words: "A strange breeze has carried us into a storybook world. It's a book of stories told over 400 years ago. Bring your treasure map and join us on our adventure!"



Figure 2: Children can explore historical sounds through the audio guide and map. Photo: Meng-Ching Wu

Historical sounds and children's audio guides

When the NMTH released its first children's audio guide in 2017, it already incorporated some historical sounds. The piece of music selected at the time was "Our Taiwan" (咱臺灣, Lán Tâi-uân), a Taiwanese song performed in the 1930s by female singer Lin Hau (林氏好). The song was recorded from 1933—1934 by Columbia Records. The song's lyrics were composed by political activist Tsai Peihuo (蔡培火) and praise Taiwan's beautiful geography, landscapes, and culture.

Considering most Taiwanese children today use Mandarin as their primary language, most of them cannot speak or understand native languages such as Taiwanese, Hakka, or indigenous languages. Furthermore, from our past experiences hosting children's events, we know that when made to interact using languages they are not familiar with, children become easily distracted, which causes their parents and other adults to become the main participants in the events. Therefore, our strategy is to use Mandarin to introduce other languages, instead of relying solely on native mother tongues. We hope to begin by helping children understand the historical background and content in order to spark the children's interest and attract their attention. In this way, we can achieve our goal of enlivening and preserving historical sounds.

Based on recommendations from sonic data researchers and evaluations by the developers of the children's audio guides, we selected the following four historical recordings for inclusion. Their historical background information, reasons for selection, and converted content are as follows:

1. Audio Guide Title: Erin Asai and Indigenous Voices (2016). Revised in 2022 to Can Languages Also Disappear?

This guide uses a recording taken by Japanese linguist Erin Asai in Taiwan, titled "Siraya Toushe Community Native Dance Song" (西拉雅頭社潘天生跳舞之歌). Erin Asai travelled all over Taiwan in the 1930s collecting various audio recordings, including recordings of the languages and folk songs of many different indigenous communities. They are currently retained in the Asian and African Cultural Studies Lab at the Tokyo University of Foreign Studies, and the NMTH has retained authorization for their study and use.

The focus of this guide is to allow children to glimpse the linguistic diversity of Taiwan's past. The guide begins by playing "Siraya Toushe Community Native Dance Song". After hearing the song, Yuma says "There's someone singing! And the song sounds really special". After this, the historian retells how Erin Asai travelled throughout the entire island in an attempt to record its dying indigenous languages, recording over 17 unique languages in total. Xiao Tai, Yuma, and the historian then begin a discussion about how even though Taiwan is a very small island, it is home to many different languages and ethnic groups. Finally, Yuma wraps up by sharing her own experiences of learning and using her mother tongue.



Figure 3: The recordings created by Erin Asai allow children to glimpse the linguistic diversity of Taiwan's past. Photo: Chia-Yi Lin

2. Audio Guide Title: Taiwanese Children's Song: Fly a Kite

This guide uses the Taiping Record Company's 1934 recording of Taiwanese nursery rhyme "Fly a Kite" (汝風吹 Pàng Hong-tshue). Since children are the target audience for this project, we chose the song "Fly a Kite" for its simple, catchy lyrics in hopes that it would resonate with them. "Fly a Kite" is a Taiwanese children's song that was written by Taiwanese people for the purpose of preserving their mother tongue. In the 1930s, Taiwan was a Japanese colony, and the colonial government enforced Japanese as the national language. Japanese was spoken in public venues, and school chorus classes taught Japanese language songs. At the time, many people

noticed that Taiwanese children's songs were disappearing. To combat this, some intellectuals and writers turned to collecting folk ballads and adapting them into children's songs. They hoped to use records to attract public attention to developing native Taiwanese children's songs.

This guide is presented by first playing the song "Fly a Kite". After Yuma hears the song, she can't help but sing along. The historian comments that the lines of this song, written in the Taiwanese language, has a strong tempo that encourages the child to follow along. This method allows the children to discover the unique sing-song rhythm of Taiwanese tones. Following this, the historian explains that this is a Taiwanese children's song from the Japanese colonial period that describes a scene with many people flying kites in a meadow. Xiao Tai recalls that his paternal grandfather knows a lot of Japanese children's songs. His grandpa says he learned them in public school. Xiao Tai begins to hum a Japanese children's song called "Momotarō" (Peach Boy) that he learned from his grandpa. This is a catchy Japanese children's song known to many people in the older generation who received a Japanese education. Because of this, the historian also explains the background of how "Fly a Kite" was written, that it was written and recorded by Taiwanese people as a way to preserve their native language under the Japanese colonial rule.

Figure 4: Historical data and records together, reveal differences between past and present approaches to language education. Photo: Chia-Yi Lin



3. Audio Guide Title: Listening to Records to Learn Japanese

This guide uses "Imperialization Drama: Greetings" (皇民化劇:挨拶) published by the Teitiku Corporation. It is estimated to have been published between 1937–1945 during World War II. The record contains a recording of two Taiwanese people speaking in Taiwanese. It begins with them meeting and greeting each other. In order to motivate Taiwanese people to join the war effort, the Japanese government promoted the Imperialization movement. To achieve this, they converted their government decrees into dramas, such as radio plays, to teach Japanese to the people of Taiwan. This was the first "national language movement" the Taiwanese people experienced (the second was promoted by the Republic of China to teach Mandarin to the Taiwanese people).

The guide begins by playing a section of "Imperialization Drama: Greetings." Because Yuma watches anime, she recognizes the Japanese morning greeting "Ohayo" from the recording, but she is also confused, saying "this conversation is really strange. They say that it's embarrassing not to be able to speak the national language, and they hope everyone will learn it, but then they sing a Japanese song". The historian then explains that, at the time, most Taiwanese people still spoke their native languages, and the Japanese colonial government vigorously enforced the national language movement. Yuma recalls that some elders from her indigenous community still remember learning Japanese. The historian mentions that records were still a very new technology to rural Taiwanese at the time. Upon hearing that someone was going to play a record, the whole village would gather around to listen. Knowing this, the colonial government converted its decrees into dramas and recorded them, hoping they would make a great impression on the people.



Figure 5: During the late Japanese era, the Japanese Government promoted the use of the national language as a part of the Japanisation movement. Photo: Chia-Yi Lin

4. Audio Guide Title: Fighter Planes Made Records, Too!

This guide uses the recording "Reconnaissance and Bombers", which was created by the Japanese Army News Service and Army Aviation Headquarters. The recording was published in 1944 and contains sounds of reconnaissance fighter planes flying past at heights of 3,000 and 5,000 metres. The recording was used for anti-aircraft defence education during wartime. This record is a historical relic that was discovered at a school. It was recorded in wartime.

Figure 6: Through combining the air raid siren, shelter and other related relics, children get the chance to experience life during World War II. Photo: Meng-Ching Wu

The guide begins with the sound of an air raid siren. Yuma and Xiao Tai become nervous when they hear the siren, and they start discussing how the air raids Taiwan endured over 70 years ago during World War II have left a lasting impact on many members of the older generation. Under the threat of an air raid, the historian talks about disaster prevention education of the time. "Reconnaissance and Bombers" then plays. Yuma thinks the record is really unique, which is also how the museum researchers felt the first time they heard it. Out of curiosity, Xiao Tai asks how the record was used to train people to seek refuge. The historian explains that the colonial government sent this record to every school to train the students to differentiate between low and high-flying planes. In this way, the students would know whether a bombing attack was imminent, and therefore know whether or not to evacuate and seek refuge. This audio guide also aims to educate children about war and the conditions Taiwanese people lived under during World War II.



Results and conclusion

When the museum first incorporated the historical sound of "Our Taiwan" into a children's audio guide, the main goal was to give children the opportunity to hear classic songs from old records. We did this by providing historical background followed by a key song excerpt, without introducing the song itself. When the authors visited the Museum of Kyoto in 2018, we discovered that the museum also used a similar approach. Their audio guides included several children's songs, including the Kyoto children's song "Maru Take Ebisu" (入竹夷) which was made popular

by the animated show Detective Conan (名偵探柯南, also known as Case Closed). The Museum of Kyoto put entire songs into their audio guides and did not provide historical background or explain the content of the songs.

In contrast, recordings have become the subjects of the four NMTH audio guides mentioned above. We use the conversation between the three members of the Taiwan Exploration Squad to breathe new life into these long forgotten historical recordings. After listening, Yuma and Xiao Tai express their curiosity and share their own viewpoints, closing the distance between the children and these historical sounds. The three characters also use these discussions to share their life experiences, deepening the children's sense of connection to the content. Here, consultant Chiahui Hsing believed it was essential for Yuma and Xiao Tai to be very reflective kids and for their conversations to remain lively and inquisitive. She also emphasised the importance of asking leading questions that would contribute to deeper discussion of the issue at hand and avoid unnecessary, superfluous content.

By analysing statistical user data collected by the audio guide systems, we discovered that young audiences showed particular interest in Taiwanese Children's Song: "Fly a Kite". This guide was the third most popular children's audio guide despite its location in the middle of the permanent exhibition. This demonstrates children's sincere interest in its subject matter. Young visitors to the museum have expressed that the children's audio guides are the NMTH's second funniest activity (the funniest being the time-travel train, an interactive installation that combines animations with physical sensations. It is the museum's most popular area). The children's audio guides not only tell stories, they also contain fun, cartoon-like elements. The "Fly a Kite" audio guide is fun because it tells about people flying kites in a meadow and teaches children about the lives and amusements of the past. The sounds from "Fighter Planes Made Records, Too!" are a bit irritating, but they help the children sympathise with the people of those times, who might have awoken in the middle of the night to seek refuge from an air raid. A child audience member expressed "I like when people talk and play music for me" more than simple narration. We would like to mention here that, when child audience members told us the audio guides were as entertaining as cartoons, we were shocked by the children's keen senses of hearing, as the voice actors we employed were indeed famous actors from Taiwanese cartoons. This detail had not been released to the public.

Figure 7: Children enjoy listening to the children's audio guide. Photo: Meng-Ching Wu

The NMTH's main mission is to preserve Taiwan's historical and cultural assets. In terms of historical sounds, even more so than studying these cultural items, we want to bring them back to life. In other words, we want to do more than just collect old records in a well-maintained facility. We want people to listen to these records again. To achieve this, we have not only established a website and organised promotional activities and exhibitions, we have also converted these records into educational materials to help children comprehend and interact with these historical items. Many adults are not interested in history, and the field is even harder for children to understand and connect with. We selected these four historical sounds with a serious purpose in mind. To familiarise children with historical sounds from a young age, we creatively transformed the sounds into something more exciting. This narrows the gap between children and historical sounds, reconnecting these sounds with the public and breathing new life into them.



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Biographies

Chia-Yi Lin is a research assistant at the National Museum of Taiwan History. Her research interests are mainly on museum accessibility and education, volunteer and internship management, and inclusion access financial support projects. In recent years, she has contributed to the construction, implementation, and evaluation of personalised educational programs for museum visitors to promote well-being and social inclusion in museum education contexts.

Meng-Ching Wu is a research assistant in the National Museum of Taiwan History. Her main work is exhibition management. She has devoted her career to public history, museum education, and innovation. Her recent publication can be found in Technology Museum Review journal.





Preservation of "Endangered" Music, Cultures and Identities:

A Special Exhibition of Japan's Traditional Lute, The Biwa

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Hamamatsu Museum of Musical Instruments, Japan; Yamaha Corporation, Japan

Introduction

Rapid transformation of social, political, and environmental landscapes in the 21st century have placed uncountable valuable music, cultures, and identities at risk of extinction. This situation highlights the significance of music museums as social institutions to preserve, exhibit, and transmit these elements to the future. Within this framework, the Hamamatsu Museum of Musical Instruments held a special exhibition in 2021 focusing on Japan's traditional lute, the biwa.

The biwa is a significant instrument of Japan with over a thousand years of history. Despite its deep association with our societies and cultures, today, people in Japan often do not have knowledge about the biwa and its music, nor have the opportunity to encounter them. According to a report from Japan Biwagaku (biwa music) Association in 2020, the organisation only has 296 members in total (Japan Biwagaku Association, n.d.). Among them, not many people are active in performance and teaching. This condition made us consider the biwa to be "endangered".

Exhibition

The exhibition named "Biwa: Kokoro to Katachi no Monogatari" in as intended to narrate stories (*monogatari*) on its aesthetics (*kokoro*, which literally means "heart") and philosophical wisdom embedded in its shape (*katachi*), where visitors can enjoy as if they were reading a book. The goal of the exhibition was to familiarise people with the biwa and its music, as well as the cultures and identities nurtured around it. To raise interest in multiple values of the biwa, the exhibition was divided into five chapters.

The first three chapters were organised to introduce the biwa in relation to history, society, and culture. The biwa is a Japanese traditional lute which came from the Tang Dynasty in China during the late 7th century (Komoda and De Ferranti 2014, 345). It is a short-necked lute and has a similar shape to the lute, 'ūd and pipa. For the first chapter "Where Did the Biwa Come from?" those family instruments of biwa were displayed (see Figure 1). The exhibition was designed for visitors to observe both the commonalities and differences of the instruments with their own eyes, and to learn the ancient history of cultural exchange and indigenisation. A world map on the back of the instruments' display took a role in visualising the international connection of the biwa.



Figure 1: The lute, 'ūd and pipa displayed in front of a world map. Photo: Hamamatsu Museum of Musical Instruments

Over the course of a thousand years in Japan, the instrument evolved into various sizes and shapes depending on the purpose, venue, and instrumentalist. In the second chapter "Derivation of the Biwa in Japan," all of the nine forms of biwa were displayed (see Figure 2). Those share the basic structure and shape, but have slight differences in sizes and numbers of parts.

For example, the Nishiki biwa, invented in the 1920s was an innovative instrument with an extra string and fret added to the four-stringed, four-fretted Satsuma biwa. The Satsuma biwa was originally played by samurai during the Edo period and it was mainly played by men. When women gradually started to play in the later period, the fourth string of the Satsuma biwa became easier to snap because it needed to be tuned to the higher female voice range than male (Mizushima 2015, 28). By adding the fifth string that is tuned the same as the fourth string, it became a substitute for the fourth string even when it snapped. Plucked with the fourth string, it also allowed music to have higher volume than when only the fourth string is plucked. Furthermore, the additional fret helped women to play the instrument with less finger pressure on the strings, enabling them to change the pitch more by fingering; in playing the Satsuma biwa, they change the pitch not only by fingering but also by finger pressure on the strings between frets. The inventor was a female Satsuma biwa player and with the new Nishiki biwa, she formed a school for more women to become active players

Figure 2: All types of the pear-shaped biwa displayed in historical order. Photo: Hamamatsu Museum of Musical Instruments



(Komoda 2020, 36). By comparing the Satsuma biwa and the Nishiki biwa, visitors could see the differences and realise how a new instrument, the Nishiki biwa, has developed, leading to the greater participation of Japanese women in the society. Likewise, other types of biwa reflect the different social needs and creativities of each era, which was also visualised in the exhibition.

The third chapter "Cultures Seen through the Biwa" showed the relationship between the biwa and other cultures



of Japan. It showcased paintings and sculptures that incorporated the biwa as an essential part of the motif, and also displayed craftworks made with the same technique used to decorate the biwa (see Figure 3). The exhibits illustrated the biwa's deep association with religious beliefs, classical literatures, arts, and other facets of Japanese life in the past. By showing multiple aspects of the *biwa* in relation to history, society, and culture through this execution, it attracted people with various interests.

Figure 3: Paintings, sculptures, and craftworks associated with the biwa on display. Photo: Hamamatsu Museum of Musical Instruments

The fourth chapter "Present and Future of the Biwa" and fifth chapter "Search for Ideal Sound of the Biwa" focused on the present situation of the biwa. After World War II, its popularity waned and unfortunately the sound of the biwa is rarely heard today, although all types of biwa are played by a handful of players today. We interviewed those players and discussed why the biwa attracts and inspires them to continue to play the instrument. The interview films were played on the screen in the gallery (see Figure 4), and were also available on the museum's website¹ (available only in Japanese).



Figure 4: An interview film played on the screen in the gallery. Photo: Hamamatsu Museum of Musical Instruments

¹ See https://www.gakkihaku.jp/exhibition-biwa4/



Figure 5: A reproduced biwa workshop, where recorded films of biwa making were played on small screens and some parts of the instrument were displayed. Photo: Hamamatsu Museum of Musical Instruments

The contemporary biwa players have similar perspectives to the visitors as they live in the same era. Consequently, their ideas and messages helped the visitors in discovering the value of the biwa in present society. We also recorded a process of biwa making and interviewed the maker. There were many biwa makers a century ago, but now there are less than ten. Therefore, it was our top priority to save and inherit their techniques and voices. In the exhibition, the recorded videos were shown with an instrument made for this project and some sample parts (see Figure 5). It became a highlight of the exhibition where the visitors were encouraged to discover the value of the biwa in present society, and as an essential archive for the biwa culture.²



Figure 6: Workshop participants playing the biwa. Photo: Hamamatsu Museum of Musical Instruments

2 Published on the museum's website. See https://www.gakkihaku.jp/exhibition-biwa5/ (Available only in Japanese).

Related Events

The museum created an opportunity for the visitors to experience the live sound of the biwa. During the exhibition, concerts and other related events were held in collaboration with supporters including a local craftsman and an association of biwa musicians. The visitors were able to see biwa performances of local players and learn how to play the biwa (see Figure 6).

"Real Sound Viewing"

Tothosewhodidnotjointheevents, the museum provided the opportunity for experiencing live performance with the exhibit called "Real Sound Viewing: Reproduction of a Chikuzen Biwa Performance".

"Real Sound Viewing: Reproduction of a Chikuzen Biwa Performance" was a collaborative project with the internationally active local company, Yamaha Corporation (Yamaha). Real Sound Viewing (RSV) is Yamaha's system for reproducing sound of a live performance from a musical instrument itself.

Through Yamaha's latest technologies, digital data from an artist's performances is converted into vibration and played on actual instruments with the device called "Acoustic Sound Reproducer". With the acoustic sound of the instrument produced and the video of the performer projected on a screen, the audience could have an experience close to actual live performance. When RSV was tried on the Chikuzen biwa, two devices were attached and transmitted vibration to the actual instrument: one to the bridge (see Figure 7) and the other to the backside of the body.

For the exhibition, the instrument with the devices was exhibited in front of a screen and played every thirty minutes (see Figure 8).

RSV made the experience of live performance accessible to all, including those who would be unable to enjoy them due to the constraints of time or place. It also has a potential to archive acoustic sound of instruments as one element of intangible



Figure 7: The device called "Real Sound Reproducer" attached to the bridge of the instrument. Photo: Hamamatsu Museum of Musical Instruments



Figure 8: The instrument with the devices displayed in front of a screen, which operated simultaneously with an artist's performance showed on the screen.

Photo: Hamamatsu
Museum of Musical
Instruments

cultural asset. Those forward-looking aspects of the project raised attention from the media; our collaborative RSV project was covered on TV shows and newspapers, receiving a lot of positive feedback from the audiences on social media.

Reproducing the sound of the biwa encountered several challenges. Biwa are diverse in size and shape, so the reproductive system needed to be flexible enough to accommodate these differences. A system developed for this exhibition could be used for both the four-stringed and five-stringed Chikuzen biwa, but flexibility would be an important factor when working with a variety of instruments in the future. Additionally, it is more ideal to visualise playing techniques such as fingering and plectrum technique on the instrument with "Real Sound Reproducer" in the same way as the player piano. Better ways should be considered to reproduce and preserve more elements which can be counted as a part of intangible cultural assets, including the playing techniques and body movements in performance.

Conclusion

As a first step to preserve "endangered" music, cultures, and identities, the museum organised the exhibition aiming to familiarise people with the biwa and its music, and to raise interest in the aesthetic and philosophical wisdom embedded in its musical culture. To this end, the exhibition showcased its association with society and culture, incorporated the present perspectives with interviews and other recordings, as well as presented and archived live experience of the biwa. With those combined approaches, the museum encouraged visitors to use multiple senses in building an intimate connection with the biwa and its music as well as its associated cultures and identities. By doing so, we expected the visitors to help the "endangered" become alive as one of the bearers of the culture. In addition, implementation of the RSV project showed the possibility of archiving and exhibiting "endangered" music, cultures, and identities in a more realistic form. Even with challenges to overcome, it possibly enables us to preserve both musical instruments as tangible cultural assets and their live sound as one component of intangible assets.

Our attempts could be applied to other cases. Not only the biwa, but the innumerable valuable music, cultures, and identities that are at risk of extinction under certain social, political, economic, and environmental circumstances. As a member of society, the museum will keep considering possible approaches to preserve each of them.

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Biographies

Sawako Ishii has worked since 2020 as a curator of the Hamamatsu Museum of Musical Instruments in Japan. During her undergraduate years in Sophia University, she studied ethnomusicology at University of Arizona as an exchange student. She obtained MA Arts Studies and Curatorial Practices from Graduate School of Global Arts, Tokyo University of the Arts. Under the graduate program, she researched cultural practices of Iranian migrants in Japan, and conducted a one-year field research in Tehran, Iran. Awarded Ikuo Hirayama Cultural Arts Fund in 2020.

Yoshiyuki Tsuge is a Chief Designer of Design Laboratory Yamaha Corporation, Japan. He studied media and information theory at Yokohama National University. After graduating in 2006, he started working at Yamaha Corporation as a Web producer. At the same time, he also studied industrial design in Tama Art University. He has worked as a designer since 2014. In 2017, he launched the "Real Sound Viewing" project, aiming to preserve music as an intangible property.

Eighteenth-Century Flemish Harpsichords Under the Spotlight:

An International Joint Venture in Organological Research

Pascale Vandervellen

Musical Instruments Museum, Belgium

Jonathan Santa Maria Bouquet
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International joint venture in organological research

The *Power of Museums* is also the power of the network that connects them and the community of interests that they share. It is in that spirit that eleven musical instrument museums – the Vleeshuis Museum in Antwerp (BE); the Musikinstrumenten-Museum in Berlin (DE); the Musical Instruments Museum in Brussels (BE); St Cecilia's Hall, The University of Edinburgh (UK); The Sigal Music Museum in Greenville (SC, USA); the Museum für Kunst und Gewerbe in Hamburg (DE); the Germanisches Nationalmuseum in Nuremberg (DE); the Musée de la Musique de la Philharmonie de Paris (FR); the Kunstmuseum in the Hague (NL); the Kunsthistorisches Museum in Vienna (AT); and the Smithsonian Institution in Washington, DC (USA) – have decided to pool their knowledge, acquired expertise, and facilities to study the eighteenth-century Flemish harpsichords preserved in their respective collections, a heritage which deserves to be understood as a whole in order to enhance its specificity.

Figure 1: Museum partners

























Corpus to be studied

Thanks to this exceptional partnership, the corpus to be studied includes all Flemish instruments kept in public collections around the world. It consists of thirty instruments: twenty-three harpsichords including ten single-manual instruments, ten

double-manuals, and three clavicytheriums; five bentside spinets; and two virginals. These instruments are dated from 1700 to 1793. Eight famous makers are represented:

- Johann Peter Bull by two single-manual and two double-manual harpsichords
- Albertus Delin by nine instruments (one harpsichord, three clavicytheriums, four bentside spinets, and one polygonal virginal)
- Joannes Daniel Dulcken father and his son Joannes Dulcken by five single-manual and four doublemanual harpsichords
- Johann J. Heinemann by one single-manual harpsichord
- Hieronymus Mahieu by two double-manual harpsichords
- Henri Van Casteel by one rectangular virginal
- And Jacob Van den Elsche by one double-manual harpsichord.

There are also three instruments for which only the initials of the maker are known: a double-manual harpsichord bearing the date 1702 and a rose with the HVL letters; a bentside spinet with a gilded wood rose showing initials which seem to be HW; and a single-manual with a fake Hans Ruckers rose but the initials CP and the 1738 date on its keyboard.

Purpose

The purpose of this international joint venture in organological research – bringing together some thirty curators, conservators and researchers – is to produce at the beginning of 2026, the first worldwide catalogue of 18th-century Flemish harpsichords, shedding light on the history of each instrument but also the historical, cultural and musical context of its making.

Methodology

The methodology and data gathering protocol will be determined by a scientific committee. It will include a combination of traditional dimensional organological methods, as well as the use of the latest archaeometric tools available. These will include dimensional and structural analyses like CT scans or X-rays to visualise the internal structure of each instrument; 3D scanning, photogrammetry, and metrology to produce accurate technical drawings; as well as material analyses like wood identification and dendrochronology; X-ray fluorescence to specify the composition of the roses or that of the palette of pigments used for the cases and soundboard decorations; micro Raman spectroscopy or Fourier transform infrared spectroscopy to further detail the nature of the pigments and characterise the binders; and



Figure 2: Albert Delin's clavicytherium, Tournai 1750 (MIM inv. 0554).

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eventually vibratory analyses of the soundboards to determine the acoustical profile of the instruments.

As the role of museums is also that of transmitting heritage and knowledge, the project will closely involve young researchers from several high schools, including those of the HOGENT (Gent, BE) and the Institut national du patrimoine (Paris, FR).

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Biographies

Figure 3: Hieronymus Mahieu's harpsichord, Brussels ante 1730 (University of Edinburgh inv. 4477). © University of Edinburgh Pascale Vandervellen obtained a PhD in Art History and Archeology from Paris IV/ La Sorbonne and Université libre de Bruxelles in 2007. She has worked in the Musical Instruments Museum (MIM, Brussels) since 1995 and is currently in charge of the keyboard instruments. Since 2019, she is also scientific collaborator of the Laboratoire de Musicologie of the Université libre de Bruxelles (LAM) and member of the board of the ICOM International Committee of Museums and Collections of Instruments and Music (CIMCIM). She has conducted extensive research and published several books and articles related to keyboard instruments. Her latest book, *The Golden Age of Flemish Harpsichord Making. A study of the MIM's Ruckers Instruments*, won the 2019 Nicholas Bessaraboff Prize of the American Musical Instrument Society and the Arthur Merghelynck Prize of the Royal Academy of Belgium.

Jonathan Santa Maria Bouquet is the Senior Conservator of Heritage Collections of The University of Edinburgh. Previously, Jonathan worked as Conservation Research Assistant for the National Music Museum (NMM) and completed fellowships and internships for the Metropolitan Museum of Art in New York, the NMM, and the Museo degli Strumenti Musicali in Milano. Jonathan holds a degree in Music Performance from the Escuela Superior de Musica, Mexico; a Diploma in Musical Instrument Making from the Civica Scuola di Liuteria, Milano; and a PhD in Organology from the University of Edinburgh.

Posters
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Programme
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Photo Gallery



The Senoufo Pentatonic Balafon

Sabari Christian Dao
National Museum of Burkina Faso

Introduction

The balafon is a percussion musical instrument. It is typical of Africa and has spread to South America as the marimba, as well as to Asia and Europe as the xylophone. It is made up of tuned wooden pieces that are struck with a stick. These wooden pieces generally rest on a windchest and are arranged according to their sound. Most xylophones have one or more resonators: either a barrel box under the blades or a gourd for each blade.

The Senoufo or djéguélé pentatonic balafon is a musical instrument that accompanies and gives rhythm to the community life of several ethnocultural groups in Africa, in particular the Senufo.

With a view to better safeguarding their ancestral practices, the Senoufo of Burkina Faso, Côte d'Ivoire and Mali have come together to submit a single application to UNESCO for expressions related to the djéguélé. Thus, in 2012 the element was recognized as a heritage of humanity.

From its origin to its use, including its manufacture, this article provides an overview of the practices and cultural expressions linked to the pentatonic balafon of the Senufo communities of Burkina Faso, Côte d'Ivoire and Mali inscribed on the Representative List of the intangible cultural heritage of humanity.

Methodology

Through this research, the author intends to contribute to the knowledge of an emblematic element of the intangible cultural heritage of a cross-border ethnocultural group, in this case the Senufo pentatonic balafon. It was a question, through work on the ground, of making a diagnostic analysis of the element in order to identify sustainable prospects for its protection and its valorization. Our study attempted to answer a few key questions:

- Who are the Sénoufo of Burkina Faso, Côte d'Ivoire, and Mali?
- What is the Senufo pentatonic balafon?
- How can the safeguarding of cultural practices and expressions related to the Senufo pentatonic balafon contribute to the enhancement of intangible cultural heritage in Burkina Faso?

Results and analyses

The Senoufo, otherwise known as "Siéna", constitute a population of West Africa present in the south-west of Burkina Faso, in the south of Mali and in the north of Côte d'Ivoire. The name "Sénoufo" is a Bambara expression from Upper Niger which means "farmers' language". It is a term that designates all these heterogeneous populations settled in this area and practicing agriculture.

The balafon, also called balan or balani, is a melodic idiophone specific to West Africa. "The word balafon is improper because it designates not only the instrument but also the action of playing it. Indeed, the balafon comes from the Bambara terms balân, which designates the instrument and fô (not "fon"), which means to play. Balânfô therefore means to play the balafon. The balafon player is called balânfôla, and the balafon piece: balansé". (Traore 2017, 32). Very present in Mandinka music, the balafon is found in several countries in different forms. Some are primitive and some are very sophisticated.

The Senufo pentatonic balafon is made up of 11 to 21 blades of unequal lengths, carved out of wood and arranged on a trapezoidal support. It has calabash resonators of unequal sizes ranged under the support, in proportion to the blades. These calabashes are perforated and lined with membranes of spider egg cases to give vibration to the sound. The Senoufo balafon is tuned to an octave division into five equal intervals. This is why we speak of a pentatonic balafon.

The sounds are obtained by striking the blades with wooden sticks with rubber attached to the ends.



Figure 1: A senufo balafon © Donaba.net

In baptisms, weddings and funerals, the djéguélé is an essential support. It is played from the day before the celebration until the evening. The songs and dance steps around the balafonists mark the different pieces sung by the women and other singers. Among the Sénoufo, the djéguélé is an instrument used to:

- implore God's clemency
- give thanks to the deities
- express moods
- to animate the productive activities
- accompany social events (marriage, baptism, outings of initiates, popular celebrations, agrarian rites and field work, funerals, etc.).

In addition to these social practices, there are certain new-type festive events such as the inauguration ceremonies of buildings, high schools, the installation of administrative authorities, etc., where the djéguélé is called upon to give the ceremony a connotation of attachment to cultural values.

The legends that surround the djéguélé and its uses are part of the founding myths and festivals. During field work and ceremonies within the community, it can play a role of stimulation in order to encourage or glorify the individual: it is the panegyric balafon which "calls, evokes the person concerned by his name or rank in his mother's birth cycle" (Traoré 2017, 102). He sprinkles his chosen one with laudatory formulas, images and idioms accompanied by the teaching of social norms, intoxicates him with

bewitching poetic expressions. The postman and balafonist Konomba Traoré specifies that the balafon necessarily animates funerals, weddings, ceremonies of secret societies. The author describes one of these ceremonies in these terms: "On the day of the excision, the girl's parents organise a great balafon evening in the paternal courtyard (the orchestra is made up of one or two pentatonic balafon and of a dozen women players of tchatchacara, a kind of oblong calabash whose sounds resemble those of maracas, and which serve as rhythm instruments). These balafons are sacred and are played by old musicians. The women provide the singing because the balafon player Senoufo does not sing".

Figure 2: A person playing the balafon. © Sabari Christian Dao



Expressions related to the Senoufo balafon, intangible cultural heritage of humanity

After having demonstrated that the expressions related to the djéguélé met all the criteria, the application file of the Senoufo communities of Burkina Faso, Côte d'Ivoire and Mali was validated. Thus, on December 5, 2012, at UNESCO headquarters, the element was inscribed on the Representative List of Intangible Cultural Heritage of Humanity, an inscription which consecrates as heritage of humanity the djéguélé as well as the activities which are related to it. Here are the five criteria that have raised the expressions related to the djéguélé to the rank of heritage of humanity:

- 1. Expressions related to the djéguélé constitute intangible cultural heritage.
- Inscription of the element will contribute to ensuring visibility, awareness of the importance of ICH and fostering dialogue, thus reflecting the cultural diversity of the whole world and testifying to human creativity.
- 3. Safeguarding measures that could protect and promote the element are elaborated.
- 4. The element has been nominated following the widest possible participation of the communities concerned and with their free, prior, and informed consent.
- 5. The element is included in an inventory of ICH present in the territory of the submitting States Parties.

The inscription of the djéguélé on the Representative List of the ICH of Humanity is a supreme recognition at the level of the States.

As part of the safeguarding of practices and expressions related to the djéguélé, some efforts have been made. These efforts can be taken for granted. For example:

- Artistic creations with the djéguélé (music, song, dance, etc.)
- Sensitization of the communities on the measures to ensure the viability of the expressions related to the djéguélé, in particular the protection and the transmission
- Collection and conservation of the djéguélé by museums
- Publication of scientific articles and books
- Organization of conferences, panels
- Organization of festivals (Triangle du balafon, Nuit du balafon, Festival Djéguélé de Boundiali)
- · Organization of radio and television programs and publication of press articles.

The balafon faces threats of degradation and disappearance which are among others:

- the scarcity of tree species used in the manufacture of the instrument (ngouènèyiri for the blades and calabash for the resonators)
- the disappearance of the great factors and players of the djéguélé without a transmission of their knowledge
- the disappearance of the famous balafonists without documentation of their works: audio recordings, videos, etc.
- the lack of spaces for learning the djéguélé
- the insufficiency of frameworks for the promotion or enhancement of the djéguélé
- the young generation's lack of interest in practices related to the djéguélé
- distorted imitation of the djéguélé for commercial purposes.

The analysis of the various threats faced by the djéguélé allows us to propose some actions as challenges to be taken up for its protection and promotion.

- One of the first challenges is naturally the consolidation of achievements.
- It will then be a question of organising communication campaigns on the djéguélé, heritage of humanity, like other cultural properties inscribed on the World Heritage List and widely publicised (Example: The Ruins of Loropéni in Burkina Faso and the Historic City of Grand Bassam in Côte d'Ivoire).
- The regular submission of the report on the implementation of the Convention by the States Parties every 6 years (the next report must be submitted before 15/12/2023).
- Reforestation of the balafon tree (pterocarpus erinaceus).
 - The formalisation of the transmission of ICH in the education system.
 - The production of a djéguélé anthology and the rehabilitation of balafonists.
 - The use of the balafon in modern music.

The balafon remains an instrument to be protected and promoted because it marks the authenticity of African culture and offers several melodic possibilities. It is a cultural asset which, if enhanced, could create enormous potential linked to musical creation and the cultural economy. The practices and expressions related to the djéguélé offer several possibilities that still need to be

Figure 3: A senufo balafon orchestra. Troupe Zigikapan © Sabari Christian Dao



understood and exploited through scientific and artistic research. The universe of the balafon is a cultural compendium that allows you to tour the societies that use it, but also to make contact with the other instruments that always accompany it. So, doesn't the inclusion of expressions related to the djeguélé on the UNESCO List call for the inclusion of other peace-generating practices in our communities and in the world?

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Biography

Sabari Christian Dao is a museum curator and creator of digital content. Musician artist and author of several publications, Mr. Dao's work focuses on the safeguarding of intangible cultural heritage in Burkina Faso, in particular elements related to traditional musical instruments. Executive of the Ministry in charge of Culture since 2010, he is currently the Director of Communication and member of the Board of Directors of the National Museum of Burkina Faso. He has been a member of ICOM and CIMCIM since 2011 and a founding member of the Association of Museum Professionals of Burkina Faso created in 2016. Since 2021, he has been elected President of the Burkinabè Committee of the International Council of Museums (ICOM).

Paper Abstracts

CIMCIM Session 1: Joint CIDOC-CIMCIM Session: Resilient Musical Collection Documentation and Social Responsibilities

The Huge Showcase – Sustainable Documentation of Historical Museum Exhibitions

Frank P. Bär, Germanisches Nationalmuseum (Nuremberg, Germany)

In 1969, the Germanisches Nationalmuseum opened the South Wing, a Bauhaus-influenced building conceived by the renowned architect Sep Ruf (1908–1982). The concrete-and-steel structure recalls a huge 4-story showcase with a continuous glass front to the North and is classified as a historic monument. Half a century later, in 2021, the firm of David Chipperfield Architects Ltd. has been commissioned with a refurbishment under current ecological and architectural standards, along with the adjacent historic structure inaugurated in 1902.

To enable the construction work, 70,000 museum objects in seven permanent exhibitions on 5,500 m2 and from the reserves have to be moved to the storage, and the exhibitions will be redesigned. As, in the past, research work on ancient permanent exhibition concepts has been impeded by insufficient documentation, this time a thorough and sustainable documentation of the historical exhibition spaces shall be created for future research and, where possible, for an online representation of the vanishing interiors which have mostly been designed by Sep Ruf himself.

The talk shows the documentation of the ca. 1,100 m2 musical instrument exhibition space as a pilot project and a base for guidelines with regard to the other exhibitions concerned, and discusses methods and solutions for difficult light conditions, reflecting surfaces, restricted space and other challenges for imaging. Sustainability is addressed by discussing data formats, data storage, and, last not least, metadata treatment for interoperability.

Keywords: Musical instrument exhibition, Permanent exhibition, Exhibition documentation, Photography

Interdisciplinary Perspectives for Organological Research and Transfer

Heike Fricke, Musikinstrumentenmuseum der Universität Leipzig (Leipzig, Germany)

The observation or better identification of instrument construction standards and the recognition and comparison of constructive peculiarities on historic musical instruments only becomes possible through the exploration of as large a group of objects as possible. Curt Sachs, one of the founders of academic organology, also came to this conclusion when he wrote exactly one hundred years ago in the preface to his Beschreibender Katalog der Sammlung alter Musikinstrumente an der Hochschule

für Musik in Berlin: "For all comparative work is not done with selected treasures; it needs the closest possible mesh of the material presented".

Methods of digital humanities open up completely new perspectives to the classical scientific tasks of organology such as documentation, comparison and exploration. A prerequisite for the collection of object-related data is the development and communication of good and best practices. This paper discusses theoretical, critical, practical, and strategic perspectives using the example of the research project on the clarinet conducted at the Musikinstrumentenmuseum der Universität Leipzig.

At present, musiXplora, the museum's research data repository, records not only the clarinets from the MIMUL collection, but also the clarinets from the Klangkörper collection in Tübingen, as well as the collection of the clarinetist Hans Rudolf Stalder, now in the Historisches Museum Basel, the clarinets in the collection of the Metropolitan Museum of Art in New York, and the clarinets from the Sir Nicholas Shackleton Collection, which are held in the Edinburgh Collection of Historic Musical Instruments. This presentation will show what data is collected, how it is correlated, what research hypotheses are opened up as well as perspectives for future implications and solutions.

Keywords: Sustainability, Documentation, Best practices, Data repository, Clarinet, Digital humanities

CIMCIM's International Directory: History and Future

Giovanni Paolo Di Stefano, Rijksmuseum Amsterdam (Amsterdam, Netherlands) and Stephen Stead, Paveprime and Open University (UK)

The first edition of the CIMCIM International Directory of Musical Instrument Collections, edited by Jean Jenkins, was published in 1977. In 1988, a CIMCIM Working Group, led by Barbara Lambert, initiated efforts to update and expand the Directory. The second revised edition was launched in 1997 on the CIMCIM website. Challenges during the update process highlighted the ongoing commitment to the Directory's development. In 2020, CIMCIM started a new revision project, involving data recovery from an obsolete database and assembling a team of research assistants for data expansion and updates. The project has progressed through various stages, gathering information from diverse sources and regions. The Directory's scope has grown significantly, encompassing over 2500 collections from 119 countries.

To ensure the project's long-term viability, a six-part strategy was devised, focusing on well-structured data, documented fields, controlled vocabulary, application code documentation, data-documentation co-location, and regular backups/archives.

The Directory is set to be published on the CIMCIM website as an interactive map and digital publication. Collaboration with CIDOC guarantees sustained accessibility and permanence. Involvement of national and regional representatives contributes to project success.

Keywords: CIMCIM International Directory, Musical instrument collections, CIMCIM website, Digital documentation, Museums and collections of musical instruments, Data documentation, Data accessibility

CIMCIM Session 2:

Current Issues: Unravelling Provenance, Slavery, and Colonialism

Despoiled Musical Instruments, Provenance Research, and New Acquisitions: Thoughts on Music Museums Engaging into Socially Responsible Initiatives

Jean-Philippe Échard, Musée de la musique, Cité de la musique – Philharmonie de Paris (Paris, France)

The spoliation – by way of seizures, looting, forced sales, etc. – of cultural property during the Nazi-era (1933–1945) is today a clearly identified societal issue. Great deal of work has been carried out in various institutions, including museums, on despoiled works of art, and more recently, on despoiled books. In France, the media largely covered recent cases of restitutions of paintings by French museums, as well as the debates and voting of new laws towards restitutions of despoiled cultural properties. In the same dynamics, music museums are engaging in the question of despoiled musical instruments in the Nazi-era. This paper aims to share about two recent projects at the Musée de la musique (Cité de la musique – Philharmonie de Paris), related to the responsibilities of music museums on this issue.

Although it has not received any restitution claim for objects in its collection, the Musée de la musique initiated a project to investigate the provenance of all the objects, which entered the collection acquired since 1933. The provenance of about 500 of these instruments and bows was reconstituted from at least 1933 on, indicating that these objects were not despoiled. This project has not so far evidenced any object which was despoiled, or which presents an acute suspicion of being despoiled. The investigations are still going on, since the provenance of many objects is not reconstituted yet. The second project was the organisation of a three-day conference (April 7–9 2022, Philharmonie de Paris), in order to engage the public and promote this topic of historical, cultural, and societal importance. It involved academics and music museums professionals, but also musicians, instruments dealers, lawyers, and associations for the Holocaust memory. Its access was free for the general public, on site or online, and the video recordings will be made available online.

Reporting on these experiences, we aim to illustrate the potential role of music museums in engaging into socially responsible initiatives. Welcoming visitors, programming a wide array of cultural and/or scientific events, our institutions can be seen as agorae, places where critical discussions and debates engaging the diverse actors of the society can be possible, in order to enact social development and promote improved practices. Also, music museums may stress the importance of provenance research by researching the provenance of the objects they keep, and indicating it on their online catalogue databases. Used to work in collaborative transnational networks, they would present it in some interoperable way.

Finally, by systematically investigating the provenance of objects before their potential acquisition to enter their collections in the future, and considering this question as crucial in acquisition decisions, music museums may be able to promote the improvement of the standards of the market of ancient musical instruments.

Keywords: Provenance research, Nazi-era spoliations, Museum practices, Acquisitions

Skeletons in the Closet? Exploring the Colonial Legacy of St Cecilia's Hall and its Musical Instrument Collection

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

How was the construction of St Cecilia's Hall funded? Did any of the individuals who gave money to the Edinburgh Musical Society obtain that money through benefitting from the slave trade or colonisation? Of the roughly 5,500 instruments held in our Collection, were any of the instruments acquired through looting? Just how were these instruments collected throughout our history?

Over the past two years, staff and volunteers of St Cecilia's Hall have begun to examine our past in a new way. Responding to the international movement to decolonise cultural institutions, we have undertaken a project to investigate our own colonial legacy. This research has included an investigation into the finances of the 280 individuals who gave money for the construction of our building in the 18th century and a review of the provenance of our instruments in order to uncover how they were acquired by donors and by our institution.

This paper will reveal the findings of this research. In the presentation, I will examine just how much St Cecilia's Hall benefitted from Scotland's connection to slave trade, as well as scrutinise our past collecting practices. Finally, I will present the legacy of this research as we explore plans of incorporating the information into our museum interpretation and how it will impact on our collecting practices in the future.

Keywords: Decolonisation, Provenance research, Interpretation, Atlantic slave trade, Acquisitions

The Whole-World Music Museum: Reframing Non-Western Instruments at the Musée de la musique, Paris

Alexandre Girard-Muscagorry, Musée de la musique, Cité de la musique – Philharmonie de Paris (Paris, France)

In the past decades, European "ethnographic" or "world cultures" museums have undertaken radical transformations in the way they approach or exhibit objects from Africa, Asia, Oceania and the Americas in response to increasing pressure from indigenous communities and diasporas that rightly ask for a thorough examination of the links between European cultural institutions and imperialism. In addition to a better consideration of critical voices and non-academic forms of knowledge in collection management practices, these museums are increasingly turning their back on essentialist and ahistorical narratives, stressing instead the fundamental and universal hybridity and entanglement of cultures.

But what about music museums? Recent renovations of galleries – such as the new display of the Metropolitan Museum of Art's instruments collection, "The Art of Music Through Time", in 2018 – indicate a growing interest in global narratives, in tune with contemporary social and political dynamics. However, the "technical" dimension of our collections and the dominance of organological perspectives still keep us aside from current debates related to non-Western heritage, translating into permanent exhibitions mostly focused on the social functions of instruments, restrictive classifications, or archetypal musical traditions.

In the face of this situation, the Musée de la musique (Cité de la musique – Philharmonie de Paris) has launched a major reorganisation of its "non-Western" collections for 2024, aiming to move from a "world music" to a "Whole-World Music" narrative, based on French Caribbean thinker and poet Edouard Glissant. "I call Whole-World (Tout-monde) our world all in its changeability and in the durability of its exchanges", writes Glissant, "and at the same time the vision that we form of it", highlighting the impossibility to talk about cultures without taking into account their interconnectedness. Inspired by a wide variety of innovative displays mostly drawn from ethnographic or contemporary art museums, this paper will introduce the philosophy of this renovation project that aspires to historicize, politicise and poeticise the presentation of these collections, as well as to bridge the gap with the rest of the historical European instruments on display in the galleries.

Keywords: Renovation, Decolonization, Non-western heritage, Permanent exhibition

CIMCIM Session 3: Safeguarding Musical Heritage: Identity, Networks, and Historical Sounds

Symbolism of Zambian Traditional Musical Instruments – "Beyond the Beat": Case of the Training Workshop at the Lusaka National Museum

Esther Kabalanyana Banda, Lusaka National Museum (Lusaka, Zambia)

Music plays an essential role in shaping society and identities and has the potential to bring people closer to each other and help them come together as a community. Zambia as a country has diverse musical sounds, and some of these unique instruments used in producing these sounds, sadly, are on the verge of extinction or witnessing lower patronage in communities.

Furthermore, Zambia is a country of vast cultural diversity, with 73 ethnic groups that consist of deep Zambian beliefs, and practices in which different traditional musical instruments are used to signify or interpret the message in the action. Additionally, musical instruments are cardinal in the Zambian culture because they do not only provide the beat and sound, but they are beyond that, which is an overview of the major elements of the scope of the Intangible Cultural Heritage that is embedded in these musical instruments.

Like any other museum world over, the Lusaka National Museum is taking an active role as custodians of Zambia's cultural and historical heritage for purposes of preservation, research, documentation, education aimed at fostering the nation's identity and for posterity. In realising the importance of preserving Zambia's heritage, the museum organised a training workshop on Zambia's traditional musical instruments for school pupils from primary to tertiary levels, with an attendance of 64 participants. The workshop provided a way to create a concentrated instructive experience in a short amount of time especially that the time for a more inclusive effort was not available. The workshop was facilitated by different experts as follows: two lecturers in Ethnomusicologist for career guidance; a motivational speaker who makes his living on music; an elderly man who makes and plays traditional musical instruments; and an author of Book 1 and 2 titled *Our Original Cultural Zambian Songs*.

The children's activities included drawing of all the categories of musical instruments – depending on how they produced their sound; Painting of traced musical instruments, seed mosaic and also making their own musical instruments from the environmental-friendly materials provided, for instance, calabashes/gourds – natural resonators, bamboo and recycled materials like tins, plastics, just to mention a few. The final products from the training workshop will culminate into a temporary exhibition showcasing the different types of Zambia's traditional musical instruments and will provide information on what is beyond the beat which is an overview of the major elements of the scope of the Intangible Cultural Heritage (ICH) that is embedded in the musical instruments.

Like any other museum world over, the Lusaka National Museum has in its custody the cultural and historical heritage of the Zambian people for purposes of preservation, research, documentation, and education aimed at fostering the nation's identity, which includes traditional musical instruments, costume, and song and dance and is taking an active role in ensuring that this important aspect of the Zambian people is preserved for posterity.

Keywords: Workshop, Music, Identity, Environment, Culture, Preservation, Posterity

Musical Instrument Collections in Latin America: An Option of Knowledge and Regional Strength

Jimena Palacios Uribe, Instituto de Investigaciones Dr. José María Luis Mora (Mexico City, Mexico)

The profound richness of Latin American music is manifested in the daily life of its communities and in the traditions transmitted from generation to generation and modified according to the tastes and interests of each time and place, as well as in the objects that are created to accompany musical practices. Additionally, numerous institutions safeguard collections considered to be cultural heritage whose conservation is a primary commitment for the countries of the region.

The diversity of the spaces housing musical instrument collections in Latin America is testimony to a long and complex history of collecting and conservation there. It also reveals an interest in building a collective historical memory to commemorate the human creativity expressed through music, as well as to strengthen identities. The various collections have been formed, and studied, in very different ways. Either intuitively or under specialised methodologies, museums have documented and preserved objects, organised activities for their dissemination, generated training programs to professionalise conservation practices, etc.

Nonetheless, Latin America constantly faces major political and social problems that deeply affect generations including the present one such as insecurity, corruption and lack of resources to ensure people's basic needs. The efforts of institutions and associations to address these issues are often undermined by a lack of support for the development of permanent and self-managed cultural programs having a true impact on people.

Although museums and collections (public and private) are undoubtedly a viable option for promoting education, creativity, entertainment and social consciousness, Latin America needs to do more to create and strengthen permanent spaces for dialogue in which specialists in the management, study, documentation and conservation of musical heritage can share approaches and generate programs that build knowledge and development. Happily, there is a new generation of

museologists, conservators, organologists, and musicologists sensitive to these necessities that has opened up expanded possibilities for the creation of working groups that can overcome differences in the particular types of cultural heritage housed from site to site, the strengths or shortcomings of each site that safeguard it, and the level of specialisation of the people involved.

This paper aims both to share the richness and diversity of Latin American music by presenting a general evaluation of museums and institutions that safeguard musical heritage and to analyse their common needs. It will describe some of the most important collections with conservation and dissemination programs for musical instruments, the particulars of their staffs, and the profile of their specialists. Finally, it will present the objectives and strategies of various working groups developing programs for the safeguarding of that musical heritage.

Keywords: Collections, Latin America, Strategies, Management, Conservation, Music

Hey, Children Listen! The Sound of Taiwan History

Chia-Yi Lin, National Museum of Taiwan History (Taiwan, China) and Meng-Ching Wu, National Museum of Taiwan History (Taiwan, China)

The National Museum of Taiwan History (NMTH) has the mission to research Taiwanese history, collect cultural artifacts, as a window for the world to know Taiwan, and for Taiwan to regain self-awareness. In order to become a hub for Taiwan history sounds and information sharing. Since 2014, the NMTH has been collecting historical sounds such as folk ballads, political songs, and field research by anthropologists. In addition to organizing exhibitions, the NMTH has also established a website, "A Century of Taiwanese Voices"; on the website, visitors can listen to the collected sounds, engage with recent research and activities.

To allow children to experience the diverse historical sound of Taiwan, we designed a children's audio guide around the themes of sound memory and multilingualism. From a period covering 1930 to 1945, we have the "Isvatan Siraya Prayer Dance", recorded by Japanese linguist Asai Erin, to help children understand the diversity of languages in Taiwan and why they disappear. There are also records such as the Japanese-style drama "Aiza" (meaning 'to say hello'), "Let the Wind Blow", created by Taiwanese people to preserve their language, and "Scout Bombers", an evacuation training record from the World War II.

The audio guide is led by a female historian, a little boy (Little Tai), and Yuma, an Atayal girl. Through their conversations and singing, as well as sharing their lives and experiences, this multisensory experience helps children understand the historical sound they hear and the political and social changes of Taiwan during the Japanese colonisation period. Compared to ordinary cultural artifacts, which can be disseminated through text and photos, the preservation and promotion of historical sounds are much more difficult. Through the viewpoints of different groups and genders along with interesting design and simple dialogue, we can build a connection between children and these sound collections, while also uncovering the social history and colonial memories hidden in the sounds. Museum sound collections can thus open the door to understanding and disseminating knowledge for child audiences.

Keywords: Historical sound, Children, Audio guide

New Directions and Projects

Exhibition Stories: The New Gallery of Musical Instruments in the Deutsches Museum in Munich

Silke Berdux, Deutsches Museum (Munich, Germany)

The Deutsches Museum in Munich opened its newly designed gallery of musical instruments in 2022. The paper gives an overview over the new exhibition and the ideas that guided the choice of topics, design, and teaching methods. It raises questions around the role of musical instrument collections and exhibitions, its social responsibility, pedagogic forms, and research in the 21st century.

Keywords: Refurbishment, Pedagogy, Social responsibility, Research

Topicality and Sustainability in Musical Instrument Museums – Some Reflections

Christian Breternitz, Staatliches Institut für Musikforschung Preußischer Kulturbesitz – Musikinstrumenten-Museum (Berlin, Germany)

Permanent exhibitions in musical instrument museums and collections are usually cemented in their structure and interpretation for decades. They often follow a thematic 40 historical outline from the past to (in the best case) the present, which sometimes loses its attractiveness and topicality on various levels over the years. Due to the relatively rigid concept and the long-term fixed context of a permanent exhibition, it is therefore sometimes difficult to take up current social topics and debates. This in turn means that the musical instrument museums are wasting a lot of potential to underline the relevance of their collection beyond the "classical" exhibiting, preserving, and researching of cultural heritage. Parallel to the permanent exhibitions, special exhibitions usually focus on subject-specific topics. These special exhibitions have in common that they require elaborate preliminary planning as well as corresponding financial and human resources. However, they also require a high input of material resources for the exhibition design and construction - and all this in order to be torn down and disposed of after four to six months. This in turn entails financial and ecological costs. How can the topicality of permanent exhibitions of musical instruments be made more dynamic in order to address current social debates in connection with the usually cultural-historical or technical context of musical instrument collections? How can the sustainability of special exhibitions be improved at the same time? I would like to present ideas on this in my paper and put them up for discussion.

Keywords: Topicality, Sustainability, Exhibition, Musical instruments

Preservation of "Endangered" Music, Cultures, and Identities: A Special Exhibition of Japan's Traditional Lute, the Biwa

Sawako Ishii, Hamamatsu Museum of Musical Instruments (Hamamatsu, Japan) and Yoshiyuki Tsuge, Yamaha Corporation (Hamamatsu, Japan)

Rapid transformation of social, political, and environmental landscapes in the 21st century have placed uncountable valuable music, cultures, and identities at risk of extinction. These unfolding events highlight the significance of music museums as social institutions to preserve, exhibit, and transmit these elements to the future. Within this framework, the Hamamatsu Museum of Musical Instruments held a special exhibition in 2021 focusing on Japan's endangered traditional lute, the biwa.

The biwa is a Japanese traditional instrument which originally came from the Tang Dynasty in China, during the 7th to 8th centuries. In Japan, the instrument evolved into various sizes and shapes depending on the purpose, venue, and instrumentalist. The various styles of music associated with the biwa have been appreciated for centuries. After the Second World War, however, its popularity waned such that it is rarely heard today and there are few who can play the instrument.

The exhibition aimed to familiarize people with the biwa and its music, and to raise interest in the aesthetic and philosophical wisdom embedded in its musical culture. All its forms were exhibited in order to allow visitors to see its variations in appearance, which reflect the needs and creativity of people at certain points in the past. The nishiki-biwa for example, invented in the 1920s, was an innovative instrument in which women were allowed to become active players by an extra string that was added to the popular satsuma-biwa, a formerly male-dominated instrument. By contrasting the two instruments, visitors could observe their differences and gain an appreciation of how a new instrument developed allowing for the greater participation of Japanese women. The exhibition was also presented as an opportunity for visitors to discover the value of the biwa in a present society. To showcase this aspect, multiple uses of the biwa were shown in relation to Buddhism, Japanese literature, art, and other facets of Japanese life. Interviews with biwa makers and players were published in which they discussed what attracts and inspires them to continue their work with the instrument.

Another focus for the exhibition was presenting and archiving the live sound of the biwa. To achieve this, the museum collaborated with the internationally renowned, Yamaha Corporation (Yamaha), on the Real Sound Viewing (RSV) project. RSV is an experimental program designed to preserve and reproduce an artist's performance. Through Yamaha's latest technologies, digital data from an artists' performances is converted into vibration and played on actual instruments, enabling a live performance to be enjoyed without the constraints of time or place. By incorporating the RSV project into the exhibition, the museum was able to allow visitors to use multiple senses in building an intimate connection with the biwa as well as its associated cultures and identities. Implementation of the RSV project required overcoming many challenges but showed the possibility of archiving and exhibiting "endangered" music, cultures and identities in a realistic form.

Keywords: "Endangered" music, Cultures and identities, Preservation, Transmission, Exhibition, Digital archive, Technology

Eighteenth-Century Flemish Harpsichords Under the Spotlight: An International Joint Venture in Organological Research

Pascale Vandervellen, Musical Instruments Museum (Brussels, Belgium) and Jonathan Santa Maria Bouquet, University of Edinburgh (Edinburgh, UK)

As there is the power of museums, there is also the power of the network that links them, and the community of interests that they share. The musical instrument museums of Antwerp, Berlin, Brussels, Edinburgh, Hamburg, Nuremberg, Paris, The Hague, and Vienna have decided to pool their knowledge, acquired expertise, and facilities to study the 18th-century Flemish harpsichords preserved in their respective collections.

This heritage of some thirty harpsichords, clavicytheriums, virginals, and spinets deserve to be understood as a whole in order to enhance its specificity. From preliminary meetings, curators and conservators have agreed on an analysis protocol that, in addition to traditional organological analysis, includes the use of the latest archaeometric tools available. This in-depth study should shed light on the history of each of the museums' instruments – its original state and the different alterations undergone over the centuries in musical or decorative terms, its construction characteristics and the chosen materials, its case and soundboard decoration, and of course its acoustic qualities.

Studying the instruments as a group will do much to increase our understanding of an important but hitherto comparatively neglected instrument-making school. The objective of this research is to produce the first European joint catalogue of this shared cultural heritage. As the role of museums is also that of transmitting heritage and knowledge, the project will closely involve young researchers from several higher-education institutions.

Keywords: International joint venture, Organological research, 18th-century Flemish harpsichords, Archaeometrical tools, Young researchers

Poster Abstracts

The Role of Museums for the Living Heritage of Crafts Specialised in Semi-Mobile Early Keyboard Instruments

Jurn Buisman, Museum Geelvinck (Amsterdam – Heerde, the Netherlands)

The mechanics of semi-mobile early keyboard instruments, such as fortepianos, square pianos, clavichords, reed organs, player pianos, harpsichords, spinets, house organs, glasschords, etc., are intricate. Technicians, who have mastered the complex workings of these mechanics and who understand the functionality of creating the sound, so loved by musicians of historically informed practice, are indispensable for instruments and their contemporary replicas in playable condition. The research, historically correct restoration, regular revision and tuning, as well the building of exact copies and part production, are crucial for the preservation of the living heritage of music. As important as the professional education of musical performers for these instruments, is that the skills and handicraft experience of the specialised technician in charge of restoring and/or copying the instrument, while keeping it in a playable state (stringing, tuning etc.), are preserved and passed onto future generations. This poster concentrates on the challenges for the future of historic stringed and other

early keyboard instruments and the essential role of museums for keeping alive the heritage of builders, restorers, tuners and craftsmen of these instruments and its parts. Our aim is to develop a European network to keep our living heritage of technical craftsmanship for these instruments preserved and alive. A video will be prepared for this "poster".

The Senufo Pentatonic Balafon

Sabari Christian Dao, Musée National du Burkina Faso (Ouagadougou, Burkina Faso)

The communication sheds light on the practices and expressions related to the pentatonic balafon of the Senufo communities of Burkina Faso, Côte d'Ivoire and Mali. An element inscribed on the Representative List of the Intangible Cultural Heritage of Humanity since 2011. Through interviews with the practitioners of the element and an immersion in the Senufo community, the author makes a complete diagnosis, identifies challenges, and proposes perspectives for a better safeguarding of the element.

"Real Sound Viewing": An Experimental Program Designed to Archive and Reproduce the Sounds of Musical Instruments

Yoshiyuki Tsuge, Design Laboratory Yamaha Corporation, Masayuki Tsuruta and Sawako Ishii, Hamamatsu Museum of Musical Instruments (Hamamatsu, Japan)

Rapid transformation of social, political, and environmental landscapes in the 21st century have placed uncountable valuable music, cultures, and identities at risk of extinction. These unfolding events highlight the significance of music museums as social institutions to preserve, exhibit, and transmit these elements to the future. Within this framework, the Hamamatsu Museum of Musical Instruments held a special exhibition in 2021 focusing on Japan's endangered traditional lute, the biwa and as a part of the exhibition, the museum collaborated with the internationally renowned, Yamaha Corporation (Yamaha), on the Real Sound Viewing (RSV) project. RSV is an experimental program designed to archive and reproduce an artist's performance. Through Yamaha's latest technologies, digital data from an artists' performances is converted into vibration and played on actual instruments, enabling a live performance to be enjoyed without the constraints of time or place. By incorporating the RSV project into the exhibition, the museum was able to allow visitors to use multiple senses in building an intimate connection with the biwa as well as its associated cultures and identities. Implementation of the RSV project required overcoming many challenges but showed the possibility of archiving and exhibiting "endangered" music, cultures, and identities in a realistic form.

Instrumental Women: Representing Women Makers in Musical Instrument Collections

Jayme Kurland, George Mason University (Fairfax, Virginia, USA)

How can we address gender bias and the absence of women in our musical instrument collections? In recent years, museums have begun to decolonise their collections and

address issues of race and representation, yet instruments made by women have rarely been the focus of musical instrument exhibitions and new acquisitions, even though new scholarship has highlighted the contributions of women in the industry. Documentation shows that women have been invaluable parts of family companies, factory labour, and fine artisan craft. To accurately represent the contributions of women to the history of instrument making, we must first address why women have been excluded from these histories. We should also prioritise collecting instruments made by women who are active today. Contemporary collecting, although not always a priority in instrument collections, is perhaps one of the only ways to chip away at this inequity in the present. In my poster I will describe my digital history project, "Instrumental Women," which I created to help tell these stories, to highlight the contributions of women in the musical instrument industry. The site includes a database of contemporary female musical instrument makers from around the world. The website also includes a reference page to showcase secondary sources related to these histories. In future phases of the site, there will be sections devoted to oral history interviews, interactive timelines, and digital exhibitions. The website will serve as a resource for museums, musicians, and collectors, and will help the field create better equity in our collections. Using new technologies to amplify our collections, but also the gaps therein, can be a powerful way to tell important stories in museums.

The Warba: A Shared Cultural Heritage

Moctar Sanfo, Ministère de la Communication, de la Culture, des Arts et du Tourisme (Ouagadougou, Burkina Faso)

The Warba is a traditional choreography of the Moaga socio-cultural group, one of the ethnic groups that make up the population of Burkina Faso. Practiced by men and women, young people, and people of advanced age, the Warba dance is a rhythmic wriggling of the hands from left to right, and from right to left, with a cadence that depends on the skill of the dancers, without moving the chest and, to move the feet as regularly at a slow pace. Originally practiced during funeral ceremonies, the Warba dance is performed in a circle under the direction of a leader, more richly dressed than the rest of the group. The execution of the dance steps is accompanied by the rhythm of various musical instruments such as drums, flutes, and castanets. The Warba choreography has been strongly influenced by the wave of the standardisation of cultures, thus causing the loss of certain formerly fundamental aspects. By way of illustration, the best artistic groups of Warba choreography at the national level are no longer those who perform the authentic dance, and so, there are very significant variations. This situation raises several questions that deserve particular attention. What are the issues related to safeguarding traditional Warba choreography? What is the role of the Warba Museum in Zorgho (Burkina Faso) in promoting traditional Warba choreography? What are the perspectives for a better adaptation of this dance to the social context? This presentation will address these questions.

Keywords: Warba, Traditional dancing, Traditional culture

Programme

CIMCIM Prague 2022 Programme

ICOM Prague 2022 main homepage: https://prague2022.icom.museum

20 August Saturday	10:00–12:00 14:00–16:00	ICOM Pre-conference Programme: Discovering Prague – guided tours, cooking lesson ICOM Pre-conference Programme: Discovering Prague – guided tours, cooking lesson	
'Day 0' 21 August Sunday	09:00–11:15 09:00–11:15 10:00–12:00 14:00–16:00	Separate Meeting of the National Committees (Chairperson only) Separate Meeting of the International Committees (Chairperson only) ICOM Pre-conference Programme: Discovering Prague – guided tours, cooking lesson ICOM Pre-conference Programme: Discovering Prague – guided tours, cooking lesson	
	11:15–11:45	COFFEE BREAK	
	13:45–14:45	LUNCH BREAK	
	14:45–15:45	ROUNDTABLE: Amendment of the ICOM Statutes	
	15:45–17:15	The ICOM Red Lists, A Tool to Protect Cultural Objects Discussion on the new Red List for Southeast Europe	
'Day 1' ICOM CONFERENCE BEGINS 22 August MUSEUM Fair Opens Monday ICOM ELECTIONS Open (IC & NC voting representatives only)			
	09:00–09:45	OPENING CEREMONY of the 26th ICOM General Conference	
10:15–11:15 Suarez https://prague2022.icom.museum/keynote-speeche PANEL DISCUSSION- Purpose: Museums and civil		https://prague2022.icom.museum/keynote-speeches PANEL DISCUSSION- Purpose: Museums and civil society https://prague2022.icom.museum/pane1-discussions/ purpose	
	11:15–11:45	COFFEE BREAK	
	11:45–12:45 or 11:45–13:15	ROUNDTABLE: ICOM Code of Ethics ICOM Memorial Lecture: Stephen E. Weil – LGBTIQ+Museums	
	12:45/13:15-14:00	LUNCH BREAK	
	14:00–15:00 or 14:00–15:30 14:00–15:30 14:00–15:30	ROUNDTABLE: ICOM Resolutions ICOM Mentoring Session ICOM Solidarity Projects ICOM'S NETWORK MEETINGS (RAs, WGs, SCs, AOs) https://prague2022.icom.museum/network-meetings	
	15:00/15:30–16:00	COFFEE BREAK	
	15:15–15:45 CET (9:15 am NYC; 15:15 Paris; 21:15 Wuhan)	Virtual COFFEE+TEA BREAK on Zoom (remote attendees) All CIMCIM community welcome Join from PC, Mac, Linux, iOS or Android: https://yale.zoom.us/j/94584754060 Meeting ID: 945 8475 4060	

'Day 1' 22 August Monday	16:00–17:30 ICOM COMMITTEE MEETINGS Block A HYBRID; Prague Congress Centre Terrace 2B	CIMCIM Session 1: Joint CIDOC-CIMCIM Session: Resilient musical collection documentation and social responsibilities Welcome and Chair: Monika Hagedorn-Saupe and Frank P. Bär [15-minute papers with joint Q&A discussion] 1. [Mr] Frank P. Bär, Germanisches Nationalmuseum (Nuremberg, Germany) The Huge Showcase – Sustainable Documentation of Historical Museum Exhibitions 2. [Ms] Heike Fricke, Musikinstrumentenmuseum der Universität Leipzig (Leipzig, Germany) Interdisciplinary Perspectives for Organological Research and Transfer 3. [Mr] Giovanni Paolo Di Stefano, Rijksmuseum Amsterdam (Amsterdam, Netherlands) and [Mr] Stephen Stead, Paveprime and Open University (UK) CIMCIM's International Directory: History and future Joint Q&A discussion Joint CIDOC-CIMCIM abstract: CIMCIM and CIDOC continue collaboration to further discuss documenting musical collections, particularly from an Inclusive Documentation perspective. The session focuses on the role of social context in defining documentation frameworks. How can documentation practices be inclusive of the rich cultural diversity represented in musical collections? In part, this joint session includes presentation of an online portal of musical instruments, and cases of Latin American music collections.		
	19:00–23:30	OPENING PARTY of the 26th ICOM General Conference		
'Day 2' 23 August	MUSEUM Fair continues (Day 2 of 3) ELECTIONS continue & close			
Tuesday	09:30–10:30	KEYNOTE SPEECH – Sustainability: Museums and resilience, Hilda Flavia Nakbuye https://prague2022.icom.museum/keynote-speeches PANEL DISCUSSION – Sustainability: Museums and resilience https://prague2022.icom.museum/panel-discussions/susta inability museums-and-resilience		
	10:00–12:00	CIMCIM Lobkowicz Palace visit (CIMCIM Prague excursion) A visit to the new permanent music galleries, <i>Portrait in Music</i> , at the Lobkowicz Palace in Prague. Musical manuscripts and instruments collected by the Lobkowicz family include treasures such as early Baroque lutes, a set of silver Leichamschneider trumpets, a copy of Handel's Messiah with Mozart's autograph revisions, performing parts corrected by Beethoven and used in early concerts, opera materials from the house theatre ofthe 7th Prince Lobkowicz, and much else. A tour of the exhibition will be offered by its curators, Kathryn Libin (Vassar College) and Petr Slouka (Lobkowicz Collections).		
	10:30–11:30	ROUNDTABLE: ICOM Strategic Plan 2022–2028		
	11:30–12:00	COFFEE BREAK (Prague Congress Centre)		
	12:00–12:30 12:30–13:30	KEYNOTE SPEECH – Vision: Museums and leadership, Lonnie G. Bunch III and Hilary Carty https://prague2022.icom.museum/keynote-speeches PANEL DISCUSSION – Vision: Museums and leadership https://prague2022.icom.museum/panel-discussions/vision-museums and-leadership		
	13:30–14:30	Publishing and Writing Workshop LUNCH BREAK Communication Workshop		

/D=: 01	44.00 40.00	OIMOIM Coording O. Compant leaves of the Coordinate Day	
'Day 2' 23 August Tuesday	14:30–16:00 ICOM COMMITTEE Meetings Block B HYBRID, Prague Congress Centre Meeting Room 1.1	CIMCIM Session 2: Current Issues: Unravelling Provenance, Slavery, and Colonialism Welcome and Chair: Frank P. Bär [20-minute papers with joint Q&A discussion] 1. [Mr] Jean-Philippe Échard, Musée de la musique, Cité de la musique – Philharmonie de Paris (Paris, France) Despoiled Musical Instruments, Provenance Research, and New Acquisitions: Thoughts on Music Museums Engaging into Socially Responsible Initiatives 2. [Ms] Sarah Deters, St Cecilia's Hall, The University of Edinburgh (Edinburgh, UK) Skeletons in the Closet? Exploring the Colonial Legacy of St Cecilia's Hall and Its Musical Instrument Collection 3. [Mr] Alexandre Girard-Muscagorry, Musée de la musique, Cité de la musique – Philharmonie de Paris (Paris, France) The Whole-World Music Museum: Reframing Non-Western Instruments at the Musée de la musique, Paris Joint Q&A discussion	
	16:00–16:30	COFFEE BREAK	
	16:00-16:30 CET (10 am NYC; 16:00 Paris; 22:00 Wuhan)	Virtual COFFEE+TEA BREAK on Zoom (remote attendees) All CIMCIM community welcome Join from PC, Mac, Linux, iOS or Android: https://yale.zoom.us/j/98642935843 Meeting ID: 986 4293 5843	
	19:00–23:30	MUSEUMS NIGHT (4)	
	16:30–18:00 ICOM COMMITTEES Meetings Block C HYBRID, Prague Congress Centre Meeting Room 1.1	CIMCIM Session 3: Safeguarding Musical Heritage: Identity, Networks, and Historical Sounds Chair: Laurence Libin [30-minute papers, i.e. 20+10 for Q&A each] 1. [Ms] Esther Kabalanyana Banda, Lusaka National Museum (Lusaka, Zambia) Symbolism of Zambian Traditional Musical Instruments – "Beyond the Beat" Case of the Training Workshop at the Lusaka National Museum 2. [Ms] Jimena Palacios Uribe, Instituto de Investigaciones Dr. José María Luis Mora (Mexico City, Mexico) Musical Instrument Collections in Latin America. An Option of Knowledge and Regional Strength 3. [Ms] Chia-Yi Lin [remote], National Museum of Taiwan History (Taiwan, China) Hey, Children Listen! The Sound of Taiwan History	
'Day 3' 24 August Wednesday	MUSEUM Fair continue	es & closes (final day)	
	09:00–09:30 09:30–10:30	KEYNOTE SPEECH – Delivery: Museums and new technologies, Seb Chan https://prague2022.icom.museum/keynote-speeches PANEL DISCUSSION – Delivery: Museums and new technologies https://prague2022.icom.museum/panel-discussions/delivery-museums-and-new-technologies	
	10:30–11:30	ROUNDTABLE – The power of the Museum Definition: A common ground for museum	
	11:30–12:30	LUNCH BREAK	
	12:30–15:00	ICOM EXTRAORDINARY GENERAL ASSEMBLY (Open to ALL) (Selected CIMCIM-representatives vote during the EGA on the occasion of special votes associated with amendments of ICOM's Statutes.)	
	15:00–15:30	COFFEE BREAK	
	15:00–15:30 CET (9am NYC; 15:00 Paris; 21:00 Wuhan)	Virtual COFFEE+TEA BREAK on Zoom (remote attendees) All CIMCIM community welcome Join from PC, Mac, Linux, iOS or Android: https://yale.zoom.us/j/97087959702 Meeting ID: 970 8795 9702	
	15:30–17:45	37th ORDINARY ICOM GENERAL ASSEMBLY (Open to ALL) (Selected CIMCIM-representatives vote during the GA on the ICOM Executive Board elections, and any recommendations by the Advisory Council and other ICOM bodies on, e.g., the ICOM strategic plan and resolutions.)	
	19:00–20:00	ICOM GENERAL CONFERENCE FLAG RELAY CEREMONY	
	20:00–23:30	ICOM FLAG RELAY PARTY	



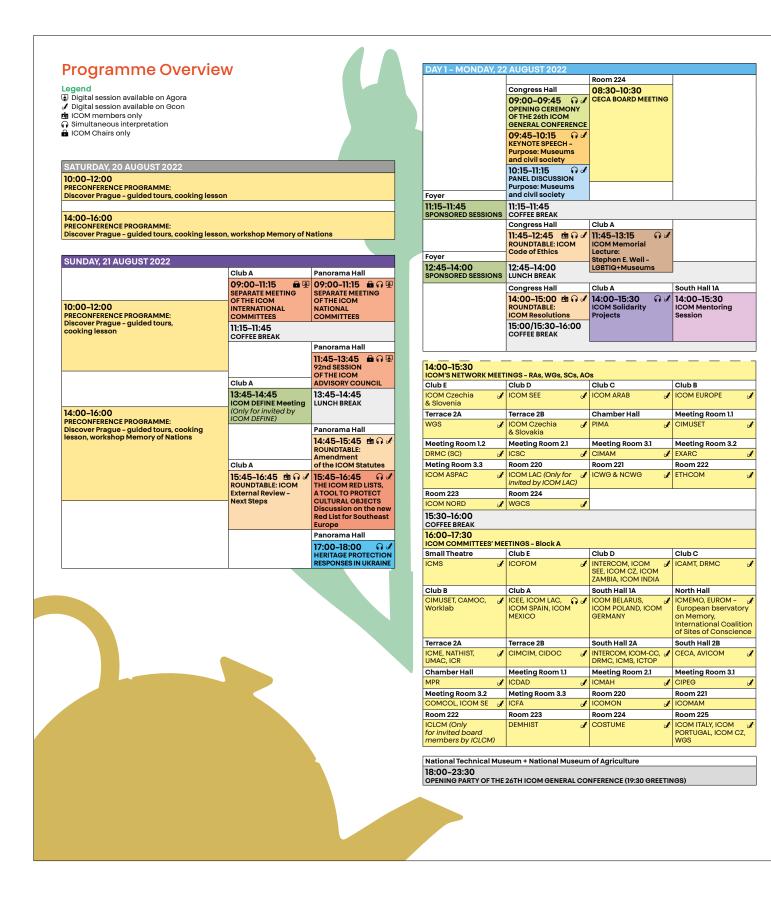
Main Hall of the Czech Museum of Music, the location for the morning of CIMCIM's off-site 'Day 4'. Courtesy: Tereza Žůrková, Czech Museum of Music

'Day 4'	OFF-SITE MEETINGS (NON-HYBRID)		
25 August Thursday	9:00–11:30	Morning programme: Czech Museum of Music, Karmelitská 2/4, Praha 1 (Museum website: https://www.nm.cz/en/visit-us/buildings/czech-museum-of-music)	
	09:00–09:50	Welcome and presentation of the Czech Museum of Music, its collections and projects Chair: Tereza Žůrková (main hall of the museum)	
	09:50–10:00	Petr Šefl announcement (main hall)	
	10:00–11:30	 Time to explore the museum: A guided group tour of the exhibition Man – Instrument – Music – National museum (nm.cz) Self-guided visit to the exhibition Music Menagerie – National museum (nm.cz) Visits to the Conservation workshops (small groups) Presentation of the most interesting items from the Department of Musical History (the study room) Visit to the sound library and presentation of its project New Phonograph – Digitization, preservation and evidence of sound (novyfonograf.cz) The museum's curators and restorers will be present at the exhibitions and draw attention to interesting items, discuss, and answer questions 	
	11:30–12:00	Travel to the National Museum Complex (approx. 30–40 minutes)	
	12:00–16:00 12:00–14:00	Afternoon Programme: National Museum (Museum Complex of the National Museum), Václavské náměstí 68, Praha 1 (Museum website: https://www.nm.cz/en/visit-us/buildings/museum complex-of-the-national-museum) LUNCH: Buffet (provided)	
	14:00–14:15	Welcome from Museum Complex of the National Museum (rooms: to be announced)	

'Day 4' 25 August Thursday	14:15–15:30	CIMCIM Session 4: New Directions and Projects Museum Complex of the National Museum Chair: Gabriele Rossi Rognoni [3 x 20-minute papers (i.e. 15-minute presentation+ 5-minute for Q&A each) + 10-minute announcement] 1. [Ms] Silke Berdux, Deutsches Museum (Munich, Germany) Exhibition Stories: The New Gallery of Musical Instruments in The Deutsches Museum in Munich 2. [Mr] Christian Breternitz, Staatliches Institut fur Musikforschung Preußischer Kulturbesitz – Musikinstrumenten-Museum (Berlin, Germany) Topicality and Sustainability in Musical Instrument Museums – Some Reflections 3. [Ms] Sawako Ishii, Hamamatsu Museum of Musical Instruments (Hamamatsu, Shizuoka, Japan) Preservation of "Endangered" Music, Cultures and Identities: A Special Exhibition of Japan's Traditional Lute, the Biwa 4. [Ms] Pascale Vandervellen, Musical Instruments Museum (Brussels, Belgium) and [Mr] Jonathan Santa Maria Bouquet, University of Edinburgh (Edinburgh, UK) Eighteenth-Century Flemish Harpsichords Under the Spotlight: An International Joint Venture in Organological Research [10-minute
	15:30–17:00 15:30–16:15 16:15–17:00	CIMCIM Poster Session and Museum Time (alternating Groups A & B) Museum Complex of the National Museum CIMCIM will divide into two groups (A and B). 45-minute poster session + coffee break ALTERNATING WITH 45-minute museum time (45+45) Group A – Posters/ Group B – Museum time + tour Group A – Museum time + tour/ Group B – Posters Posters CIMCIM Room, to be announced 1. [Mr] Jurn Buisman: The Role of Museums for the Living Heritage of Crafts Specialised in Semi-Mobile Early Keyboard Instruments 2. [Mr] Sabari Christian Dao: The Senufo Pentatonic Balafon 3. [Ms] Sawako Ishii: "Real Sound Viewing", an Experimental Program Designed to Archive and Reproduce Sounds of the Musical Instruments 4. [Ms] Jayme Kurland: Instrumental Women: Representing Women Makers in Musical Instrument Collections 5. [Mr] Moctar Sanfo: The Warba, a Shared Cultural Heritage Poster presenters will log into gCON and present from their own devices. No paper posters will be supported. Coffee: Coffee will be available all afternoon in the shared ICOM coffee break area Museum time + tour: Organised tour of the exhibition Famous Czech Composers – National museum (nm.cz) or free time to explore, including a small exhibition in the same building titled For four strings – National museum (nm.cz). In addition to the music-oriented exhibitions, there are main expositions of history, prehistory, nature, etc.
	17:00–18:00	CIMCIM Session 5: Forum: Aspects of Provenance Research and Museum Practice Museum Complex of the National Museum Chair: Frank P. Bär Topics: colonialism, human remains, spoliation, etc. Discussion Meeting Closing
'Day 4' 25 August Thursday	18:00–23:00	Dinner on your own Board Dinner Other dinner meetings if applicable (WGs, Interest groups, etc.)

'Day 5' 26 August Friday	On-site only	Post-conference ICOM-organised excursions Excursion day for one day excursions is Friday 26 August 2022. Your choice is to be made upon the registration process. The organizers reserve the right to change the programme. https://prague2022.icom.museum/excursions	
		Highlighted excursion with CIMCIM component: Along the VItava: The birthplace of Antonín Dvořák, House of Lobkowicz's Castle Nelahozeves and the Central Bohemian Museum in Roztoky. Itinerary: https://prague2022.icom.museum/excu rsions/regions/along vItava Recommended for members of: CIMCIM, ICMAH, ICOM-CC, ICR, INTERCOM, MPR CIMCIM members who join this excursion to the Lobkowicz castle at Nelahozeves will be treated to a special introduction to its music archives, presented by Lobkowicz Library Curator Soňa Černocká. The tour also includes a visit to the castle's main exhibition, and a visit to the birthplace of Antonin Dvořák, in the village just below the castle, where plans for a new museum and concert space are underway.	
POST CONFER- ENCE 6 October 2022 Thursday	15:00–17:00 (Paris time/ CET) ONLINE ONLY	CIMCIM General Assembly with elections announcements https://yale.zoom.us/j/94161540705 You will receive all relevant documents and the agenda in due time. Please, be prepared for voting for a new CIMCIM Board. Votes will be online ahead of the General Assembly. Instructions regarding the electronic votes will be circulated to members during September. We are pleased that the electronic voting process allows for a shorter and more manageable election process for the next three-year term (from the 2022 General Assembly).	

ICOM Prague 2022 Programme Overview



DAY 2 - TUESDAY, 23	3 AUGUST 2022		
	Congress Hall 09:00-09:30		Room 225
Foyer	ROUNDTABLE: ICOM Strategic Plan 2022-2028		11:00-13:00 Editorial Board
11:30-12:00 SPONSORED SESSIONS	11:30-12:00 COFFEE BREAK		of the International Journal of Intangible
	Congress Hall 12:00–12:30		Heritage
	12:30-13:30		
	PANEL DISCUSSION Vision: Museums and leadership	12:45–14:00 Editorial Board of Museum International	
Foyer		South Hall 1A	South Hall 1B
13:30-14:30 SPONSORED SESSIONS	13:30-14:30 LUNCH BREAK	13:30-14:30 di PUBLISHING WITH IMPACT IN MUSEUM STUDIES AND HERITAGE	13:30–14:30

14:30-16:00			
ICOM COMMITTEES' MEI	ETINGS - Block B		
Small Theatre	Club E	Club D	Club C
AVICOM, MPR, ICOM GERMANY	COSTUME, ICDAD, J GLASS	INTERCOM, ICOM SEE, & ICOM POLAND, CIMAM	CIPEG, ICMAH
Club B	Club A	South Hall 1A	South Hall 1B
CIMUSET, CAMOC, & Worklab	CIDOC, COMCOL #	CECA J	wgs 🔏
North Hall	Terrace 2A	Terrace 2B	South Hall 2A
European Observatory on Memory, International Coalition of Sites of Conscience	ICME, NATHIST, JE UMAC, ICR	ICOFOM , ICOM A A FRANCE, ICOM LAC	ICAMT &
South Hall 2B	Chamber Hall	Meeting Room 1.1	Meeting Room 1.2
ICEE ∩ «	ICOM-CC , DRMC, J ICMS, ICTOP, DEMHIST, INTERCOM, ICOM JAPAN	CIMCIM #	ICLCM (Only for members of ICLCM)
Meeting Room 2.1	Room 220	Room 224	Room 225
	ICOMAM	ICFA J	ICOM Belarus, ICOM & Poland, ICOM Germany
16:00-16:30 COFFEE BREAK			
16:30-18:00 ICOM COMMITTEES' MEETINGS - Block C			
Small Theatre	Club E	Club D	Club C
MPR ℐ	ICOMAM, DRMC	INTERCOM, ICOM SEE, A ICOM ZAMBIA, ICOM INDIA, ICOM CZECH REPUBLIC	CIPEG, ICMAH
Club B	Club A	South Hall 1A	South Hall 1B
CIMUSET, CAMOC, A Worklab	CIDOC #	CECA #	ICOFOM, ICOM LAC, A FICOM BRAZIL, ICOM CHILE, ICOM CANADA, MINOM
Terrace 2A	Terrace 2B	South Hall 2A	South Hall 2B
UMAC, ICR		ICEthics, ICEE, A & COMCOL, ICOM US	ICMEMO, ICETHICS, EUROM - European Observatory on Memory, International Coalition of Sites of Conscience
Chamber Hall	Meeting Room 1.1	Meeting Room 1.2	Meeting Room 2.1
ICOM-CC, DRMC, ICMS, ICTOP, INTERCOM	CIMCIM .	ICLCM &	ICOMON J
Meeting Room 3.1	Meeting Room 3.2	Meting Room 3.3	Room 220
ICTOP J	ICAMT €	ICDAD J	AVICOM J
Room 221	Room 223	Room 224	Room 225
COSTUME &	DEMHIST <i>⋠</i>	ICFA ♂	ICOM BELARUS, GERMANY, POLAND, WITH THE PARTICIPATION OF SPECIALISTS FROM ICOM LITHUANIA, UKRAINE, LATVIA, ITALY AND EUROPE

Museums in the center of Prague
19:00–23:30 MUSEUM NIGHT

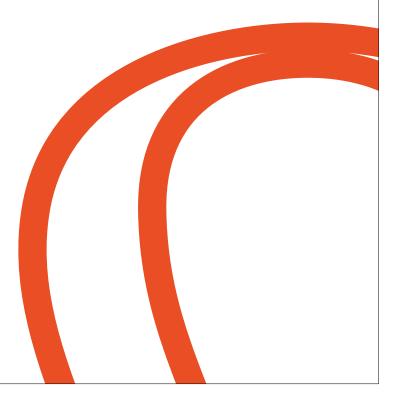
DAY 3 - WEDNESDAY, 24 AUGUST 2022	
Congress Hall	
09:00-09:30	ค≉
KEYNOTE SPEECH - Delivery: Museums and new technologies	
09:30-10:30	ค.⊮
PANEL DISCUSSION	
Delivery: Museums and new technologies	
10:30-11:30	ฒ่ก∉
ROUNDTABLE: The power of the Museum Definition:	
a common ground for museum	
11:30-12:30	
LUNCH BREAK	
Congress Hall	
12:30-14:00	da n ⊞
ICOM EXTRAORDINARY GENERAL ASSEMBLY	
14:00-14:30	
COFFEE BREAK	
Congress Hall	
14:30-17:45	由介里
37th ORDINARY ICOM GENERAL ASSEMBLY	
National Museum	
18:00-23:30	
ICOM GENERAL CONFERENCE FLAG RELAY PARTY	
(19:30 FLAG RELAY CEREMONY)	

DAY 4 - THURSDAY, 25 AUGUST 2022

OFF-SITE MEETINGS OF THE ICOM INTERNATIONAL COMMITTEES - museums in Prague (32)
For up to date information please go to gCon conference platform!

DAY 5 - FRIDAY, 26 AUGUST 2022
ALL DAY EXCURSIONS (40) One day and two-day trips to more than 60 institutions all around the Czech Republic

DAY 6-7 - SATURDAY-SUNDAY, 27-28 AUGUST 2022
ALL DAYS
On August 27-28, the International Committees have the opportunity to independently arrange post-conference excursions.



ICOM Triennial Conference, Prague, 20–28 August 2022

CIMCIM Forum: Aspects of Provenance Research and Museum Practice

Topics: colonialism, human remains, spoliation, etc.

National Museum, Prague, Thursday 25 August 2022, 17:00 h - 18:00 h

Chair: Frank P. Bär

A possible outcome of this Forum: Recommendations for projects of the next CIMCIM term (and beyond)

Some themes and subthemes that may be addressed in the future:

- Provenance research
- Provenance & museum practice
- Best practices; policies & procedures
- Position statements
- Provenance documentation standards, tools
- Individual; institutional; national and international initiatives
- A. Various statements/excerpts to jumpstart conversation (compiled by Christina Linsenmeyer; with texts contributed by Carla Shapreau, Jean-Philippe Échard and Frank P. Bär)

a. Human remains

Excerpts from: Report on the Human Remains Management and Repatriation Workshop, 13-14 February 2017, by Dr Jeremy Silvester. Museums Association of Namibia (M.A.N.), 10 May 2017.

"Archaeologists argue that ancient human remains can provide important scientific information. However, there has also been widespread recognition that the acquisition of the remains of human corpses in the late nineteenth and early twentieth century by many museums was unacceptable. The collection of human remains was a process that 'dehumanised' the people whose remains were acquisitioned as 'specimens'. [...] Two major criticisms have been made of the trade in human remains. The first is that the context within which 'collecting' took place was that museums were complicit in

Report from the ICME Project funded by ICOM: Human Remains Management in Southern Africa. Project initiated by the Commonwealth Association of Museums (CAM) in collaboration with Iziko Museums of South Africa, the Museums Association of Namibia and the National Museum and Monuments of Botswana. In 2017 they were joined by ICME, ICOM Botswana, Namibia and South Africa. Full report at link above; for project overview/summary, see: https://icme.mini.icom.museum/activities/projects/human-remains-management-in-southern-africa by ICOM—ICME (IC for Museums and Collections of Ethnography)

the development of racist, pseudo-scientific, theories which formed the foundations upon which white supremacist policies were built. The second is that the methods used to obtain bodies were totally unethical and could be simply described as 'grave robbing' with the absence of informed consent from the families or communities from which the bodies or skeletons were obtained." (p. [3])

"IZIKO wants to see the 'deaccessioning' of these human remains as an opportunity to work with colleagues in Namibia and Botswana to facilitate public discussion on the issue of human remains in museum collections." (p. [4])

"The process of developing a policy and guidelines on the treatment of human remains in existing collections and those being returned from overseas museums is not just about developing new forms of 'collections management', but the process of return is linked to the development of a new vision of the role of museums in society in Africa. The vision can be linked to the emergence of a more 'democratic' model for museums. In this model the relationship between the museum and the communities that they serve is central. The recent UNESCO Recommendation on Museums, endorsed by Namibia, has stressed the importance of this relationship." (p. [5])

"The National Heritage Resources Act (No. 25 of 1999) of South Africa has been criticised because it does not distinguish human remains from other 'heritage objects' and thus maintains the tendency to dehumanise." (p. [8])

"Whilst human remains are no longer displayed in Namibian museums as they were in the past, there is a need for a debate that can help Namibia to develop a policy to ensure that respect is shown to the remains of ancestors that remain in storage." (p. [12])

[See the report's "Recommendations" (p. [13]), including: working groups on various levels; collection/collecting reviews; collaborations, dialogues and institutional works with various stakeholders; comprehensive research; exhibitions etc. to challenge racism; repatriations discussions; and exchanges of information]

b. Colonialism and Decolonizing museums

Excerpts from: 'Collecting African Musical Instruments during the Colonization Era: The case of the Congo'. Maarten Couttenier, Ignace De Keyser, Rémy Jadinon and Saskia Willaert.²

"Unbalanced Exchanges

As Nicholas Thomas has pointed out, European colonization and economic exploitation resulted in movement of capital and exchange of goods in both ways (Thomas 1991). While European cloth and pearls were shipped to central Africa to be used as currency, rubber, ivory, copper and other natural

² In *European, British, and American Musical Instrument Collectors, 1850–1940*. Edited by Christina Linsenmeyer. Routledge, forthcoming.

resources were transported in the opposite direction, as a result of military supremacy and uneven macro-level power relations. Evidently, this exchange was not a transaction between equals in a context of imperialism and developing bourgeois capitalism. As is now well known, land occupation and plain greed had devastating direct (mass killings) and indirect consequences (disease, hunger, declining birthrate) in Central Africa. On a micro level, a similar kind of exchange of material culture took place, including, which is of interest here, the exchange of musical instruments. Europeans did not only collect their museum pieces in Africa, but also, massively, imported objects into Africa. While clay pottery was eagerly collected by European ethnographers, in order to determine cultural boundaries or evolutionary series, metal buckets were sought after by Africans because of evident advantages: they do not break easily. Transcontinental trade was however not the monopoly of western capitalism; while Yeke traders transported copper and salt in large caravans to the Atlantic Ocean, Portuguese colonizers and Angolan porters carried bells, flutes, music boxes, and harmoniums inland, pleasing the eyes and ears of African collectors, long before Henry Morton Stanley 'discovered' the 'Dark Continent' (Legros 1996, 122).

Belgian colonization in Congo was no different in that respect. Accordions were sent to the Bas-Congo, together with cutlery, candles and cigars, as "true souvenirs" of the participation of the Congolese "guests" to the World Exhibition in Antwerp in 1885 (Wauwermans 1885, 177). Missionaries frequently used harmoniums to enliven their religious services and instruct the audience, the instrument's materials allowing for stable tuning. Music boxes were used to assert colonial dominance towards local people, because of their supposed magic power (Zana Etambala 2006, 116–117). And while Belgian military men and African soldiers, carrying European military musical instruments with them, conquered more and more African populations – that unknowingly belonged to King Leopold II's private colony – these very same soldiers also collected African musical instruments for European eyes and ears, collectors and museums. [...]

Re-contextualization of African musical instruments

From the start, the military occupation of the Congo basin, often referred to as 'pacification' in colonial propaganda, went hand in hand with scientific study and collecting. Camille Coquilhat and Alphonse Vangele for example, occupants of the colonial outpost in Equateur (Mbandaka), killed the local chief Ikenge and burned down his village after he was suspected of planning to overtake the concession. After the attack on Wangata in December 1883, allegedly to 'avoid aggression', Vangele took Ikenge's personal shield and 'war drum' with him. When Vangele later on received a letter from colonial administration, urging him to collect material culture, the Belgian soldier replied that he had already offered Ikenge's drum and shield to Henry Morton Stanley during his visit to the station in January 1884 (Vangroenweghe 1980, 185–211). In this way, the social life of a musical instrument changed drastically in one month: from Ikenge's power object, over Vangele's booty, into Stanley's ethnographic collection.

Musical instruments transferred into European collections were detached from their original context. Suddenly, powerful objects, like drums, became integrated in European science and classification systems."

Excerpts from: Mawaddatul Khusna Rizqika (Museum Nasional Indonesia, Jakarta, Indonesia), 'Gamelan: Journey, Experience and Identity'. (Presented at CIMCIM China 2018)³

"The journey of Museum Nasional Indonesia and also the collections are inextricably connected to the nation's journey. Dutch colonization has affected the history of the museum, including collection acquisition and exhibition. Nowadays, as a musealized object, the gamelan is exhibited with a new context in accordance with the vision and mission of the museum. [...]

The existence of the gamelan itself experienced ebbs and flows within the history of Indonesia. Suryabrata (1987) wrote that starting from the end of 1920s to the early 1930s, western music was more appreciated than original Indonesian music. At that time, academicians also developed theories and philosophies that were more western. Indonesian society was overwhelmed by a sense of inferiority. [...] And now Indonesia has become an independent country. Traces of unpleasant colonialism should be left behind. Today, as a scientific institution, Museum Nasional Indonesia makes its effort to revive the pride of the Indonesian people in their own culture. [...]

Underlying Story of Gamelan in Museum Nasional Indonesia

Bart Barendregt and Els Bogaerts (2016) describe that music and performance art can extensively illustrate colonial life in the past. Music can portray the culture of both the colonizer and the colonized. It was typical of the colonizer to make use of culture, including music, to perform control or repression mechanism (Barendregt and Bogaerts 2016, 1). Museum Nasional currently has approximately 2,500 objects to produce sounds. Some of them are displayed in the exhibition room, while some others are put in the storage room. Among those instruments, there are at least four sets of gamelan considered as unimpaired sets of musical instruments. They come from various cultures, namely Java, Banten, Bali, and Banjarmasin.

The process to acquire the sets of gamelan was very interesting due to its relation to past Dutch colonialism in Indonesia. One of them is a Sukarame gamelan, previously owned by Banten Sultanate (the Sukarame gamelan is recorded under inventory number 1243–1256). According to Catalogus der Ethnologische Verzameling van het Bataviaasch Genootschap van Kunsten en Wetenschappen 1885, the gamelan was acquired by the Dutch colonial government between 1868–1885. A change of ownership of the objects from the Banten Sultanate to the Dutch colonial government can be seen as a form of submission by the sultanate towards the colonist.

3 In *Theory, Technology and Methods: Museums' Interpretation of Musical Traditions*. Proceedings of the 58th Annual Conference of ICOM-CIMCIM, 10–16 September 2018, Hubei Provincial Museum, Wuhan and Conservatory of Music, Shanghai, China. Paris: CIMCIM, 2024. Edited by Christina Linsenmeyer, Marie Martens, Gabriele Rossi Rognoni.

The story of the gamelan acquisition, as relates to Dutch colonization, was also experienced by the gamelan bequeathed by the Banjar Sultanate (with the inventory number 2572). [...] They were collected during the Banjar War (1859–1905) (Brinkgreve, Francine, et. al. 2010, 107). Banjar people, consisting of noblemen, religious scholars, community leaders, and commoners mainly composed of farmers, fought against Dutch tyranny. [...]

The then policy specified that cultural objects originating from the colony may be owned by the colonial government and its management was assigned to Bataviaasch Genootschap van Kunsten en Wetenschappen, a scientific organization that later became Museum Nasional. The Museum Nasional Indonesia began assembling its collection in the eighteenth century. Generally, the collecting was undertaken by means of scientific expedition, military exhibition, grant, and purchase. European society collected cultural objects from its colonies back then; this also happened in Indonesian territories under Dutch colonization. The process of collecting these cultural objects was often done with limited information and was only based on the interest of the collector. This resulted in a neglect in gathering information on the inherent context of the collections (Keurs 2007). Many ethnology museums in Europe also suffered from this problem at that time. Collections were exhibited only for the interests of the museum itself and the colonial government.

Post-independence political change in the Republic of Indonesia on 17 August 1945 resulted in massive changes in museum management. All activities of Bataviaasch Genootschap were consequently managed by the Indonesian government. In 1979, its name was changed into Museum Nasional. This change also affected curatorial practice, as seen in the exhibition arrangement and narration. Collections were exhibited by providing new contexts, which correspond to the vision and mission of the Museum Nasional Indonesia to promote Indonesian culture. [...]

The Museum Nasional Indonesia, once a part of colonial construction, underwent change following the independence of Indonesia. The Museum is managed as a part of an independent country with its new functions and responsibilities. In relation to music, Bohlman (2000) and O'Connell and Castelo-Branco (2010) stated that music can function as a means for articulating collective identity (Barendregt and Bogaerts 2016). Music can also contribute to sociocultural integration and reconciliation, and heal open old wounds (Alivizatou 2012, 21).

The Museum Nasional Indonesia is aware of the importance of constructing the identity of national culture. Most collections at the Museum, including the gamelan collections, bear a traumatic past story related to Dutch colonialism. However, through the gamelan collections, such unpleasant experience can be turned into pride for Indonesian culture, nation, and country. [...] It implies the value of togetherness as it cannot be played individually."

Spoliation / Looted musical instruments and materials during the Nazi Regime 1933–1945 / Provenance in General / Collectors

Guidelines for provenance, issued, in 1998, by the <u>Association of Art Museum Directors</u> (AAMD) and, in 1999, by the <u>American Association of Museums</u> (AAM), according to which museums should, to the best of their ability, determine and disclose the provenance for works of art in their collections that changed hands during the World War II era (1933–1945).

Example of institutional provenance research initiative by Nasher Museum of Art at Duke University (USA):

"PROVENANCE RESEARCH

View all works covered by the Provenance Research Project. As part of its mission, the Nasher Museum of Art at Duke University conducts and publishes research on the art in its collections. One important component of that research is the documentation of a work's provenance, or previous history of ownership before it was acquired by the museum. In December 1999 the American Association of Museums (AAM) issued its Guidelines Concerning the Unlawful Appropriation of Objects During the Nazi Era, asking museums to identify works in their collections with incomplete provenances for the years 1933 to 1945. During this period many artworks were unlawfully seized by the Nazis from public and private collections. The Nasher Museum participates in the AAM's provenance website, the Nazi-Era Provenance Information Portal (nepip.org). The Nasher Museum also subscribes to the Art Loss Register (www.artloss.com) and regularly uploads information on works in the museum's collections with incomplete provenances.

The Nasher Museum's aim is to compile all known provenance information for works in its collection created before 1946, transferred after 1932 and before 1946, and which were, or could have been, in continental Europe during the Nazi Era. This information will be posted on this site.

Gaps in provenance are common and do not in themselves constitute evidence of looting from archeological sites or seizure by the Nazis. It is often the case that records do not survive from half a century ago. Provenance research is an ongoing process, and the Nasher Museum welcomes any information that the public has on the ownership history of works in its collections."

Special Contribution to this Forum by Carla Shapreau Curator, Ansley K. Salz Collection, Department of Music / Lecturer, School of Law / Senior Fellow, Institute of European Studies / University of California, Berkeley:

I would like to contribute very brief comments on two related topics for consideration at the CIMCIM Prague 2022 Forum. These comments are intended as a possible springboard for later CIMCIM discussion. I request that CIMCIM please consider sharing my comments, or any portion of them, with fellow CIMCIM members:

1. Provenance Research Working Group:

CIMCIM might consider forming a "provenance research working group" to discuss best practices and methodologies in developing object histories in both times of peace and conflict (e.g., the Nazi era and indigenous losses). Provenance research case studies could be explored, for example, Library of Congress May 25, 2022 Panel & Performance (recorded): "Restitution, Restoration and Repertoire: New Findings in the Wanda Landowska and Denise Restout Papers at the Library of Congress." Existing and developing databases should include more in-depth and standardized provenance data points with citations. Such research potentially informs many topics, including, but not limited to:

- Scholarship regarding musical instrument histories, authenticity, and provenance
- Public education through display, exhibition, and publication
- Institutional liability arising from ownership disputes, as well as public relations

2. The Washington Conference Principles, National Processes, and Provenance Research:

The 1998 Washington Conference Principle XI, provides that, "Nations are encouraged to develop national processes to implement these principles, particularly as they relate to alternative dispute resolution mechanisms for resolving ownership issues." These Principles provide an international framework for national processes to investigate and resolve Nazi-era cultural property losses, including musical instruments. But there is inconsistency between national processes. For musical instrument-focused disputes, CIMCIM might study how it can contribute to improved processes.

Of the 44 nations that signed the <u>1998 Washington Conference Principles</u> and of the 46 nations that signed the <u>2009</u>

Terezin Declarations, only five nations responded with establishing a formal process:

- Austria: "Art Restitution Advisory Board"
- France: "Commission for the Compensation of Victims of Spoliation"
- Germany: "Advisory Commission on the return of cultural property seized as a result of Nazi persecution, especially Jewish property"
- Netherlands: "Restitutions Committee"
- United Kingdom: "Spoliation Advisory Panel"

Musical instruments have been the subject of these national processes, for example:

- The dispute between the Hoffmann and Hagemann Stiftung and the descendants of Felix Hildesheimer over ownership to the Hildesheimer Guarneri 'filius Andrae' violin, mediated by the <u>German Advisory</u> Committee Recommendations.
- The Dutch Restitution Committee's Restitution of Carel van Lier's ivory hunting horn in the Netherlands, <u>Dutch Restitution Committee Restitution</u> <u>Recommendation</u>

The Austrian Commission for Provenance Research Recommendation that Georg Popper's ethnomusicological instruments in the Austrian Museum of Folk Life and Folk Art in Vienna be returned, pursuant to the Austrian Commission for Provenance Research Recommendations one and two. There are additional Austrian examples (e.g., from the Kunsthistorisches Museum and the Technisches Museum, Vienna).

Special [verbal] contribution by Jean-Philippe Échard, Philharmonie de Paris, Cité de la Musique, Paris.

See also, [presented orally] Colloquium: The spoliation of musical instruments in Europe. 1933–1945. 7–9 April 2022. Programme available at: https://philharmoniedeparis.fr/fr/activite/colloque/23014-la-spoliation-des-instruments-de-musique-en-europe-1933-1945

Excerpt from: Bär, Frank P.: <u>Private Passion – Public Challenge. An Introduction</u>. In: Private Passion – Public Challenge: Musikinstrumente sammeln in Geschichte und Gegenwart, hrsg. von Dominik von Roth und Linda Escherich, Heidelberg: <u>arthistoricum.net</u>, <u>2018</u>. <u>DOI: 10.11588/arthistoricum.402</u>, pp. 27–28.

"If the figures for Germany [i.e. ca.10 Million (Germany 1989)4] are more or less right, then there are about 2.700 private collections for each public museum. Not all collections fit into a museum, but seen their overwhelming number, there is a big challenge to choose among them the few collections museums still can take. This is a challenge on the private collector's side, too, where collections are rarely kept up by collectors' children, especially if this doesn't concern collections of fine art, but less prestigious and less expensive types of objects as musical instruments.

A challenge common to both is the documentation of rightful ownership. It can be assumed that, no museum and no serious private collector will ever intentionally buy stolen goods. But knowing if the object one buys is from a rightful ownership is not always evident, especially since the declaration of the Washington Conference Principles on Nazi-Confiscated Art of 3rd December 1998, that urges museums to track down all their assets to check if anything has been acquired unlawfully.⁵

Despite there is actually no legal duty to restitute this kind of objects, there is an enormous moral pressure on museums all around the world, which is, by the way, also true for objects acquired through illicit traffic from Asia or Africa. Lawyers' offices tracking down looted art don't hesitate to blame museums in public, and the said Washington Declaration wisely recommends "to achieve a just and fair solution".

- 4 Cf. Uwe-Volker Segeth, op.cit., p. 21.
- 5 http://www.lootedartcommission.com/Washington-principles, retrieved on 26 April 2017.
- 6 Cf. France Desmarais (ed.): Countering Illicit Traffic in Cultural Goods. The Global Challenge of Protecting the World's Heritage. ICOM, Paris 2015.

The provenance seems to turn out as by far the biggest challenge for the future, bigger than any problem with space, money, or conditions that private collectors might impose, e.g. that their collection must be exposed, or that instruments are met at disposal for playing. Private collectors wishing to sell to museums have to prepare to show the provenance of every object they propose. And public curators have to prepare to refuse the acquisition of objects of high historical value and interest because of an unclear provenance."

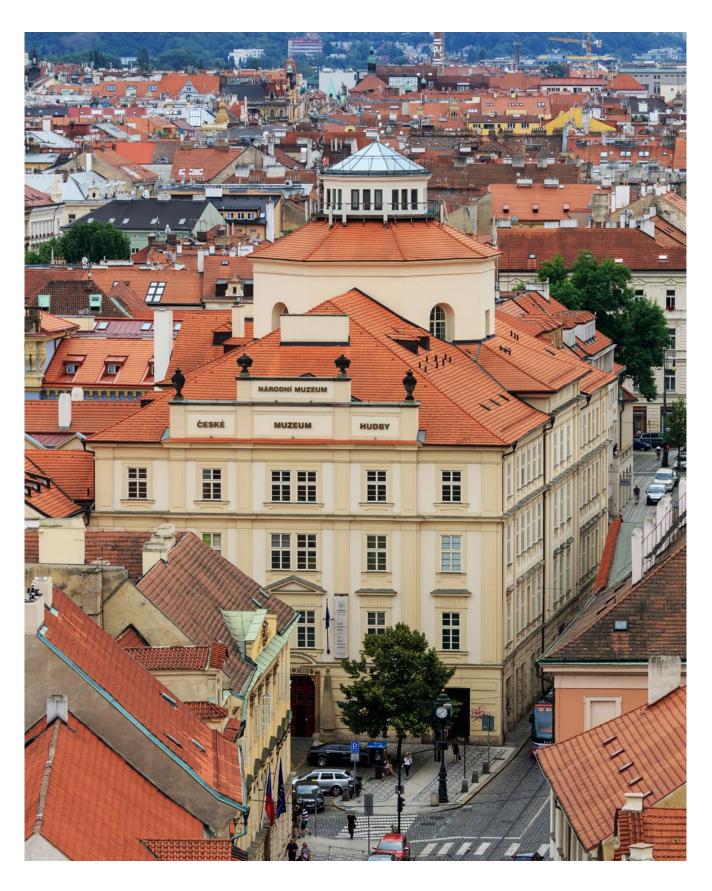
B. Possible Discussion topics:

- Reactions? Feedback? Comments and ideas?
- · What are your own current challenges relating to provenance?
- What do you do when you don't know the history of an object acquired a long time ago by a private collector?
- Do any of your institutions have provenance requirements for new acquisitions?
 (a form, review process?)
- Are you reviewing the exhibition of human remains in exhibitions, in storage?
- Are there any new initiatives you've been working on to research provenance or decolonize the collections or exhibition interpretation?
- What can CIMCIM members do?
- Levels of action: individual, institutional, country-wide, regional, international
- What can CIMCIM do/help with as an IC?

C. Possible next steps, to discuss, modify, complete:

- Call for contributions to survey past/current/future initiatives and views of members, institutions, and countries to submit general (or specific) updates, policies & procedures, position statements, case studies, and best practices, etc.
- Theme for CIMCIM 2024 or 2025 annual meeting: Provenance?
- CIMCIM position statement; document(s); or other formal action(s) on provenance (if so which topics?)
- Other?

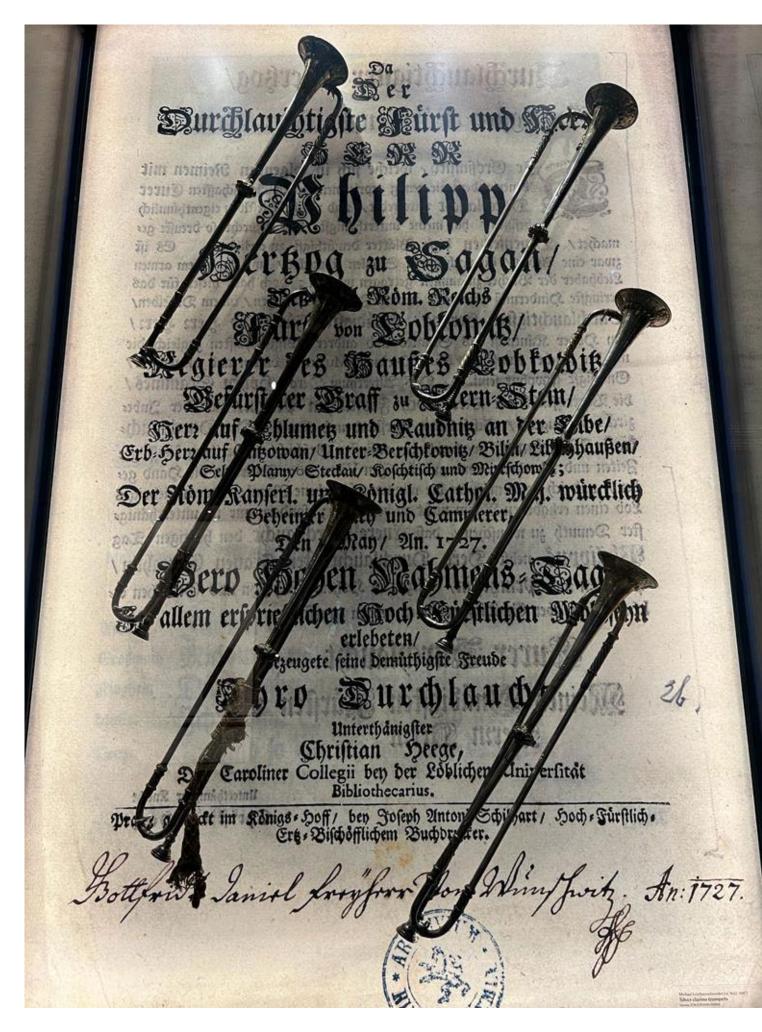
Photo Gallery



Czech Museum of Music. Photo: Alexander Savin



Lobkowicz Palace. Detail from the exhibition. Photo: Jayme Kurland





The CIMCIM delegates posing at the National Museum Prague



