

ICOM Music Bulletin December 2024



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Cover: Visitors at the new displays of the Royal College of Music

DEADLINE FOR THE NEXT BULLETIN:16/06/2025 | Submissions to the future editor: jonathan.smb@ed.ac.uk

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CHAIR'S MESSAGE

Dear CIMCIM Community,

Welcome to the first *Bulletin* issue under our new short name: ICOM MUSIC! After a year-long process, our membership voted to update our branding, changing our acronym CIMCIM to ICOM MUSIC, with full implementation set for ICOM Dubai 2025. Many thanks to Frank P. Bär for assisting with the survey and vote, and to the ICOM Executive Board for their approval in December 2024. Every member who participated helped unite us in our renewed identity as a global committee.

Our identity and network are further strengthened by the monumental October 2024 update to our [International Directory](#). This update includes a historical overview and project description, providing additional valuable documentation for our committee. The working team, diligently led by Giovanni Paolo Di Stefano (chair) with Fanny Guillame-Castel and Arianna Rigamonti, was supported with contributions from representatives in 30 countries across Africa, Asia, Europe, the Middle East, North America, and South America. Congratulations to the entire team for their outstanding collaboration!

'Ubuntu' is a Nguni word that beautifully captures our shared humanity. It recognizes the uniqueness of each individual as well as our interconnectedness with our communities, the collective whole, and even the natural world. Often translated as "I am because you are" or "I am because we are", Ubuntu reminds us that our identities are shaped by our relationships with others. This philosophy echoes the idea found in both Asian and western traditions of "*the one in the many and the many in the one*", illustrating how diverse individuals coexist as part of a greater whole. Ubuntu encompasses compassion, collective responsibility, and general well-being. The ICOM MUSIC community continually fosters belonging amid our personal, geographic, and professional differences. This spirit of Ubuntu is both our challenge and our greatest asset, shaping us individually and collectively.

Our annual meeting in The Netherlands (30 August–1 September 2023), themed "Prospects and Challenges of Museum Accessibility, Diversity, and Equity", was a tremendous success. From the warm welcome at the Pianola Museum, to visits at the Rijksmuseum Amsterdam, Orgelpark Amsterdam, Speelklock Museum Utrecht, Collectiecentrum Amersfoort, and the elegantly charming closing event at Museum Geelvinck in Heerde, followed by our post-meeting excursion to Museum Vleeshuis in Antwerp, Belgium, CIMCIM members enjoyed an unforgettable experience.

On behalf of ICOM MUSIC, I extend heartfelt thanks to all the organizers, hosts, support staff, tech teams, and sponsors whose dedication made the meeting so rich and rewarding. Special thanks go to Giovanni Paolo Di Stefano and his team – Sandra Pastoor (Event Manager), Maria Luisa Guevara Tirado, and Stan van Zadelhof (Logistics Assistants) – for their outstanding efforts. I am also grateful to all presenters and attendees, both in person and online, whose engagement and curiosity once again demonstrated the strength and supportiveness of our professional community.

Shortly after our gathering in the Netherlands, we launched the CIMCIM Strategic Plan 2022–2025 during our online Business Meeting. The following month, the Board invited members to our first Town Hall, ensuring that member voices had the opportunity to discuss and shape the Strategic Plan.

Our three strategic pillars – Diversity, Equity, Inclusion, and Accessibility (DEIA); Sustainability; and Provenance – along with increased leadership and participation across our community, expanded roles and responsibilities, clear guiding principles, and greater transparency, reflect our commitment to being strategic, sustainable, and equitable. The larger Board completed its expansion for the term

by welcoming two more co-opted members, Cleveland Johnson, to strategize Development, and Carla Shapreau, to develop Provenance initiatives.

In furthering our strategic agenda, I would like to thank Sarah Deters for leading our DEIA pillar, which touches all of ICOM MUSIC's activities. Her flexibility and thoughtfulness have supported the dynamic nature of DEIA in its many forms. Thanks also to Christian Breternitz for his leadership of the Sustainability pillar, connecting us to ICOM's 2030 Action Plan and the ICOM Working Group on Sustainability (WGS). His willingness to take on the in-depth ICOM Sustainability Awards process for our committee provides valuable guidance for the future. [The ICOM Toolkits](#) and the [United Nations' 17 Sustainable Development Goals](#) are resources we can draw on in all our ongoing work.

I am grateful to Emanuele Marconi and Carla Shapreau for driving further progress with the Provenance pillar. The discussion forum and position paper sessions at our Netherlands meeting built on the first CIMCIM Provenance Forum in Prague (2022) and brought together numerous national voices and viewpoints. Denys Vasyliiev's [video statement](#) from an active war zone in Ukraine was especially moving, and his written contribution is included in this issue. The Provenance Interest Group also held two impactful events: a Law Enforcement Expert Panel on international art crime with the FBI, Interpol, and the Carabinieri; and a Provenance Expert Panel with representatives from Yale, the Rijksmuseum, and the Museum of Fine Arts, Boston. These initiatives extended our engagement beyond music museums and fostered knowledge-sharing with the broader museum community and relevant organizations.

DEIA, Sustainability, and Provenance are increasingly embedded in our awareness, attitudes, and daily practices. As we uphold best practices, these strategic areas remain a constant guide—ethical pillars that transcend geopolitical borders and governments.

In her recent reflection, ICOM President Emma Nardi reminds us of ICOM's motto: "Museums have no borders, they have a network." She writes:

"To say that museums have no borders is therefore to affirm that there are supranational rules

that only make sense if all museums accept them. What are these universal rules? And how is it possible that they are applied all over the world? And again, what is the relationship between national laws that have legal value and provide for punishments for those who break them, and the rules that ICOM establishes?

To talk about a museum network, it is therefore essential to have a shared code of ethics.

ICOM does not have force-based power, but museums have a unique role in presenting pressing global issues such as climate change and social justice. Museums have extraordinary moral strength if they work through the worldwide museum community. For this power to be solid, it is essential that it is based on shared rules through a bottom-up approach. This is the purpose of the revision of the ICOM code of ethics, in which all members are invited to participate. Your contribution is essential to give strength to the moral rules that inspire the actions of museums. All together, museums can make a difference; all together they can advocate for diversity, inclusion and peace." (ICOM News [Email], February 2025, 'President's Note')

Ethics is the thread that unites all three pillars. Similarly, effective 12 January 2024, the United States implemented final rules to improve the Native American Graves Protection and Repatriation Act (NAGPRA), enhancing the processes for the disposition or repatriation of Native American human remains, funerary objects, sacred objects, and objects of cultural patrimony (U.S. Department of the Interior, [Title 43 of the Code of Federal Regulations](#)).

Also timely is the ongoing revision of the [ICOM Code of Ethics for Museums](#), led by the ICOM Ethics Committee (ETHCOM). In recent meetings, Sally Yerkovich, who is heading the revision, updated us on its progress. The Code, originally created in 1986 and last updated in 2004, is now undergoing a broad consultation process. The current revision began in 2019, with 2024 marking a review of the first draft. Following three rounds of consultation (2021–2023), 74 National and International Committees, Regional Alliances, and Affiliated Organisations participated in a preliminary review of the first draft (September–October 2024), with over 60% approving the revision.

This draft reflects member consensus on museums' roles in promoting social justice; upholding human rights; addressing provenance issues, repatriation, restitution, and illicit trafficking; advancing social, environmental, and financial sustainability; and engaging with digital technologies, including AI. The revised Code will be presented at ICOM Dubai 2025. The ICOM Code of Ethics is not simply a set of rules, but a living document we embody and enact in our daily practice. Your participation in shaping the Code has been essential.

Recently, I had the pleasure of attending a [lecture](#) by Daniel H. Weiss, Homewood Professor of the Humanities at Johns Hopkins University in Baltimore and former president and CEO of the Metropolitan Museum of Art in New York. His insights on art museums—particularly those with large and diverse collections—and on [ethical museums](#), resonate deeply with our mission as music museums of any size and scope worldwide. He describes museums as socially responsible, relevant, sustainable, accessible, collaborative, and equitable institutions with shared values in changing societies.

His lectures and writings remind us that museums are ethical institutions in service to society, continually adapting to evolving expectations. As he writes, it is essential to continue “*the work of becoming more universalist in outlook and approach, being reflective at once of the multitude of cultures around us and their infinite points of intersection, and using scholarship and diverse narratives to bring to life a more textured and interconnected understanding of our audiences*” (*Why the Museum Matters*, Yale University Press, 2022, p. 152).

This awareness—a 21st-century idea of the ‘universal’ for museums—is invaluable for our internationally shared values, aims, and goals. As Kate Quinn and Arthur Affleck, Co-Chairs of ICOM-US, eloquently stated:

“Let us remain steadfast in our resolve to champion the vital role of museums as agents of education, dialogue, and social change. Together, we possess the power to shape narratives, challenge perspectives, and foster empathy across diverse communities. Let us embrace this collective strength and harness it to effect positive and lasting impact in our ever-evolving world.” (A Grateful Note for Your Presence at the AAM Conference! [Email], 25 June 2024)

These messages from our colleagues resonate with [ICOM MUSIC's Strategic Plan](#) guiding principles:

“CIMCIM fosters ethical music museums globally, nationally, and locally.”

“Music museums are agents of change.”

This *Bulletin* is the first issue from our newly configured Editorial Board, led by Jonathan Santa Maria Bouquet, with Heike Fricke, Arnold Myers, and Mimi Waitzman. We are fortunate to have such a strong team, and I am grateful for their committed care for this important communications platform.

In this issue, we remember and celebrate three colleagues, including Jeremy Montagu, whose collection now has new life at Northumbria University under the care of Rachael Durkin, further ensuring his legacy for future generations. We can also reflect on our virtual annual meeting at the RCM London during the COVID-19 pandemic, with Gabriele Rossi Rognoni's insights on the new RCM Museum. Looking ahead, we are excited to share reflections on CIMCIM Mexico 2024 in our next issue!

Wishing you joy and peace, guided by the values of Ubuntu, both personally and professionally!

– Christina Linsenmeyer, ICOM MUSIC Chair

Gabriele Rossi Rognoni

THE NEW ROYAL COLLEGE OF MUSIC MUSEUM

Context

The Royal College of Music has recently completed the redevelopment of its museum as part of a £40m transformation of its historic building located in South Kensington, London. The redevelopment of the Museum – generously supported by the National Lottery Heritage Fund and other private and institutional donors – included the demolition of the old spaces, the creation and fit-out of new dedicated areas for permanent and temporary exhibitions, education, performance and research and on-site facilities for secure storage, conservation, cataloguing, digitisation and object-based learning. The redevelopment also enabled extensive conservation and digitisation of the collections and the development of new learning and participation programmes to expand audiences and address formal (schools and institutions) and informal education, visitors with special needs and families as well as members of the RCM community.

The project was delivered between 2015 and 2023 and the public galleries, opened to the public in October 2021, have now been visited by c. 50,000 people. It relied on the work of a core museum team and an extended project team. The former included Lydia Baldwin – Learning and Participation Officer, Richard Martin – Digitisation Officer, Susana Caldeira – Conservator, Anna Maria Barry – Research Assistant and Gabriele Rossi Rognoni – Curator and Project and Team Manager. The latter included the main project team (overseen by a Project Board and coordinated by the RCM Director of Estates with external support by AECOM project management and quality surveyor) and RCM Communication Department, Estates, Studios, Sparks and many others.

The Collections

The Museum manages today a world-renowned collection of over 14,000 items documenting the history of music and performance in Europe, with a special (but not exclusive) focus on London. The

collection includes musical instruments, paintings (mostly portraits of musicians), engravings, drawings and early prints as well as sculptures and memorabilia which belonged to famous musicians. The Collection has been Designated by the Arts Council of England in 2021 for its outstanding quality, comprehensiveness and coherence and for its potential to support research.

The origins of the collections are closely related to the foundation of the College, which was moulded in the 1890s by its first Director – Sir George Grove – on the basis of the leading European conservatories. Accordingly, at the time of the opening the current purpose-built estate in 1894, Grove obtained the donation of just over 220 instruments from George Donaldson, an antique furniture expert and munificent benefactor, later ennobled for his work, who also supported the lavish decoration of a dedicated hall in the new building, which became known for several years as ‘The Donaldson Museum’. His donation joined a pre-existing collection of c. 90 Indian musical instruments donated by Raja Souridro Mohun Tagore (1840-1914) and included several musical monuments such as the earliest surviving guitar (Belchior Dias, Lisbon 1581), the anonymous clavicytherium dated to the second half of the 15th century, also known as the oldest surviving stringed keyboard instrument, and a number of exceptional pieces spanning Venetian keyboard instruments (Alessandro Trasuntino, Giovanni Celestini), rare woodwinds (Heinrich Scherer, Jacob Denner), lutes, guitars and theorbos (Tieffenbrucker, Tielke, Voboam). The donation also included the autograph manuscript of Wolfgang Amadeus Mozart’s Concerto for piano and orchestra in C minor K491 which is now one of the jewels of the extensive Library collections.

As is normal with university collections, the attitude of the College changed periodically over time, from keenness to plans of dismissal. While these left

some scars on the original donations, they also led to exceptional expansion, particularly in the years following the creation of a purpose-built gallery in the 1970s created under the guidance of Elizabeth Wells, with criteria that were pioneering for the time.

In parallel, the College had developed other remarkable and extensive collections: a series of c. 150 portraits from the 15th century onwards, mostly musicians' portraits, initiated by a donation by Arthur Hill of the famous violin-experts family, a collection of sculptures and memorabilia mostly related to famous musicians who were teachers or students at the College. Arthur Hill had a long standing connection with the College and was instrumental in creating the connection with Donaldson and with creating the museum itself. These collections, as a whole, are of uneven quality, but include famous works such as the standard portrait of Joseph Haydn by Thomas Hardy (1793) and that of celebrated castrato singer Farinelli by Bertolomeo Nazari (1734).

At the time of the redevelopment, these were reorganized and distributed between the Library and the Museum, leading to an increase in the museum collection from c. 1,000 to c. 14,000 objects, a large part of which had never before been fully catalogued

(see below for Cataloguing and Digitisation). Therefore, a substantial piece of work, in the initial phase, consisted of extending museum procedures and standards to the entire collection in order to meet the requirements of Accreditation, a British certification of compliance awarded by the Arts Council of England which, among other things, is vital to obtain public and institutional private funding.

Several new acquisitions were made possible during the redevelopment through the generous support of individual and institutional sponsors such as the V&A Purchase Fund and the Art-Fund. These were particularly focused on increasing diversity and inclusion in the collection through the addition of items related to women musicians (a portrait by Thomas Hawker of Mary Harvey, the first published female composer in Britain). Two acquisitions were particularly notable: a portrait of a woman now identified as Sarah Wells (a striking woman of modest upbringing who gained a prominent role in London society in the late 18th century) holding the same cithrinchen by Joachim Tielke (Hamburg 1674) that is in the RCM collection, and a portrait by Thomas Hardy of Samuel Arnold, one of the most vocal anti-slavery composers in London in the late 18th century, which is part of the same



Front desk and displays in the museum

series of paintings that includes the celebrated portrait of Joseph Haydn, mentioned above.

Although the creation of the new spaces guarantees an excellent standard for the conservation and management of the current collections, the spaces have also reached their capacity and new acquisitions, particularly of large items, are dependent on the possibility of deaccessioning less valuable items in a process of constant quality refinement which is allowed and regulated by the UK Museums' Code of Conduct.

The architectural redevelopment

The College, located in front of the Royal Albert Hall which attracts over 1.7m people per year, is on the edge of the museum quarter formed by the V&A, Natural History Museum and Science Museum. This offers a unique, albeit competitive, environment where millions of people interested in the arts and music pass every year, often wondering whether they are allowed to enter the building. This was one of the driving elements in the early stages of the design.

After an exploratory phase and the development of some feasibility studies, the College agreed that it was not possible to redevelop the 1971 building to meet the expected requirements of accessibility and environmental sustainability and that the space was unsuitable to display and manage the vastly expanded collection to its full potential for internal (RCM students and teachers) and external audiences. Moreover, the Museum occupied a small volume in an otherwise unused area of the building which had great potential for redevelopment. Therefore, the project included the demolition of the 1971 building, the excavation of the courtyard in which it was located to create a new performance hall under ground level, together with new purpose-built spaces for the museum itself, a new café, restaurant and public spaces and a new entrance to the College aimed at reducing physical and psychological barriers for visitors.

Feasibility studies for the Museum included a users' and potential users' consultation supported by a grant of the Museum of London / Survive & Thrive programme and a temporary 'facelift' designed and



Museum visitors

generously donated by contemporary artist Hugo Dalton which brought energy and dynamism to the space with the intent of increasing its appeal to donors through showing its untapped potential.

The commission for the new building design was awarded to John Simpson Architects, a traditional British firm with experience in major university redevelopments and expansions. Conversely, the fit-out of the Museum was assigned to specialist firm ZMMA, directed by Adam Zombony-Moldovan, which designed major museum displays such as the new V&A Europe galleries. One of the major challenges of the project consisted in the coordination between the two companies – and harmonising different tastes and approaches – and aligning the timing of the complex base-build redevelopment (demolition of the old building, excavation, construction of the new one) and the timeline of the interpretation and design of the display and the preparation of artifacts and digital content, across professionals with different habits and priorities. An effective framework that facilitated this aspect was the adoption of the staged approach devised by the Royal Institute of British Architects. It broke down the entire process into seven stages – each detailed into several sub-steps – from the strategic definition of the aims of the project, down to its use (the framework is available here: <https://www.architecture.com/knowledge-and-resources/resources-landing-page/riba-plan-of-work>).

Additional substantial help in structuring the project derived from the requirements of the National Lottery Heritage Fund – the largest single sponsor of the redevelopment – which required not only the preliminary submission of detailed plans for the capital redevelopment, but also the support of activities during works and in the launch phase of the project. Required plans – which were developed in collaboration with consultancy Cultural Consulting Network (CCN) included an Activity Plan, a ten year Business Plan, a Conservation Plan for the collections as well as an interpretation plan with architectural concept design and detailed costing of the entire project, including capital expenses.

Within the larger redevelopment, the Museum was assigned two display spaces and shared use of

a new performance space which was fully climate controlled to enable performances on the collection's instruments. The first, on two levels, is situated at the heart of the College, in front of the Library entrance and on the way to all new public spaces, with five large windows that enable see-through even when the Museum is closed to the public. This space was further divided into a welcome area with a small shop, a permanent display, an area dedicated to temporary exhibitions, a space to consult online resources and a separated room – the Garfield Weston Education area – based on a flexible design to host individual/family hands-on experiences as well as seminars and workshops. The space is equipped with a sink and durable surfaces to allow wet activities such as painting and moulding, and soundproofed for noisy activities also during the Museum's opening hours.

A separate space – the Wolfson Centre in Music and Material Culture – is situated on the same level and is connected by a direct corridor, but is in a restricted-access area of the College.

This partition reflects the original ambition of responding to four key modes of engagement with the collections: Public display, Education, Performance and Research, each in a dedicated and purpose-designed space.

The permanent and temporary exhibitions

The main challenge in the interpretation of the permanent display consisted in delivering a narrative that could be relevant to external visitors – mostly expecting to find out more about the history and identity of the College – and the internal community of students, professors and administrative staff who form the core community of the RCM. While engagement with external visitors was the primary focus of the project's sponsors, relevance for the internal community is vital for long term sustainability of a university museum when redevelopment funding runs out.

A consultation exercise led to the individuation of the identity of the College as 'We Make Music'. Accordingly, rather than developing a chronologic, geographic or systematic narrative, the permanent display was articulated in three areas that reflect

the key moments of the creative process of making music: the moment when a new idea is conceived, its crafting into a piece and finally its performance.

For each of these phases the display focuses on the relevance of material objects (musical instruments, spaces, the human body, written sources) to the intangible process of creating music. Therefore, for example, the first area – Music is Creation – includes objects such as the earliest surviving guitar and the oldest stringed keyboard instrument and discusses how these supported the development of new repertoires or music making in different spaces; the second – Music is Craft – elaborates the choice of materials, shapes and decorations in relation to the physical characteristics of the human body and the spaces of music making; the third – Music is Performance – includes instruments that are in playing condition and, in conversation with students and professional musicians, elaborates the different experiences of performing in public, in private, etc., from the perspective of musicians.

Musical instruments in areas 1 and 2 are presented in climate controlled showcases designed by ZMMA and created by Florea d.Sign, while instruments in area 3 are presented on platforms, but are not protected by cases. This is to convey the concept of that area and to facilitate performance (some of the platforms are easily movable to provide a flexible space adjustable to the needs of each event). To support this, the entire space is climate controlled through an active system that minimises humidity and temperature fluctuations, and an air filtering system to reduce dust in the air.

The fit-out for the three areas is based on three different colours (red, green and blue) and the first layer of the narrative is delivered through panels (c. 120 words) and labels (c. 60 words in 2-3 sentences). An audio-guide – developed on devices and software by the French firm Orpheus – offers expanded video and audio interpretation for a selection of objects including a guided observation of key elements of the object, a video recording of the instrument being played (or of a copy, when the original is not in playing condition) and a contextual story that expands the information on the label. ‘Open’ headphones have been selected trying to balance sound

quality with the possibility of talking and interacting with other visitors during the visit and each device also gives the possibility of plugging in two sets of headphones, to encourage social exchange during the visit.

A series of fixed monitors in the second and third areas present short (3-5 minutes) videos that connect the objects on display with contemporary issues possibly relevant to the life experience of most visitors. These might include the environmental impact of music, the relationship between music making and the human body, or the experience of practicing and performing performance. The videos were scripted by the Museum team and shot by Chocolate Films, a small local company specialising in audiovisual material for museums and cultural institutions.

Sound has been a central concern of the space design, with the intent to represent the centrality of function – playing music – in the identity of this museum and institution, but also to provide a welcoming soundscape that should not be overwhelming either for visitors or for staff spending the entire day in the gallery.

This was achieved through a multi-layered approach: the projection of short performances on instruments on display, created by the RCM Studios, brings the instruments to life, from a musical perspective, and shows them being played. This is very important to convey the message that, when possible, music making remains a central concern of the museum and that some of the instruments are still in playing condition (for this see later, under Conservation). Videos are chosen from a wide selection and spaced at c. 1 min. between each other, to allow some auditory respite.

A second layer of sound is provided by the workshop noises of another video that introduces the work of makers in the second area. While these noises are kept at a lower volume and do not interfere when the musical videos are playing, they provide a sound-carpet to make sure that the space is never entirely silent (one of the main criticisms aimed at museums since the 1930s).



Belchior Dias guitar showcase

The space has also been designed to support live performance, from early music to live electronics and works for sound-and-screen. Apart from the concert series organised by the Museum, performances and rehearsals by students on their own instruments are encouraged during opening hours, to offer a further dimension to visitors and an opportunity for them to ask questions and find out more about the experience of a professional musician, as well as to provide an opportunity for students to develop their communication skills.

A space for temporary exhibitions has been created on the upper level of the display area. It includes nine permanent showcases, also created by Florea d.Sign. The Museum team is currently committed to delivering two exhibitions per year, one over the winter months mostly relying on the College's own collections and a more ambitious summer one relying on external loans and funding, often co-curated with external specialists. The latter programme has included to date two exhibitions – Musical Portraits in Pre-Raphaelite London (Anna Maria Barry) and Music, Migration and Mobility (Norbert Meyn) – and a new one on Women in Sufi Music (Attia Shiraz) is under development for 2024.

The Wolfson Centre in Music and Material Culture

The Wolfson Centre, situated on the same level of the Museum, but in a secure area of the College, combines dedicated spaces for on-site storage of the collections, conservation, consultation/cataloguing/digitisation and object-based learning.

Named for the Wolfson Foundation, it has the double role of supporting research on the collections by internal and external users, and of promoting research projects that relate to the broader areas of non-textual music sources, both from the perspective of the humanities, and of the sciences (particularly through collaborative projects focusing on materials, construction and acoustics).

The space for the Centre has been partially purpose-built and it is divided into two areas: one is open to supervised visitors by appointment, to facilitate consultation and study of the collection; the other, behind a further layer of security, climate controlled and including storage for over 13,500 objects, a conservation workshop and a space for object-based learning able to host small classes, seminars and hybrid on-site/remote-learning based on the collections.



Music is Craft showcase

The Centre is also connected to a PhD cluster in music and material culture launched by the RCM in 2017 and particularly attracting projects related to organology, music iconography and the materiality of music. Collaboration with other PhD programmes in the same area, particularly in Paris (Sorbonne), Leipzig and Vienna (University of the Arts) considerably strengthen the research potential, which is in rapid development in music and heritage studies.

The Centre was publicly launched only in October 2022, as the final phase of the redevelopment, and is therefore still in its early stages. However, it has already attracted grants from the British Academy, Leverhulme Trust, Wolfson Foundation and Government's Department for Culture, Media and Sport (DCMS) focusing on methodological issues of early modern keyboard instrument studies and, in collaboration with the University of Turin, on the investigation into the possibilities of 3D printing to create copies of historical wind instruments aimed at professional musicians.

Conservation and playability

At the start of the redevelopment, the collection had never been able to rely on a permanent conservator and all maintenance and conservation had been outsourced on an ad hoc basis by curatorial initiative. Redevelopment funding allowed the recruitment of a full time conservator – Susana Caldeira – who worked on the collection for five years taking care of a preliminary assessment for the conservation of each piece in the collection, before overseeing their move to two secure off-site storage facilities.

Over the following years, the Conservator – with the collaboration of interns and placement students from the principal conservation courses in the UK – focused mostly on the preparation of the pieces that had been selected for display and which required, in some cases, substantial interventions to guarantee stability and a suitable presentation in the new spaces. These included transformative interventions, such as the preparation of the virginal by Giovanni Celestini (Venice, 1594) whose decorations on mother-of-pearl and external velvet cover required extensive consultation and work. Particularly del-

icate interventions and decisions concerned, for example, the preparation of the anonymous clavicytherium where the treatment had to be balanced with minimising intervention on a unique historical document. Collaboration with neighbouring institutions – particularly the V&A and the Natural History Museum – offered vital support through consultation and scientific analyses which were beyond the internal capabilities of the Museum in terms of equipment and expertise.

A key decision to be taken regarded the musical function of some of the instruments in the collection. Within the limits imposed by physical conditions, any collection of functional objects has to set a theoretical level of aspiration that will guide decision making, setting the bar somewhere between a completely hands-off approach (objects are never going to be used for their original purpose) to – at the opposite extreme – the restoration of functionality/playability at all costs. In this case, the decision took into account the identity and purpose of the institution and of the museum within the institution – which largely relates to the musical education of students – and the intentions of many of the donors that contributed to the expansion of the collection. As a result, an initial decision consisted in maintaining the functionality of instruments that had been previously restored/maintained in this state, limiting interventions to restringing – when original strings were neither original nor appropriate for the instrument according to current knowledge – and regular maintenance. For keyboard instruments this includes a bi-weekly regimen of tuning and regulating as well as monitoring by a specialised technician in collaboration with the Conservator.

Since 2022, with the addition to the team of a new Conservator – Ellen Seidell – a new protocol has been developed to assess the playability of instruments in the collection according to a scale based on its historical importance / rarity, physical characteristics (materials and current state of conservation), musical interest, requirements to be maintained in functional state. According to this matrix – developed as a Masters project with the course in Conservation at University College London – the collection is being gradually assessed and a general maintenance and conservation schedule is

being delivered over several years. Even so, instruments are not lent out for performance and all musical usage – for education or performance – is delivered in the Museum and connected spaces.

Digitisation and Collections Management

One of the key challenges of the project was the documentation of the newly aggregated collections at a level sufficient to manage and guarantee the safe mobilisation of 14,000 objects between the College and storage facilities.

At the beginning of the project, the musical instrument collection was thoroughly documented in paper files, the painting collection was partially documented in paper files and most of the collections of early prints and drawings as well as memorabilia were only listed at box level, without inventories of content. A collection management system – AdLib by Axiell – had only been used at test level, but its use had not been implemented systematically. The position of Digitisation Officer was created in 2014 and assigned to Richard Martin.

A first phase of the project consisted in the digitisation of all existing paper folders and in the systematic adoption of the Collection Management System to store and organise all the existing documentation (as access to paper archives would be severely limited during the redevelopment) and the creation of a solid documentation plan and digital preservation policy to guarantee the safety of data.

Over the following years, this became particularly vital, as documentation about the conservation process and mobilisation of the collection – in aggregated form or of individual objects – grew exponentially.

The second phase consisted in the creation of a public interface to share the content of the collections. This was created by a private company – Surface Impression – first supported by a capital grant from the College. Over the years, this platform has gradually made available over 10,000 records, often with images and video recordings, which can be consulted at <http://museumcollections.rcm.ac.uk>

Records have also been shared with some of the major digital aggregators in the fields of cultural heritage, musical instruments and iconography, such as Google Arts & Culture (which currently stores 2,300 items from the Collection and 14 'stories'), MIMO (1,141 items), ArtUK (162 artworks) and Europeana (1,343 items). The management of image reproduction rights, which had been previously managed directly by the Museum staff, has also been outsourced to a private digital image library specialising in the performing arts, ArenaPAL, leading to a substantial increase in the quality of the service to the public and in the circulation of images and related income.

The third phase of this project consisted in the enrichment of the records and the creation of new content in terms of metadata, photos and videos. This has been supported through a supervised programme of volunteers, university placements (opportunities for students and early career professionals) and intern students from British universities, while a crowdsourcing project is in its test phase at the time of writing this article.

The process has also brought to light items that – albeit internally recorded – deserved a substantially greater visibility, such as an original pencil drawing by pre-Raphaelite artist Edward Burne-Jones, which was subsequently included in the general catalogue of the artist and one of the earliest known portraits of the composer Franz Liszt.

Learning and Participation

An integral part of the project was to use the closure period to reach new and wider audiences, increase awareness of the collection and develop new learning programmes and resources ready for the relaunch. A new, permanent position was created for a Learning & Participation Officer, filled by Lydia Baldwin, who managed an Activity Plan overseeing the creation of new formal education programmes as well as informal learning programmes for families and communities. Aspects of the interpretation, design as well as public engagement initiatives were tested with audiences across London and the South East, and results were fed back into the concept for the permanent display.

The Activity Plan was developed collaboratively with the direct involvement of stakeholders. For example, the Teacher Ambassador programme drew upon classroom music teachers' knowledge and expertise to explore the teaching potential of the collections in a school context. This included providing Continuing Professional Development (CPD) opportunities for teachers to get hands-on with our collections, draw connections with the curriculum and develop ideas for schools activities and resources both in a museum and school context. Together we created pilot workshops and resources and tested them offsite with partner schools. Refined versions, adapted to be delivered onsite, became part of the Museum's core formal offer post-launch. Demand for these outstrips staff availability and these continue to be revised as time goes on.

Informal learning programmes included a wide range of activities for families, as well as targeted projects aimed at wellbeing and inclusion. One such post-launch programme, Turtle Song, used the RCM's musical heritage to inspire music-making and creativity and to deliver positive, quality-of-life experiences for people living with dementia, as well as better support and equip partners/carers. Other offers included relaxed openings and concerts aimed at visitors with additional needs who could enjoy a museum visit and live music in an informal context.

Public impact was increased through temporary exhibitions in partner venues, as well as loans to internal exhibitions, facilitated by the fact that some key pieces in the collection were not required for the Museum's display for a number of years. These included loans to major institutions in Paris, Madrid, Venice, Muscat, Barcelona and San Antonio (TX) which also put in motion a review of the College's external loan policy and procedures.

Conclusions

Due to the long term impact that COVID-19 lockdowns had on museum visitor numbers, the decision was taken to postpone the opening of the museum to autumn 2021, to coincide with the beginning of the academic year, and to prepare audiences through a digital launch which was aired live on the College's YouTube channel on the 20 July (<https://youtu.be/JVpUcOVQjb0?si=CwmUOHEJGZH->

[QwxYe](#)). Professional events were organised ahead of the public opening to reach out to key stakeholders, including CIMCIM members, over 200 of whom attended the annual meeting on Music Museums after the Pandemic co-organised in September of the same year with the Horniman Museum and Gardens (the proceedings of the conference are available at <https://cimcim.mini.icom.museum/proceedings-of-2021-london-conference/>).

Since then, the Museum has received an average of 20,000 visitors per year, the vast majority of whom are external to the College, and visitor numbers have increased over 50% from the first to the second year.

Annual reports, as well as all the Museum policies and public documents are available online at <https://www.rcm.ac.uk/museum/about/museumdocuments/> and further information can be requested at museum.info@rcm.ac.uk

The Museum is now open to the public, free of charge, Tuesday to Sunday, 10:00 till 18:00 (11:00-18:00 on week-ends). Please, check www.rcm.ac.uk/museum before your visit.

Denys Vasyliiev

PROVENANCE ISSUES IN CONFLICT ZONES, UNCONTROLLED TERRITORIES AND EMERGENCE OF ARTIFACTS

The ongoing conflict in Ukraine has cast a shadow over our peaceful everyday life. For the last two years, we have encountered new unpredictable challenges. Despite these trials, we have found strength in unity and resolve to protect and preserve our cultural heritage. I am deeply moved to express my heartfelt gratitude to the countries and individuals who have stood by our side, offering unwavering support during these tumultuous times. Thank you for your attention, your support, and your strong belief in the transformative power of cultural heritage.

In our exploration of the intricate web of provenance issues, we delve into a topic that encapsulates the delicate balance between cultural heritage and conflict. We shift our focus to an unexpected phenomenon that has emerged from these challenges: Provenance Issues in Conflict Zones, Uncontrolled Territories and the Emergence of Artifacts.

In an ever-changing world, the preservation of cultural heritage becomes an urgent and ethical imperative, especially in regions engulfed by tur-

moil and geopolitical unrest. As we see, conflict can render vast territories uncontrolled, leaving cultural institutions compromised and cultural heritage at risk.

[Provenance Issues in Conflict Zones, Uncontrolled Territories and Emergence of Artifacts:](#)

Conflict zones create a unique set of challenges that threaten the preservation of our shared history. When territories become contested and institutions fall under occupation, the provenance of cultural artifacts takes on newfound significance. These environments foster an atmosphere ripe for looting, trafficking, and the reappropriation of cultural assets. The turbulence of conflict disrupts the meticulous documentation required to trace the provenance of these items, often leaving gaps in their historical narratives.

The ongoing war and Russia's occupation of Ukraine have given rise to the loss of territory spanning approximately 135,000 square kilometers. This loss of control directly impacts local museums, as these institutions become vulnerable to unauthor-

ized removal and relocation of their invaluable collections. The very essence of cultural heritage preservation is threatened.

The removal of significant artifacts to Moscow and St. Petersburg adds a layer of complexity to tracing provenance, as these items are now distanced from their places of origin. The dispersion of artifacts across borders underscores the urgency of addressing provenance during conflict and restoring the narratives of displaced treasures.

Amidst the turmoil, an unforeseen event—the explosion of the Kahovka water dam by Russian military forces—has unveiled a new dimension. A previously submerged area of around 2,155 square kilometers has been exposed, revealing underwater artifacts that were once concealed beneath the waters. The reclamation of this territory has given us a unique glimpse into artifacts that were lost to history, further complicating the task of tracking their provenance, conservation, and rightful ownership.

This emergence of artifacts from the depths brings to the forefront questions of responsibility and preservation. With the unveiling of these treasures, we are confronted with a duty to protect and study these newly exposed artifacts, even as conflict continues to threaten the stability of the region.

The uncontrolled territories and the emergence of artifacts highlight the delicate balance between conflict, heritage, and our responsibility to safeguard the stories embedded in these objects. The artifacts serve as witnesses to history, connecting us to the past, present, and future. As we continue to navigate the complexities of this situation, let us remain steadfast in our commitment to preserving cultural heritage and addressing the provenance challenges that arise from these dynamic landscapes.

The implications are profound. Conflict strips away the veil that shrouds the provenance of cultural heritage, forcing us to grapple with issues of ownership, ethics, and preservation. Amidst geopolitical unrest, safeguarding these treasures becomes an urgent responsibility, a task that requires international cooperation and innovative solutions.

In summary, the provenance of cultural artifacts in conflict zones speaks to the very heart of our collective identity. It underscores the challenges museums face, the vulnerabilities of artifacts under occupation, and the ethical imperative to protect our shared heritage. As we continue to explore the multifaceted layers of this issue, let us strive for collaborative efforts that transcend boundaries and conflict, ensuring that the narratives of our cultural heritage endure for generations to come.

As our journey through the intricate landscape of provenance issues in conflict zones continues, we now delve into a profound dimension that transcends history and speaks to the very essence of cultural identity: Reappropriation and Repatriation. The reappropriation of cultural assets from colonial countries by their metropolises is a matter that resonates globally, exemplifying the complexities of rightful ownership and historical justice.

Reappropriation and Repatriation:

The case of Ukraine unveils a poignant example of the historical and ethical challenges tied to reappropriation. Over the course of more than three centuries, Ukraine's cultural assets and artifacts were reappropriated by Russia—the metropole. These artifacts, intrinsic to Ukraine's identity and history, have come to symbolize a relationship that extends beyond physical borders, reaching into the heart of cultural heritage.

The question arises of how to navigate the path of repatriation and restore these cultural treasures to their rightful home. Repatriation represents a complex process, intertwining legal considerations, diplomatic negotiations, and a shared recognition of the importance of cultural heritage in shaping national identities.

The journey to repatriation carries implications that reach far beyond the confines of artifacts. It embodies the acknowledgement of historical injustices, the assertion of cultural sovereignty, and the healing of wounds left by colonial legacies. The return of cultural assets is more than a mere transfer of objects; it is a symbolic gesture that acknowledges the interconnectedness of nations and the significance of preserving cultural diversity.

Yet, repatriation is not without its challenges. The legal complexities, the intricacies of negotiations, and the emotions tied to these artifacts all contribute to a nuanced process that requires careful consideration and international collaboration.

As we navigate the intricate road of repatriation, we must recognize that it serves as a microcosm of the broader discourse on provenance and cultural heritage. It calls upon us to uphold ethical principles, address historical injustices, and pave the way for a future where cultural treasures are valued and shared across borders.

In summation, the reappropriation of cultural assets and the subsequent journey of repatriation shine a light on the intricate interplay between history, ethics, and international relations. The case of Ukraine beckons us to engage in dialogue, foster understanding, and advocate for the restoration of cultural treasures. By navigating this path with sensitivity and determination, we can contribute to a world where cultural heritage serves as a bridge that unites, rather than divides.

In unraveling the multifaceted landscape of provenance issues in conflict zones, we now turn our attention to a shadowy phenomenon that operates beyond conventional frameworks: Illicit Archeology. This intricate aspect introduces a layer of complexity that intersects with conflict, cultural heritage, and the dynamics of decision-making.

Illicit Archeology:

In the comparison between state museums and the world of “illicit archeology,” we uncover stark differences in decision-making and financing. “illicit archaeologists” often possess a level of agility that transcends bureaucratic constraints, allowing them to make swift decisions and secure financing without delays. This mobility is attributed to their ability to operate beyond established norms, sometimes in the absence of ethical considerations.

This phenomenon holds immense significance within the context of conflict-related provenance issues. The unchecked acquisition of cultural artifacts, often driven by personal motives or financial gain, further complicates the task of tracing prov-

enance and preserving cultural heritage. “illicit archeology” operates on the peripheries of legality and ethics, raising profound concerns about the future of our shared history.

The absence of oversight can lead to the rapid acquisition and trade of artifacts, further exacerbating the challenges faced by institutions under conflict. The dynamics of “illicit archeology” challenge the very essence of provenance, raising questions about the authenticity, documentation, and rightful ownership of cultural artifacts.

In the case of Ukraine, the conflict-related uncontrolled territories and the emergence of artifacts have created an environment where “illicit archeology” can thrive. The newfound terrain and artifacts have heightened the stakes, making it even more imperative to address the complexities of provenance and preserve cultural heritage with utmost responsibility.

As we navigate the landscape of “illicit archeology,” it is crucial to recognize the ethical considerations that underpin the preservation of cultural heritage. Engaging in dialogue, raising awareness, and implementing measures to curb the unchecked acquisition of artifacts are essential steps in addressing this issue. By fostering a global commitment to responsible stewardship, we can safeguard our collective history and prevent the erosion of cultural heritage in the midst of conflict.

To sum up the phenomenon of “illicit archeology” highlights the underbelly of provenance issues in conflict zones, emphasizing the need for vigilance, collaboration, and ethical considerations. The case of Ukraine serves as a reminder that responsible preservation demands our unwavering commitment to upholding the integrity of our shared cultural heritage.

As we navigate the complex terrain of provenance issues in conflict zones, it is imperative that we explore strategies to overcome these challenges and safeguard our cultural heritage. The case of Ukraine offers valuable insights into the collaborative efforts undertaken to address the complexities of provenance issues amidst conflict.

Strategies to Overcome Provenance Issues:

Collaboration and Coordination: Recognizing the urgency of the situation, Ukraine's museums and Ministry of Culture have embraced collaboration as a cornerstone of their strategy. Working closely with the National Police and Interpol, they have established a framework that enables efficient communication, information sharing, and joint efforts in the recovery of stolen artifacts. This collaborative approach maximizes the collective expertise and resources of these entities.

Documentation and Information Sharing: Central to the strategy is the comprehensive documentation of stolen artifacts. Ukraine's museums and cultural institutions meticulously record descriptions and compile lists of artifacts stolen during conflict-related situations. This information is then relayed to Interpol, facilitating a global effort to track and recover these cultural treasures.

Online Monitoring and Regulation: Acknowledging the role of online platforms in facilitating the trade of stolen artifacts, Ukraine's proactive approach includes monitoring and regulating these platforms. By keeping a watchful eye on online activities, the country's cultural stakeholders are better equipped to identify and track artifacts that are unlawfully offered for sale.

Border Control and Customs Collaboration: Ukraine's Customs Service plays a pivotal role in curbing the illicit movement of cultural artifacts across borders. Collaborating closely with cultural institutions, they provide crucial support at the border, inspecting shipments and identifying potentially stolen artifacts before they leave or enter the country.

International Partnerships: Ukraine's proactive stance extends beyond its borders through international partnerships. Collaborative efforts with organizations like Interpol emphasize the importance of global cooperation in addressing provenance issues. Sharing information, expertise, and resources on an international scale enhances the effectiveness of these strategies.

Public Awareness and Education: Acknowledging the vital role of public awareness, Ukraine's efforts extend to educating the public about the significance of provenance issues. By raising awareness about the impact of conflict on cultural heritage, these initiatives foster a sense of collective responsibility and encourage individuals to be vigilant against the illegal trade of artifacts.

In conclusion, Ukraine's strategies to overcome provenance issues exemplify a multifaceted approach that encompasses collaboration, technology, education, and international partnerships. By working hand in hand with law enforcement agencies, international organizations, and customs services, Ukraine demonstrates the power of unified efforts in safeguarding cultural heritage during conflict.

As we continue to navigate these challenges, let us draw inspiration from Ukraine's proactive approach. By embracing innovation, collaboration, and a steadfast commitment to ethical preservation, we can transcend the obstacles posed by provenance issues and ensure that our shared cultural heritage endures for generations to come.

Jayme Kurland AMSTERDAM'S STREET ORGAN FESTIVAL

On Sunday September 2, the day after the CIMCIM meeting had ended, I wanted to spend the sunny day exploring the areas of Amsterdam I had not yet seen. So I took a walk in the Centrum neighborhood to meet up with another CIMCIM member, Jayson Dobney. As I emerged from the subway, and walked towards the canals, I began to hear something oddly familiar. As I got closer, the sound got louder. And louder. Next to the canal, was a street organ from the early twentieth century, loudly playing a folk tune, with the automated figurines chiming little bells. Luck had happened upon this musical instrument historian--I had stumbled upon a one-day festival of street organs called the Draaiorgel Festival (<https://draaiorgelfestivalamsterdam.nl/>). Thanks to an informative QR code attached to the side of an organ, I learned that this festival was comprised of over twenty organs, stationed on Damrak street from the central train station to Dam Square.

I was unaware of the rich history of Dutch street organs until I arrived at the conference. On the second day of the meeting, we traveled to Utrecht, where the Speelklok Museum of mechanical musical instruments was kind enough to host our group for paper presentations, as well as some special tours. Established in 1956, a major part of the museum's mission is to maintain, play, and create replicas of these instruments to promote learning and public engagement. The Museum hosts hourly tours where many of the instruments are demonstrated, allowing the collection to come to life. A large gallery on the main floor has many of these highly decorated mechanical organs on display. The organs were originally used in fairgrounds throughout western Europe, and this tradition was vibrant in places like Amsterdam, with a flat topology that made it conducive to having wheeled organs carted around by organ grinders. According to organ builder Hans van Oost, organ renting firms in Europe emerged



Street organ

in the last decades of the 19th century. Oost writes that most of the organs used in Amsterdam were imported from France and Belgium and were rebuilt by builders like Carl Frei in the 1920s, to make them louder “due to the increasing traffic noise by motor-cars.” This was apparent as I walked along the bustling Damrok street. With cars honking their horns, I could still hear the organs.

The repertoire of the festival was quite anachronistic. Many of the organs had been updated with digital interfaces, although some had their original punched-paper books. I was able to examine the back of one instrument which had stacks of music bearing the handwritten titles from Dutch and German marches to “Violino Tzigano” to “Living on a Prayer” (Bon Jovi) and even “Queen Medley.” Similarly, the decorated facades of the organs also represented multiple styles and historical moments.

On this beautiful day, tourists and locals made their way through the organs on their Sunday walks. Watching the other tourists interact with the instru-

ments was its own sort of entertainment. Most people were amused, many stopped to listen and watch the performances. I heard one person groan, “Oh god not another one!” I, too, had such a thought at times, as hearing the instruments placed in earshot of each other was a cacophonous experience.

I am so glad to have had the opportunity to visit the Netherlands for the CIMCIM conference, learn about this tradition, and then be able to hear these instruments out “in the wild.” As I walked around the festival, I realized that hearing the instruments played outside was essential to understanding the soundscape these instruments provided, and transported me back to the bustling streets of Amsterdam in the first half of the 20th century.

Sources:

- Oost, Hans van. “Dutch Street Organs (A Brief History).” *Carousel Organ*, no. 13 (October 2002).
 ———. “Dutch Street Organs: A Brief History (Part 2).” *Carousel Organ*, no. 15 (2003).

Rachael Durkin THE MONTAGU COLLECTION AT NORTHUMBRIA UNIVERSITY

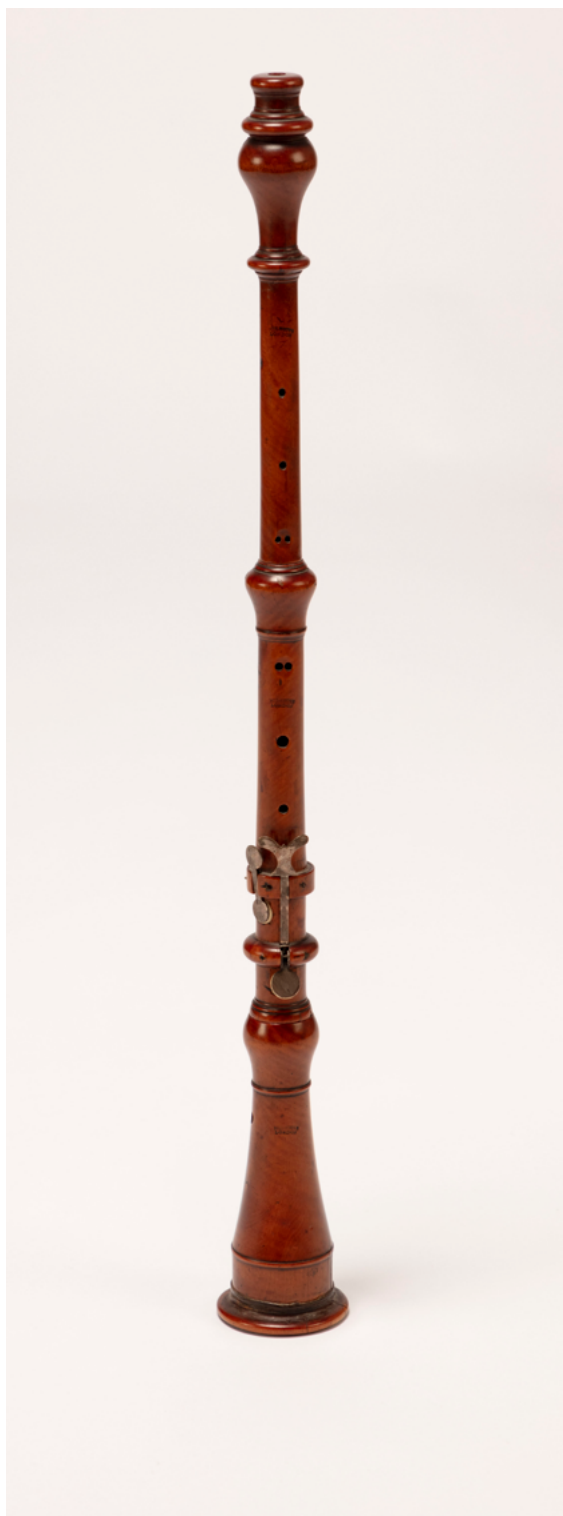
In late 2022, the UK Government awarded Northumbria University the musical instrument collection, library, and archive of Dr Jeremy Montagu. Gifted to the university through Arts Council England’s Acceptance in Lieu scheme, the collection was preserved in its near entirety for the nation – a monumental moment for both organology, and particularly ethnomusicology.

This was also a first for Northumbria University, not previously holding a collection of musical instruments. The collection’s care and processing is

being led by myself, and my colleague Dr Richard Mulholland, assisted by colleagues across the university, and wider museum sector in the north east, as we build plans for display and outreach over the coming years. The collection contains c.2,750 instruments, spanning the globe, and thus presents a very unique and exciting opportunity to share global histories with local communities.

The collection is also vital for our students. We have already integrated use of the collection into our teaching across a range of programmes, and in

doing so we've contributed to Northumbria University's strategic goal to make all programmes have some element of experiential learning available. Our Music BA(Hons) programme already included a



Oboe by Richard Milhouse, late 18th century. Photo: Jason Revell

module on organology, and musical instrument history is woven throughout. Now, we are able to use the Montagu Collection in modules perhaps less associated with organology, such as our Music Education pathway where we challenge our students to devise more diverse curriculums for use in schools inspired by the instruments in our care.

We also have a very strong Conservation department, and we are working together to develop research projects around the objects in the collection, particularly where we can examine their materiality to better understand their construction, use and care. This interdisciplinary approach has also allowed us to grow our number of PhD students, with several now working directly or indirectly in the field of organology, and we welcome applications from prospective candidates who wish to join this research group.

We are also in the process of relaunching our Preventive Conservation MA by online distance learning. In completely refreshing this programme, we are bringing in elements of the Montagu Collection to the teaching, helping to share best practice with students not necessarily familiar with the complexities of musical instruments, and allowing those from an organology background to learn about the preventive conservation of a wide range of other objects. The Montagu Collection also facilitates the refocusing on global issues in preventive conservation including decolonisation, climate change, and the importance of developing cultural connections. Launching as a part time option in September 2025, the programme is open for applications now.

In additional good news, I was successful in applying for prestigious UKRI Future Leaders Fellowship funding, for my project 'Global Music Technologies: Collaboration and Cultural Exchange'. This project takes inspiration from the Montagu Collection, thinking about the transmission of ideas and knowledge behind musical instrument developments 1700–present. I will be joined by two post-doctoral assistants, and a PhD student, in 2025.

CIMCIM Business Meeting 2023 Minutes

Thursday 5 October 15:00-17:00 h Paris time (CEST/UTC+2)
Online

Board members present (13): Christina Linsenmeyer (CL), Marie Martens (MM), Pascale Vandervellen (PVA), Murat Alihan (MA), Christian Breternitz (CB), Sabari Christian Dao (SCD), Sarah Deters (SD), Jean-Philippe Échard (JPE), Manu Frederickx (MF), Arnold Myers (AM), Giovanni Paolo di Stefano (GdS), Jimena Palacios Uribe (JPU), Saskia Willaert (SW)

Regrets: Emanuele Marconi (EM)

Attended by 27 other CIMCIM members.

1. Welcome (CL)

CIMCIM Chair Christina Linsenmeyer welcomed everyone to the meeting and thanked 2023 Annual meeting Chair Giovanni Paolo di Stefano and the Conference Committee for the planning and the wonderful days in the Netherlands. CL thanked Heike Fricke for her long and dedicated work on the CIMCIM Bulletin.

CL stressed that the Business Meeting is usually part of the Annual Meeting, but the Board decided to hold the meeting online to allow for more time in the shorter three-day conference and so more members can attend.

2. Meeting etiquette and procedure (MM)

MM presented the meeting etiquette and procedure.

3. Adoption of the Agenda, approval of the 2022 General Assembly minutes, and regrets (MM)

Prior to the meeting, an amended agenda was sent on the CIMCIM-L. Two things were corrected: Item 7 under Governance: The Financial Report 2022. The CIMCIM Townhall Meeting on 7 November will take place at CET/UTC+1 – as the European daylight-saving time will end by ultimo October.

There were no further amendments to the agenda, and the agenda was adopted.

The membership approved the minutes of the 2022

General Assembly which took place online on 6 October 2022.

13 Board Members attended the meeting, Vice-Chair Emanuele Marconi had sent his regrets. Four other CIMCIM members had sent their regrets.

Governance

4. Board (CL /All)

CL and the Board Members briefly introduced themselves.

5. Membership (PVA)

Over the past year, CIMCIM has seen a significant increase in the number of individual members. Even if eight individual members might have not renewed their membership in 2023, CIMCIM gained 64 new members, amounting to 272 individual members in 2023 from 216 individual members in 2022, which makes an increase of 29,6 %

The new individual members represent the following countries:

- African countries: Burkina Faso (3), Cameroon (1), Senegal (1)
- Arab countries: Egypt (1), Qatar (1)
- Asia-Pacific countries: Australia (1), Indonesia (1), Iran (2), Japan (1), Korea (1), Taiwan (2)
- European countries: Austria (3), Germany (1), Spain (2), Russia (1), France (9), Greece (1), Iceland (1), Italy (7), the Netherlands (14), Portugal (1), Great Britain (2), Sweden (3), and 1 permanent delegate of Palestine to UNESCO.
- Americas: The USA (3)

Nine new countries are represented within CIMCIM's member community: Australia, Cameroon, Egypt, Indonesia, Iceland, Palestine, Qatar, Senegal, and Taiwan.

In terms of institutional members, CIMCIM has gained ten new institutional memberships compared with 2022, giving a total of 41 institutions representing 51 members.

6. Membership campaign (CL)

Following the International Directory publication, the Board will start a membership campaign to gain more CIMCIM members. CL urged all members to keep their membership up to date.

7. Financial report 2022 and budget 2023-24 (PVA)

Treasurer Pascale Vandervellen presented the financial report for 2022 as well as the budget for 2023–24. The budget figures are available for CIMCIM members in good standing upon request.

8. Board makeup and meetings; ICOM representation; NC + networking (CL / All)

CL stated that CIMCIM has a larger Board this term, with 14 members total (including eight regular Board members, four executive board members, and two co-opted members to-date); there is still opportunity to co-opt two further Board members. CIMCIM is well represented within ICOM: The Chair has a seat on ICOM's Advisory Board, and the IC Chairs meet every two months. Members of the Board are also active in ICOM's National Committees, and CIMCIM collaborates with other ICs (ICOM LAC, CIDOC).

9. ICOM-ETHCOM announcement (MM)

ICOM's Standing Committee on Ethics (ETHCOM) is currently working on a revision of the ICOM Code of Ethics. ETHCOM is interested in the members' thoughts on the outline text. ICOM-CIMCIM members will find "Consultation Three — Review of Outline" in ICOM's Member Space. The deadline on 31 October 2023 is approaching, and so the Board will send a message on the CIMCIM-L shortly to request the CIMCIM members' views on the draft text.

Q&A/discussion – Governance

Strategic Plan 2022–2025

10. Overview; Mission statement and Guiding principles

CL briefly introduced CIMCIM's Strategic Plan 2022–2025 which was published on CIMCIM's website prior to the meeting. CIMCIM has expanded its Action Plan this term to an expanded Strategic Plan, modelled on ICOM's Strategic Plan 2022–2028, including four steps Vision, Intention, Action, and

Outcome, and explicit guiding principles about what CIMCIM does. The CIMCIM Strategic Plan aligns with ICOM and CIMCIM's Mission Statements. The Activities section reflects the topics that ICOM evaluates our IC annually in the Annual Report. The newly added sections – Three strategic pillars; Roles and responsibilities; and Guiding Principles – reflect CIMCIM's efforts to be strategic and sustainable (in terms of leadership and increased participation). CIMCIM's three strategic pillars for the 2022–2025 term are guided by two commitment statements: "CIMCIM fosters ethical music museums globally, nationally, and locally" and "Music museums are agents of change". "Ethics", understood in the context of ICOM official documents, underlies and unifies the three thematic pillars of CIMCIM's Strategic Plan 2022–2025.

11. Three strategic pillars

•11.1 DEIA (SD, DEIA Chair)

The CIMCIM board made DEIA a pillar for the Strategic Plan to reflect not only ICOM's new Museum Definition but also to follow a movement throughout the museum sector to be more aware in DEIA issues and to respond. The recent success of the Annual Meeting in the Netherlands shows that diversity, accessibility, and equity are at the forefront of CIMCIM activities across the globe and having this as a strategic focus will only help our collections and museums grow as more just and welcoming places.

The CIMCIM Board wants to create a Working Group that focusses on this subject and provides support for members of CIMCIM. Any member of CIMCIM will be welcome to join the Working Group. Sarah Deters asked for 2-3 volunteers to join in the organising team of the Working Group and introduced the first steps:

- A survey to explore the many different aspects of DEIA, and this will help the organising group understand the needs of CIMCIM members and what issues they would like to focus on.
- Creation of workshops and events that respond to the needs of CIMCIM members as outlined in the survey results.

Invitations to the survey will be sent out soon and the survey is expected to be completed by the end of 2023.

•11.2 Sustainability (Christian Breternitz, Sustainability Chair)

A second pillar of the CIMCIM Strategic Plan is Sustainability, and environment, climate change, and materials will be central topics. ICOM's 2030 Action Plan on Sustainability encourages the committees to create a sustainable development action plan, and CIMCIM engages with the current climate crisis and makes a commitment to further sustainable practices. We are thus taking up the vision of the ICOM Working Group on Sustainability (WGS) "...To foster the development of research and strategies on museum sustainability and climate change thereby empowering the museum family, our visitors, and our communities to help secure a sustainable future for all the inhabitants of the planet, human and non-human".

A central point in CIMCIM's work will be networking with the new ICOM International Committee on Museums and Sustainable Development to benefit from mutual exchange and to derive requirements for musical instrument collections and museums. CIMCIM will create a Working Group and its Chair will also be the liaison officer to the Sustainability IC.

The CIMCIM Working Group will reflect ICOM's new Museum Definition that museums foster diversity and sustainability, as well as the United Nations "Agenda 2030 – Transforming our World" to raise awareness and engage with the United Nations 17 Sustainable Development Goals (SDG).

The goals of the CIMCIM Working Group are to develop a clear definition as well as clear tasks of how musical instrument museums and collections can contribute to achieving congruence with the United Nations SDGs and the ICOM 2030 Action Plan on Sustainability.

Possible deliverables are:

- A CIMCIM statement published on the website in alignment with ICOM, the IC Sustainability as well as the United Nations SDGs.
- A member or museum checklist of actions to uphold the SDGs.
- A resource page on the website with resources on changing museum standards. For this purpose, we can draw on existing documents of individual countries or also the "Our Collections Matter" Toolkit from ICCROM.

Interested members are encouraged to contact CB and join the newly founded Sustainability WG.

Follow-ups and tools will be developed to measure and monitor the activities.

•11.3 Provenance (EM, Vice Chair, Provenance Chair)

MM presented EM's report in his absence. Provenance is another strategic pillar, and the topic presents an increasing concern for many institutions. During the annual meeting 2023 in the Netherlands, the CIMCIM Board presented a Provenance Panel to have a look at a selection of national and institutional guidelines and best practices.

To continue the conversation, the Board would like to involve all interested CIMCIM members to participate and to thus represent at best the many geographical areas and different cultures of our membership. As earlier announced, a survey will be distributed shortly on the CIMCIM-List, and a Provenance Working Group or Interest Group will be established. Given the many possible aspects of this theme, including Provenance research, Spoliation, Decolonization, Human Remains, Repatriation, and Stolen objects, it will also be possible to create subgroups, i.e. task forces.

Please, send a short message to EM if you are interested in joining the Group.

Q&A/discussion – Strategic Plan

Question: What is meant by 'ethical music museums' in the Strategic Plan, is the word 'ethical' needed? CL thanked for the question and replied that it reflects ICOM's Code of Ethics, and that the three pillars are in line of what is going on within ICOM. The member suggested to refer specifically to the ICOM Code of Ethics, rather than using the universal label 'ethical'.

[Note: Music museums that follow ICOM's Code of Ethics can be called "ethical museums". According to ICOM, "The ICOM Code of Ethics for Museums is a reference text setting standards for the practice of museum professionals. The ICOM Code of Ethics for Museums sets minimum professional standards and encourages the recognition of values shared by the international museum community." See <https://icom.museum/en/resources/standards-guidelines/code-of-ethics/>. See also ICOM's new museum definition according to which socially responsible muse-

ums “operate and communicate ethically”. For the new museum definition, see <https://icom.museum/en/resources/standards-guidelines/museum-definition/>. CIMCIM uses ‘ethics’ (noun), ‘ethically’ (adverb), and ‘ethical’ (adjective), all in the context of ICOM official documents usage.]

Activities updates

12. Annual meetings

•12.1 2023 Netherlands (GdS, 2023 Annual meeting Chair)

The CIMCIM Annual Meeting took place from 30 August to 1 September. The scientific committee consisted of Jurn Buisman, Sarah Deters, Marian van Dijk, Christina Linsenmeyer (ex officio), Emanuele Marconi, Marie Martens, Claire McGinn, Pascale Vandervellen, and GdS as the chair.

The conference boasted significant participation with approximately 100 in-person attendees and over 70 speakers from 20 different countries. Over the course of three days, participants engaged in discussions about the topic “Prospects and challenges of museum accessibility, diversity, and equity”. The sessions were offered in a hybrid format, enabling around 30 online attendees to join remotely. This year, we experimented with a new format, featuring 10-minute short presentations instead of the standard 20+10-minute format. Other presentations took the form of panel discussions, workshops, posters, and speed dates.

The programme included a welcome reception on 29 August at the Pianola Museum in Amsterdam. The official conference kicked off the following day at the Rijksmuseum. Discussions on approaches to inclusivity and diversity were followed by visits to the museum’s conservation labs and a private tour of the 17th-century galleries. In the evening, the Amsterdam Orgelpark, hosted a concert featuring ten different organs.

The second day at the Museum Speelklok in Utrecht opened with a Provenance Panel, followed by various presentations on sound accessibility. Furthermore, the day offered visits to the museum and the bell tower of the Utrecht Cathedral.

On the last day, the final sessions of the conference took place in Amersfoort at the Rijksmuseum’s new storage facility. Topics included digital accessibil-

ity and the transition of collections from private to public ownership. In the afternoon and evening, the Museum Geelvinck hosted the closing party featuring a concert of Surinamese music in the garden, performances on historical pianos from the collection, accompanied by a delicious buffet.

Overall, the feedback has been positive, with all presentations well-received and highly relevant to the general themes. In addition to the considerable number of presentations, there were many fruitful moments of discussion. While the conference program was packed, there were several opportunities to explore the local cultural heritage of the museums involved. For future events, it might be beneficial to allocate more space to posters, as this year’s conference had a limited number, allowing for additional room for discussion and exchange. The request for early submission of PowerPoint presentations significantly aided the technical team’s work, a critical factor given the high number of speakers. The early request for pre-recorded presentations from those presenting online was also crucial. In the few cases where this did not occur, it posed a significant challenge for the technical staff. GdS expressed his appreciation for the professionalism exhibited by the speakers in managing their allotted presentation times, which helped avoid disruptions to the program and allowed the program to adhere to the schedule almost punctually.

The entire conference was recorded, and the videos will be made available on YouTube and through the CIMCIM website as soon as possible. In the coming weeks, the board will discuss how to proceed with the publication of the conference proceedings.

GdS extended his gratitude to the scientific committee, the organising partners (Rijksmuseum, Museum Speelklok, Museum Geelvinck, Orgelpark, Pianola Museum, Het Prins Bernhard Cultuur Fonds, Clara Haskil Fund), the speakers, and all the participants who joined us both in person and virtually.

•12.2 2024 Mexico (JPU, 2024 Annual Meeting Chair)

JPU announced that Mexico will host the CIMCIM Annual Meeting in 2024 and thanked the CIMCIM Board for accepting the invitation. In 1980, Mexico City hosted the ICOM General Assembly, and Buenos Aires in 1989, but this will be the first time for a Latin American country to organize a CIMCIM

meeting. The meeting will take place at the National Museum of Anthropology (MNA), in Mexico City, 2-4 September 2024.

Since its founding in 1964, the National Museum of Anthropology has been one of the most important museums in Latin America due to its commitment to research, conservation, restoration, exhibition, and dissemination of cultural heritage, as well as modern and contemporary artistic works. The diverse collections bear witness to the richness of Mexico's history and are housed in 22 permanent rooms organised according to the period and region of origin of the objects. In addition, the museum houses the National Library of Anthropology and History, two temporary exhibition halls and three auditoriums. The Tlaloc Auditorium can seat 150 persons and will welcome the CIMCIM members.

The ca. 500 musical instruments and sound objects in the collections (some of them in the storage) are on display in two major exhibition areas, the archaeological and the ethnographical exhibitions.

The National Museum of Anthropology will provide the necessary facilities and equipment for the conference sessions, with the possibility to have a hybrid meeting and to thus livestream the talks to online presenters and attendees. Presentations will probably be pre-recorded with the opportunity to attend the Q&As live. The Museum will organise activities for the enjoyment of Mexican music as well as visits to emblematic places in the center and south of the city. As for lunches, the museum has a cafeteria with a varied menu and will also set up a space for refreshments during the conference sessions.

The museum is located in the Polanco neighborhood on the west side of Mexico City which is one of the most attractive areas for recreational and cultural activities. Also, in this area there are other important museums that visitors can reach on foot, such as the Tamayo Museum (of modern and contemporary national and international art), the Museum of Modern Art, the National History Museum "Castillo de Chapultepec", the Jumex Museum (a forum for important artists and contemporary proposals), and the Soumaya Museum (with Mexican and foreign collections from different periods).

The Polanco area offers the possibility of both luxury and low-cost hotels, hostels, and there is also a large offer of Air B&Bs. Furthermore, the location of the MNA is in the vicinity of parks, avenues, and

restaurants. Within short distances, it is possible to go to the center of the city and visit the heart of the capital, as well as theaters, bars, historic buildings, emblematic streets, and other sights.

After the meeting in Mexico City, Oaxaca city will welcome the members that would like to expand their experience in the country. A three-day post-conference tour is planned for those interested in beautiful scenarios, old temples, many kinds of music traditions, musical instruments, wonderful food, interesting galleries, and museums.

CIMCIM and Mexico City will benefit from the conference in many ways, and the local organizers look forward to exchanges and networking that will have an impact on the conservation and dissemination of our musical heritage.

PVA asked to mention the suggested main topic of the Mexico conference. JPU had suggested to the Board the topic 'Transculturation and Diaspora', and a Call for Papers will be sent as soon as possible. CL added that the topic opens a connection with Africa as well.

•12.3 2025 Dubai, UAE, ICOM Triennale; member survey (EM)

In EM's absence, CL gave an update about the next Triennale conference. Dubai is the largest city of the United Arab Emirates, as an eligible member of ICOM, has been elected by an ICOM member vote as the host city of the 27th General Conference, which will take place in 2025. (CIMCIM voted for Stockholm, which was voted second place). Some members of CIMCIM are expressing concerns about the appropriateness of the participation. The choice of Dubai is highly unsuitable because it will not be possible for all members to feel safe and welcome to participate due to the history of Human Rights violations, the repressive policy against women and members of the LGBTQ+ community, and other ethical reasons that affect the museum professional community.

Emanuele Marconi (Vice Chair) has offered to prepare a survey, so that everyone is aware of various issues surrounding Dubai and the museum profession so that we can understand the views of the membership. The survey will present facts of the issues, and as a committee we will review the results and have an open conversation with the membership about any action that the IC, and some or all of

the membership may want to take regarding participation and possibly an official statement from our IC to ICOM.

At the July 2023 IC Chair meeting, attendees also raised safety issues. GA planners shared that ICOM is planning to have ‘inclusivity specialists’ (or similar title) at the conference. If anyone would like to contribute or has questions, please reach out to EM. The conference in Dubai will be hybrid.

•12.4 2026 Georgia (Nino Razmadze, 2026 Annual Meeting Chair)

CL presented NR’s report in her absence. The CIMCIM Board has received an invitation from the International Research Center for Traditional Polyphony of the Tbilisi State Conservatoire to host the CIMCIM Annual Meeting 2026 in Tbilisi, Georgia. CIMCIM is very happy to receive this invitation.

The programme will include visits to museums and instrument makers’ workshops, concerts, and other activities. Nino Razmadze is looking into the possibility of hosting a hybrid conference for live streaming during the scientific sessions. Tentative conference topics are Provenance or the Online presentation of musical instruments – and this will be discussed further. If you have any ideas, please reach out.

At this point, the estimated dates of the conference will be either in the first half of September or after 10 October 2026.

12.5 Travel grants (MM)

For the CIMCIM conference in the Netherlands, CIMCIM launched a call for travel grants on 2 February 2023. The travel grant committee received five applications to the Netherlands. Five countries were represented among the applications: Indonesia, Iran, Portugal, Zimbabwe, and the USA.

CIMCIM’s budget this year was limited to the ICOM-SAREC travel grant for Young Members – that is under the age of 40. Hence, with the 1,200€ CIMCIM was able to support two Young Members. However, one of the awardees decided to attend the conference online and renounced the awarded grant.

•12.6 Proceedings (CL)

CL provided an update on the CIMCIM Conference Proceedings, which has a new format, process, and

production. A guidelines document for the series is being drafted. CL thanked Anna Wang and Gabriele Rossi Rognoni for all their work on the China Proceedings (2018) and our Chinese colleagues for reigitating CIMCIM proceedings publications. The 2018 volume will be out soon; a November or December distribution is expected.

The Kyoto Proceedings (2019) are in the very final production stage as well and should be out in a few weeks.

The Prague Proceedings (2022) are in the final stage of text editing, and all the print matter will be sent to the designer very soon.

The schedule for the Netherlands Proceedings (2023) submissions will be announced as soon as possible in an email to all presenters.

13. Training and research

•13.1 CIMCIM Conservation Interest Group (Co-Chairs Manu Frederickx + Sebastian Kirsch)

MF reported that following the success of the joint online conference, *La Conservación de patrimonio musical en museos e instituciones de América Latina y el Caribe*, in July 2023, the Conservation Interest Group aims to connect with museums in the LAC countries. With help from Jimena Palacios Uribe, some of the CIMCIM conservation resources on the website will be made accessible in Spanish. The next meeting invitation will go out soon.

•13.2 MIMO (SW, Liaison to MIMO)

SW reported that the MIMO Core Group is working to make the MIMO Consortium an international nonprofit organisation to have a more official status and to be able to apply for national and international grants more easily.

There will be several possible levels of MIMO membership, with annual subscription fees depending on the kind of membership.

The future seat of MIMO will be at the Musée des Instruments de Musique (MIM) in Brussels because Belgian law facilitates the creation of such associations (Internationale vereniging zonder winstoogmerk, IVZW). An upcoming meeting with the notary in Brussels will finalise the agreement. A preliminary board had to be organised to be able to create the association: Chair Norman Rodger, The University of Edinburgh; Vice-Chair Rodolphe Bailly,

Philharmonie de Paris; Treasurer Dieter Van Hassel, Africamuseum, Tervuren; Secretary Marisa Ruiz, Museu de la Música, Barcelona. Ordinary Board members: Frank Bär, Christina Linsenmeyer, and Saskia Willaert.

On 9 November 2023, the MIMO Annual Meeting will take place in Edinburgh. A point on the agenda is the new MIMO International Association and the election of the Board members.

SW reported about new MIMO partners and related news:

- New membership: The Danish Music Museum (National Museum of Denmark)

- In the running for membership:

- i. Ringve Music Museum, Trondheim, Norway;

- ii. National Museum of Music, Meknès, Morocco;

- iii. Morris Steinert Collection of Musical Instruments at Yale, New Haven, USA;

- iv. Museum Speelklok, Utrecht, the Netherlands.

- Proposals received for new membership during the CIMCIM Annual Meeting in the Netherlands:

- i. Latvian Museum of Literature and Music, Riga, Latvia;

- ii. Ethnographic Open-Air Museum of Latvia, Riga, Latvia;

- iii. Centro Nacional de Investigación, Documentación e Información Musical Carlos Chávez (CENIDIM), Mexico City, Mexico

- iv. MIM (Musical Instrument Museum), Phoenix, Arizona, USA;

- v. Deutsches Museum, Munich, Germany.

- New MIMO Thesaurus languages include Danish, Arabian (Morocco), and Norwegian (in progress).

The MIMO Thesaurus of Musical Instruments Makers has recently been reworked by a trainee at the University of Edinburgh; the internship was paid by CIMCIM and supervised by SD and SW. The trainee linked all the makers listed in the MIMO Thesaurus to the ULAN Thesaurus (many new names are not yet included in the ULAN Thesaurus). The same should be done for the ethnonyms, and the Thesaurus of Musical Instrument Names should be linked to the AAT Thesaurus.

SW stressed the importance of the relation between CIMCIM and MIMO and proposed to include organisation workshops on how to become a member of MIMO in the next CIMCIM Annual Meeting.

•13.3 Classification Working Group (SW, Chair)

SW stated that the Working Group, AM, Matthew Hill, and Chair SW, has taken over from Margaret Birley. No classification questions were asked over the past year, but the team is always ready to respond.

Work in progress includes:

The Museum Speelklok in Utrecht and the MIM in Brussels are working on a refined version of the classification of mechanical musical instruments. The Deutsches Museum in Munich (Silke Berdux) will collaborate.

A draft of the Hornbostel-Sachs Classification of Musical Instruments has been made in Dutch, Frank Bär has made a German translation, and Anne-Emmanuelle Ceulemans (MIM, Brussels) is working on a French translation with her students.

•13.4 Sigla Working Group (AM, Chair)

The CIMCIM sigla for musical instrument collections were originally created for the New Grove Dictionary of Musical Instruments. The resource is now maintained online as part of the CIMCIM website. The sigla are used as a convenient tool for citing collections in journal articles and other publications. Ongoing work includes dealing with sigla for collections that change their name, merge or are dispersed, and creating sigla for new collections or collections without sigla which someone wishes to cite. New entries are made, where appropriate, in step with the RISM sigla resource. The procedures for creating and amending sigla have now been formulated so the work can be shared in the future. Since the last report, 26 sigla have been added to the online resource or their details updated. Requests for further additions or amendments should be notified to AM.

[Note: GdS has joined the WG, which is also looking for a young member to join.]

•13.5 ICOM – Routledge publication *Displaying Music in the 21st Century* (Gabriele Rossi Rognoni + Eric de Visscher)

GRR reported that the project was started in 2019 and that he and EdV drafted the book proposal, the call for papers, and pre-selected papers. The book proposal was shared with Routledge/ICOM, and a draft table of contents was prepared. However, pressing commitments required the project to pause. Thanks to more favourable circumstances

now, GRR will try to revive the project with the approval of the CIMCIM Board and will check that authors are still available and ICOM and Routledge are still on board.

14. Communications

•14.1. ListServ (AM)

The e-mail list (listserv) CIMCIM-L, currently hosted by the University of Edinburgh, is open to all. New CIMCIM members are encouraged to subscribe on joining and to make use of the list for announcements and discussion of topics related to musical instruments in museums and collections. All posts are moderated. We currently have 442 subscribers (much the same as last year) and list traffic over the last twelve months was 106 postings (slightly lower than in the previous year).

•14.2 Bulletin (JPE + new team)

The new Editor of the CIMCIM Bulletin, Jean-Philippe Échard, thanked Heike Fricke who recently stepped down from the position of Editor after more than a decade during which she managed, sustained, edited, designed, produced, restructured, and expanded the Bulletin.

The Editorial Board now has a new structure, and the Editor is joined on the Board by Heike Fricke, Arnold Myers, and Mimi Waitzman. The Editorial Board has introduced the new role of Production Editor, and Jonathan Santa Maria Bouquet is in charge of managing the design, layout, and production of the Bulletin.

JPE encouraged the CIMCIM members to share news or views and submit articles for the next issues. There are two annual deadlines, and contact information and more is available on the Bulletin's page on the CIMCIM website.

•14.3 Social media (JPE)

Following JPE's social media strategy recommendation, that he carried out for CIMCIM during the term 2019–2022, and discussions on the CIMCIM Board, it has been concluded that a social media manager would be a strong asset to CIMCIM's digital presence. The work will at minimum require reposts of news and announcements. The CIMCIM Board will soon launch a call for volunteers for this role.

•14.4 Website (EM)

MM presented EM's report in his absence. The website is updated regularly, including PDF documents such as the SIGLA list.

The "Publications" page has been reorganised for a better navigation experience; it now includes:

- CIMCIM Bulletin (present and past issues);
- IAMIC (International Association of Musical Instruments Collections) and CIMCIM Newsletter;
- Proceedings, including the recently published London 2021 volume;
- Monographs;
- A new section, WoodMusICK, has been added, making all the proceedings published 2014–2018 available.

The index of Publications has not been updated for years but at the moment we do not have the resources to focus on this project.

The overall Menu has seen a recent update: the scarcely used section "Jobs and internships" has been put offline. A new menu item "Stay connected" has appeared: This is the CIMCIM-L page, which previously was not very visible under "Resources".

The 2023 Annual Meeting and the LAC Colloquium "The conservation of musical heritage in museums and institutions in Latin America and the Caribbean" have been archived under "What we do" -> "Past meetings", including documents and YouTube links for all three days.

15. Networking

•15.1 International Directory (GdS, Chair)

During the first half of 2023, the team (Arianna Rigamonti, Fanny Guillaume-Castel, and GdS) diligently reviewed the data submitted by national representatives. The current division of work among team members follows: Fanny undertook the task of updating information received from representatives in Latin America (Jimena Palacios Uribe), Colombia (Maria Luisa Guevara Tirado), Switzerland (Kathrin Menzel and Isabel Münzner), and Canada (Jesse Moffatt), Turkey (Bengü Gün) covering approximately 170 collections (ca. 10 % of the over the 1,500 collections she has been reviewing). Arianna focused on updating data from representatives in Belgium (Ignace De Keyser), Denmark (Marie Martens), Spain (Marisa Ruiz Magaldi), Lithuania

(Vilma Vilūnaitė), Croatia (Vilena Vrbanic), Czech Republic (Tereza Žůrková), and Malta (Anna Borg Cardona). UK (Arnold Myers) and Italy (GdS) had already been updated.

With the valuable collaboration of these representatives, the dataset has undergone significant expansion. For instance:

- Spain now boasts 219 collections, compared to the previous 172.
- Lithuania has increased to 22 collections, compared to the previous 7.
- Croatia now accounts for 51 collections, a significant increase from the previous 6.
- The Czech Republic has seen a substantial rise to 127 collections, from the previous 17.

Given the productivity of the collaboration with national representatives, GdS expects to receive further updates from other representatives in the coming months, and some have already indicated their intent to deliver revised data after the summer break. The goal is to make some of the data for the mentioned countries available on the CIMCIM website before the end of the year.

GdS thanked the national representatives who have contributed so far, Arianna and Fanny for their work, and expressed the hope that new national representatives will join in the coming months to further expand the content of the International Directory.

•15.2 CIMCIM Ambassador network (GdS, Deputy Ambassador)

GdS stated that CIMCIM is planning a CIMCIM Ambassador network which will be closely related to the International Directory. The idea is that the CIMCIM Ambassadors will serve as national or regional liaisons to foster memberships etc. A call for expression of interest will be sent shortly on the CIMCIM-L.

•15.3 RIdIM (EM)

RIdIM (Répertoire International d'Iconographie Musicale) was set up in 1971 to facilitate access to the world's music-related images and provide a service to scholars. RIdIM has been sponsored by CIMCIM from its inception, giving CIMCIM the privilege of appointing a liaison officer with full voting membership of the RIdIM Council. In 2022, the RIdIM database of music iconography surpassed

6,000 published records documenting a broad variety of visual items, including more than 430 types and sub-types of musical instruments. RIdIM holds a successful series of international conferences on musical iconography. The most recent was in Prague in July 2022. The next meeting is scheduled for 19-21 October 2023, to be held in Seoul.

•15.4 CIMCIM-ASINPPAC LAC Colloquium (JPU)

JPU reported on the first virtual conference co-organised by CIMCIM-ASINPPAC (Asociación Internacional para la Protección del Patrimonio Cultural). The colloquium was a great opportunity to become aware of each other, to collaborate, and to reach out to potential new members of CIMCIM.

The colloquium has had more than 2,000 viewers on YouTube. The main language of the colloquium was Spanish, and an overview and assessment will be published for the CIMCIM community in English. JPU and the CIMCIM Conservation Interest Group will prepare various workshops/talks on conservation and other museum topics (research, etc.).

The hope is to have a second LAC-colloquium in 2025; although a meeting once a year is preferred, the CIMCIM Annual Meeting in 2024 will take time to arrange.

CL thanked JPU for all her work and for the opportunity to join forces.

•15.5 Other ICs, NCs, RCs, and other external guests and institutions (CL)

CL took a minute to remind the CIMCIM community to collaborate with other ICOM bodies. CIMCIM has previously collaborated with ICOM ICs such as CIDOC, CIMUSET, and ICME. There will be opportunities moving forward, especially with the activities and initiatives of the three strategic pillars, to collaborate with other NCs (such as ICOM-US, and ICOM-France, etc.), ICs (such as CIDOC and ICOM-CC), and regional groups in and out of ICOM (especially ICOM-LAC).

16. Roles and responsibilities; widening leadership and participation (CL)

CL showed the 'Roles and Responsibilities' PPT slides (14-15) of the Strategic Plan as an overview of activities and initiatives and encouraged the mem-

bers to join the Working Groups. As CIMCIM keeps growing, we are expanding the engagement beyond the Board in order to promote participation, engagement of the expanding membership, and sustainability of CIMCIM's initiatives and leadership structure. If there is any feedback and suggestions about the Strategic Plan or CIMCIM processes and procedures, please reach out to the Board.

17. Other

Nothing for the minutes.

18. Meeting Closing

CL closed the meeting by thanking everyone for attending the meeting. She commented that CIMCIM is a strong resource for us all and it is a remarkably supportive and collegial community.

CL reminded everyone to save the date for the upcoming CIMCIM Town Hall Meeting to discuss the three pillars of the CIMCIM Strategic Plan 2022–2025 on Tuesday, 7 November 2023, 15:00–16:30 Paris time (CET/UTC+1).

The meeting ended at 17:00 h

John Watson INTRODUCING MIRCAT, A PORTAL FOR MUSICAL INSTRUMENT RESEARCH

The Musical Instrument Research Catalog is a new online center for musical instrument research. Formed by a group of career organologists, the organization works across disciplines to harness newer technologies to preserve, update, and advance our gathered knowledge for the digital age.

MIRCAT now hosts the Clinkscale Online database of early pianos. It recently also launched an updated and interactive version of Makers of the Harpsichord and Clavichord, known as Boalch-Mould Online. MIRCAT'S initial strength in keyboard instrument resources will continue as it also broadens its offerings for other instrument types, such as a searchable database of pre-1800 trombones already online. A collection of links to other musical instrument research resources globally is also taking shape on the mircat.org website.

At various stages of completion are several other initiatives intended to migrate time honored sources into the digital age. Work is well underway for a new online index of wind instrument makers with public access anticipated in early 2024.

The MIRCAT Virtual Archive (MVA) is another ambitious new project. It will preserve several legacy collections of scanned and digital photographs, unpublished historical research, workshop records of restoration and conservation treatments, and musical instrument-related archival collections. The archive will be freely accessible through keyword search or browsing to users online.

Designed to follow accepted best practices for archives, MVA will include some items that are catalogued but with access temporarily embargoed or otherwise restricted to respect privacy and the ongoing intellectual property claims of sources.

Plans under consideration for new initiatives include creation of a general collection of downloadable digital books, monographs, and articles, and to serve as an incubator for projects to publish new and newly digitized sources for musical instrument research.

MIRCAT provides a supportive environment for its select family of semi-independent projects, offering a degree of institutional stability for finan-

cial and technical assistance. Its programs also benefit from each other by pooling technical knowhow. Users of the MIRCAT resources benefit as sibling projects share similarities of look and feel, making them more intuitive for the community of users.

The digital revolution began a generation ago, but with another generation or two of transition still ahead for our specialism, some of the potential of digital information systems are yet to be realized. Unlike printed books, structured knowledge systems such as databases are continually updatable as research continues, but only if the user community also comes along on the transition to a more interactive future.

MIRCAT offers a two-way path for colleagues, not only to pull information for their work, but also to share their own knowledge through the continual updating of the resources, most of which include built-in ways to submit information for consideration by editors.

MIRCAT also provides an opportunity for anyone interested in contributing time and skills to one of its projects. People with technical skills that intersect with musical instrument interests are encouraged to contribute to our field by volunteering as database, archive, or editorial assistants. As a non-profit charity, MIRCAT also accepts and manages financial gifts to preserve and make freely available all the information systems under its umbrella.

Founding board members include Dr. Thomas Strange, President, John Watson, Vice President and General Editor of Boalch-Mould Online; Michele Winter, Secretary-Treasurer and Assistant Editor of Clinkscale Online (with Editor Thomas Winter); Darcy Kuronen, Director of Development, Albert Rice, Editor of Wind Instrument Makers Online, and Michael Lynn, at large member, and social media contact.

Watch the www.mircat.org home page for new developments, and as a portal for musical instrument research. Send questions, or offer feedback, or discuss how you can contribute to the work of MIRCAT by contacting the board at info@mircat.org.

Heike Fricke

NEW BOOK SERIES IN ORGANOLOGY: FRAKTAL

Since 1926, the Heyer collection has been on display at the Leipzig Grassi, where it provides the Leipzig University Musical Instrument Museum with a unique basis for research, teaching and transfer in academic organology.

As the only scientific museum with valuable historical musical instruments of international standing at a German-speaking university, it is particularly open to the music-loving and interested public. The FRAKTAL series is aimed at them.

A few years before the First World War, Georg Kinsky began a catalogue of the wind instruments in Heyer's famous collection, but it was never printed.

This volume now describes the creation and discovery of the manuscript. In doing so, it aims to contribute to the memory of the outstanding author Georg Kinsky, whose academic career was cruelly ended during National Socialism.

Josef Focht, Heike Fricke, Camilo Salazar Lozada: *Geeorg Kinskys nie gedruckte Geschichte der Blasinstrumente. FRAKTAL | Volume 1 | Vienna: Holitzer Verlag 2023 | hardcover with numerous illustrations | 200 pages | 13.8 × 21.7 cm | also available as an e-book | € 30.00*

The clarinets belonging to Prince Günther von Schwarzburg-Sondershausen were lost for over half

a century, yet they are precious witnesses to a flourishing musical life that made the tiny court famous throughout Europe at the beginning of the 19th century: with the virtuoso Hermstedt, the composer Spohr and the instrument maker Streitwolf. A thriller of provenance research.

Josef Focht, Heike Fricke: *Lost & Found. The Clarinets of Prince*. FRAKTAL | Volume 2 | Vienna: Hollitzer Verlag 2024 | hardcover with numerous illustrations | 188 pages | 13.8 × 21.7 cm | also available as an e-book | € 30.00

The Forschungsstelle DIGITAL ORGANOL- OGY at Musikinstrumentenmuseum der Universität Leipzig not only provides an enormous amount of dense research data that can be used to conduct in-depth research into instrumentology, but also unearths gems that exemplify the musical and cultural history of their time.



Fraktal vol.1 Book cover.

The third volume in this series focuses on the violin maker Andres Resle (1695–1756), whom William Henley calls, “probably the best maker who ever lived in Füssen.” This book, for the first time, sheds light on Füssen’s instrument making during Resle’s lifetime, depicting the historical culture, economy, and population of this town during the upheavals of that time. Resle’s work reflects the importance of Füssen as the cradle of European lute and violin making. With a broad perspective reaching beyond the city walls, this volume captures how this era not only shaped the orchestra as a model for staged music, but also influenced the performance, understanding, and image of the violin itself.

Josef Focht: *Die Barocke Welt des Geigenmachers Andreas Resle*. FRAKTAL | Volume 3 | Vienna: Hollitzer Verlag 2024 | hardcover with numerous illustrations | 160 pages | 13,8 x 21,7 cm | German ISBN 978-3-99094-257-4 (hbk) € 30,00 also available as an e-book ISBN 978-3-99094-258-1 (pdf) € 29,99

The FRAKTAL book series from the Viennese publisher Hollitzer focuses on the highlights of innovative object research in organology across all collections.

Available from: Forschungsstelle Digital Organology am Musikinstrumentenmuseum der Universität Leipzig, Johannisplatz 5–11, D-04103 Leipzig or redaktion@musixplora.de

Jimena Palacios CIMCIM ANNUAL MEETING 2024 (MEXICO), “TRANSCULTURATION AND DIASPORA”

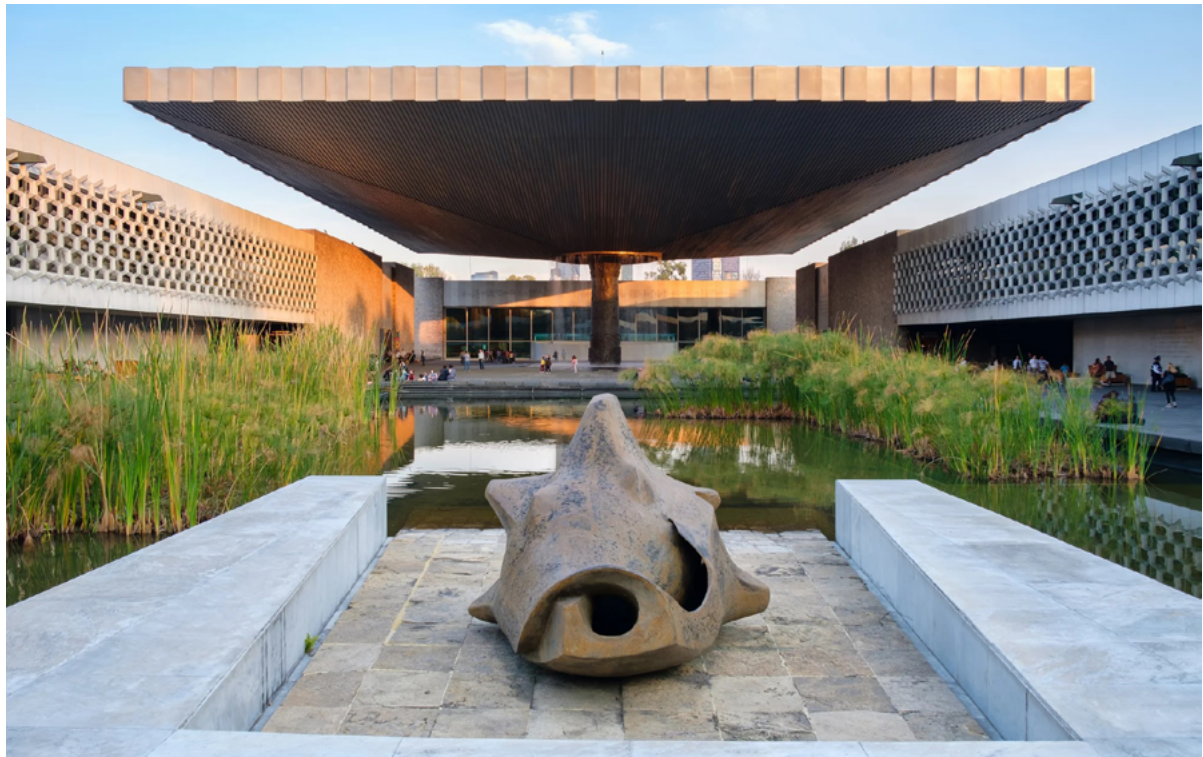
National Museum of Anthropology, Mexico City 9-11 September 2024

Within the framework proposed by the three pillars of the CIMCIM Strategic Plan 2022–2025, Diversity, Equity, Inclusion and Accessibility (DEIA), Sustainability, and Provenance, this meeting invited participants to reflect on the current challenges we have in our music and instrument museums and collections in the face of transculturation and diasporic communities.

As this is the first time that CIMCIM meets independently as a committee in a Latin American city, it was proposed to put the notion of ‘center’ into perspective in the face of the phenomena of socio-cultural circulation, involving broad, complex,

and mutable movements. Today’s diasporic communities, as in the past, maintain connection to their cultural or ethnic identity, even when living in different countries. The experience of being in a diaspora often involves the exchange and preservation of cultural elements, adopting or rejecting elements, as well as generating new musical practices and objects, with varying degrees of metamorphosis and reinterpretation.

In particular, migrant societies, their spaces of coexistence, trajectories in the transfer of ideas, the circulation of objects, and the knowledge linked to the particular ways of understanding music have been fundamental to understanding the phenomena



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of cultural exchange, especially those that seek to decolonialize discourses and understand the mediations between societies.

Could our museums and collections of music and instruments deepen the cultural dimensions of diasporic communities and transculturation and disseminate them in their discourses, conservation strategies, education programs, and administration policies? Could institutions be a tool for understanding and social cohesion by reducing stereotypes and encouraging reflection on differences?

With the awareness that the world is in constant change, and in the spirit of blurring the boundaries that determine often misperceived or rigid identities between nations and regions, the Scientific Committee focussed on issues related to:

- Migratory societies
- Afro-descendant communities
- Cultural heritage of indigenous peoples
- Discourses of power
- Intermediality
- Exchange and reinterpretation of cultural traditions
- Cultural outreach
- Provenance of objects in museums and other collections

Conference Committee

Jimena Palacios Uribe: Chair (Instituto de Investigaciones Dr. José María Luis Mora, Ciudad de México, México)

Christian Breternitz (Staatliches Institut für Musikforschung Preußischer Kulturbesitz, Berlin, Germany)

Magaly Cruz de Nicolás (Colección Ponce Kurczyn, Ciudad de México, Mexico)

Manu Frederickx (The Metropolitan Museum of Art, New York, USA)

Marie Martens (The Danish Music Museum, Copenhagen, Denmark)

Jonathan Santa María Bouquet (Heritage Collections, University of Edinburgh, Scotland)

Pascale Vandervellen (Musée des Instruments de Musique, Bruxelles, Belgique)

Christina Linsenmeyer, ex-officio (Morris Steinert Collection of Musical Instruments at Yale, New Haven, USA)

Emanuele Marconi, ex-officio (Le Musée des Instruments à Vent, La Couture-Boussey, France)

Travel reports and a full summary of the meeting will be published in the upcoming issue of the *Bulletin*.

PROGRAM

Sunday 8 September

13:00. Visit to the Exhibition Saber a qué suena. Excesos sónicos y documentos de escucha Miguel Buenrostro (MX-DE) [To know what it sounds like. Sonic excesses and listening documents Miguel Buenrostro (MX-DE)]. Museo Casa del Lago, UNAM, Bosque de Chapultepec.

Monday 9 September

National Museum of Anthropology, Auditorium Fray Bernardino de Sahagún.

1st Session: Museums as access routes for musical instrument collections.

Part 1. Chair: Magaly Cruz de Nicolás

- Krystal Klingenberg and Norman Storer Corrada: Roots to Pop: Navigating Live Performance of Collection Instruments and Diasporic Lifeways at Smithsonian's National Museum of American History.
- Cristina Bordas: Colecciones de instrumentos musicales en España. Aspectos históricos y técnicos.

- Sawako Ishii: Reflecting on the Transculturation of Latin American Music and Instruments: The Challenge of the 2025 Exhibition at Hamamatsu Museum of Musical Instruments.

Part 2. Chair: María Paula Olabarrieta

- Rosana Lanzelotte: Exhibiting Brazilian music in the 21st century.
- Kazuhikio Shima: Beyond Classification and Showcase. Can Japan's Music Museums Conquer the Museum's New Mission?

2nd session: Organology. Transformations and cultural exchanges

Part 1. Chair: Jonathan Santa Maria Bouquet

- Charlene Alcántara, Alfredo Aguilar and Edmundo Camacho: Conservation proposal, study and replica of a four-course viceregal guitar.
- Camilo Camacho: Musical instruments in their transformation process. The case of the "guitarra panzona" from the Tierra Caliente of the Balsas River depression.
- Matthew Hill: From the Baroque to The Beatles by way of Mexico: The Twisted and Transformative Journey of the 12-String Guitar.

Part 2. Chair: Pascale Vandervellen

- Edward Ayres de Abreu: An Angolan marimba among European war instruments.
- Carolina Ovejero and María Paula Olabarrieta: A "trutruka neukina" in the reserve of musical instruments of the "Carlos Vega" National Institute of Musicology. Transformations in its construction, functions, and sound characteristics
- Elizete Bernabé Loureiro and Maya Suemi Lemos: Lorsque l'instrument de musique est une divinité: l'atabaque rituel de candomblé en contexte muséologique.

Welcome reception at the Museum: Catering and demonstration of Mexican dances by the UNAM Student Folklore Ballet

Tuesday 10 September.

National Museum of Anthropology
MUSEUM TOUR. Visit to the storage rooms and the conservation laboratory.

3rd session: Organology. New perspectives on musical instrument appropriations and transfers.

Part 1. Chair: Charlene Alcántara Bravo

- Pascale Vandervellen, Darryl Martin and Pierre Verbeek Keyboard instruments: A bridge between Europe and Latin America.
- Fanny Magaña Nieto and Jimena Palacios Uribe: Musical transculturation in the community of Santiago Ixtaltepec, Oaxaca.
- Rafael Sánchez Guevara: Theory and practice of violoncello and viola da gamba declassification. Dialogs between interpretation and organology

Part 2. Chair: Rafael Sánchez Guevara

- Christian Breternitz: Musical transfer processes from Berlin to Central and South America around 1900.
- Emanuele Marconi: From boxwood to ebony: From national production to colonial exploitation in the French woodwind industry.
- Jonathan Santa María Bouquet Colonial Heritage of the Lute in Europe: Exploring the Use of Materials Derived from Colonialism in Lute Making

Part 3. Chair: Carolina Ovejero

- Edmundo Camacho: Transfers, loans and appropriations: a unique chromatic harp in Mexico in the last quarter of the 19th century.
- Jayme Kurland: Using a Labor History Lens in Instrument Collections: A Case Study of the Women Workers at Fender.
- Jean-Philippe échard: Violin and transculturation in a renewed display at the Musée de la Musique, Paris

Dinner at Museo de Las Culturas del Mundo

Wednesday 11 September

National Museum of Anthropology. Auditorium Jaime Torres Bodet.

Words from Antonio Saborit, Director of the NMA; Susana Harp, President of the Culture Commission of the Senate of the Mexican Republic

Joint Provenance Panel. ICME - CIMCIM

1st part: Contributions

ICME. Conversations on Provenance Research and History. Chair: Chun-wei Fang

- Leif Pareli: After Bååstede - turning a loss to a win-win situation in the aftermath of a repatriation project.
- Jerome Evanno: "Navigating Paradoxes: The Kora Museum's Journey in Preserving African Heritage.
- Hellen Tauana, Silva Batista: Decolonization in Progress: The Return of the Tupinamba Cape/ Descolonización en proceso: el regreso del manto tupinambá.
- Ashley Dequilla: Bones of William Jones.

CIMCIM. Cases and positions on the provenance of musical heritage and human remains. Chair: Marie Martens.

- Carolina Ovejero: "A Latin American vision to question hegemonic colonial discourses in and from Museums."
- Juan Manuel Argüelles San Millán: "The experience in the protection and conservation of human remains at INAH."
- Kathrin Menzel: "Provenance and estates - challenges, opportunities, and expectations."
- Royce K. Young Wolf: Provenance research and (re)humanizing ethnographic collections.

2nd part: Joint Discussion.

Moderators: Chun-wei Fang and Marie Martens

Round table: Songs and dances. Auditorium Fray Bernardino de Sahagún

- Sara Kariman and Hamid Vakil Bashi: A review at the roots, exchange, and cultural reinterpretation of Kurdish music in Iran.
- Anna María Kieffer: Immigration Songbook: Musical Memory of Immigrants in the City of São Paulo, Brazil.
- Wonder Maguraushe: Zimbabwe's intangible dance cultural heritage in North American diasporic communities
- Allan Tapiwa Maganga: Singing Nostalgia and Homecoming in Zimbabwean Music.
- Emeksu Yaray: Reviving the fading diaspora with songs in its space.
- Hipolitus Kristoforus Kewuel: and Faizzatus Sa'diyah Indonesian Diaspora and the Role of Song as an Expression of Longing.

Round Table: Musical Instrument Conservation and Documentatio: Chareleene Alcantara, Manu Frederick and Jonathan Santa Maria Bouquet

CLOSING. National Museum of History (Castillo de Chapultepec): Welcome reception, museum tour and concert.



METTE MÜLLER (1930-2023) IN MEMORIAM

On 6 February 2023, Mette Müller, former director of the Musikhistorisk Museum & The Carl Claudius Collection in Copenhagen, passed away, peacefully and at the age of 93.

Mette was born on 11 January 1930 in Odense, Funen, and was taught both the piano and the violin from an early age. Her paternal grandfather was the former director of the National Museum of Denmark, and so museums and music seem to have always been essential to Mette. In 1957, Mette graduated from the University of Copenhagen where she obtained an MA in musicology and French.

Parallel to working as a professional singer in the Danish National Radio Choir, she got a part-time position at the Musikhistorisk Museum in Copenhagen in 1962. Henrik Glahn (1919-2006), the then director of the museum and one of the founding members of CIMCIM in 1961, managed to create a full-time position of assistant curator. Hence, from 1964 Mette was employed as assistant curator of the Musikhistorisk Museum, a position she maintained until 1980 when she was appointed director of the museum, which in 1977 had merged with the Carl Claudius Collection. In fact, not only was Mette the first woman director of the museum, but she was also the first member of the museum staff to hold a full-time position.



Mette Müller with assistant Kamilla Hjortkjær in 2007.

Photo: Ture Bergstrøm

Mette was instrumental in the making of the new permanent exhibition which opened in 1979. The focus was to integrate successfully the two existing collections of the former independent museums in the protected buildings, as well as to present the musical instruments and music history in new ways. The museum's audio-guide with musical examples was a new pedagogical approach in Denmark at the time, and Mette was always much concerned about reaching out to the public as well as educational objectives for children.

Mette was much involved in organizational museum work in Denmark, and she also served as a CIMCIM Board member for the term 1983-1986. The CIMCIM meeting in Scandinavia in 1982 – arranged by Birgit Kjellström, Peter Andreas Kjeldsberg, and Mette – offered an opportunity for CIMCIM's members to visit and study the three newly installed exhibitions in Stockholm, Trondheim, and Copenhagen. For the meeting's legacy, a special issue of the CIMCIM Newsletter was published in 1986.

After her retirement in 1998, Mette remained active for many years – among other things, she published articles in the museum's yearbooks, played the violin in an amateur orchestra, and, during the CIMCIM 2014 conference in the Nordic Countries, she was happy to attend the excursion day in Copenhagen and meet up with old friends and colleagues.

Mette shared her great knowledge about the museum's collections and musicology in general with wonderful generosity, and always with a lovely sense of humour, and a few years ago she donated her personal archive to the museum.

In loving memory,
Lisbet Torp and Marie Martens

DIETER KRICKEBERG (1932-2024) IN MEMORIAM

On 31 March 2024 Dr. Dieter Krickeberg passed away at the age of 91. Born in the ancient residential city of Ludwigslust in the Northern German Mecklenburg region on 14 July 1932, he took up his studies in 1950 at the recently founded Free University in the American Sector of Berlin where he acquired a broad-ranging knowledge in European, Extra-European and, what is called in Germany, Systematic musicology.

In 1963, he earned his PhD with a thesis about the position of cantor in Lutheran Germany in the 17th century. He directly joined Germany's biggest and one of the world's largest cultural institutions, the Prussian Cultural Heritage Foundation (Stiftung Preußischer Kulturbesitz) in Berlin, working first as a scientific assistant, then, from 1969 on, as scientific collaborator in the Foundation's Musical Instrument Museum.

In July 1984, he became curator of the musical instrument collection at the Germanisches Nationalmuseum in Nuremberg, Germany. There, he set several new directions for the growth of the collection through the acquisition of 20th-century instruments.

In financially hard times for the museum, he managed to make the musical instrument exhibition more accessible to the general public by integrating multimedia elements and keeping the concert series 'Musica Antiqua' running. One main project, over several years, was the raising of funds from the Ger-

man Research Foundation (DFG) to create printed catalogues of important parts of the musical instrument collection. An ambitious and original exhibition project about instrument making in Nuremberg, Leipzig, and Japan unfortunately could not be realized due to the tight financial conditions, but the accompanying publication, issued as "Der schöne Klang", contains some gems of organology.

During his time in Nuremberg, he was a faithful participant in the annual Symposium on Musical Instrument Building at the Monastery of Michaelstein in Germany, acting as a contributor and session chair.

When he retired in 1996, he returned to Berlin where he could fully dedicate himself to his great passion: composing – where he drew on his profound knowledge of organology, acoustics, and music history.

In his works, he linked the particular sounds and playing techniques of historical instruments, stylistic elements, and quotes of music from the past with an exploration of microtones inspired by historical temperaments.

With Dieter Krickeberg we have lost a person widely known in the field for his endearing, open and always helpful presence.

Frank P. Bär