

MUSEUM REPORT 2017/18

Collections Committee

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May 2017 – Paper 18/039

Overview 2017/2018 [GRR]

At the time of writing this report, the redevelopment of the Royal College of Music Museum has surpassed its middle-point. Last year, the old gallery was empty but still standing where it had been built in 1970. It has now been demolished and the shape of the new courtyard spaces begin to be clearly recognisable on the ground. These include the new gallery with permanent and temporary displays, a discovery centre, and a fully climate-controlled performance space which will be suitable both for performances on historic instruments as well as the educational activities that the Museum will share with other departments. The redevelopment also features a research centre which also functions as onsite storage, where a large part of the Museum and Library collections will be easily accessible to RCM students and professors as well as external researchers.

In this way, the Museum's expansion is not limited to the growing number of spaces. The activities will be substantially expanded in a way that is not only harmonised with the RCM identity and priorities, but also with the different needs of museum visitors, performers, scholars and a multitude of other users who will find resources and dedicated spaces that optimise their experience of the Museum.

Over the past year, the project has made substantial progress both in its capital elements (which include the design and construction of the building and its fit-out, the development of the new interpretation and the resources to engage visitors both on-site and digitally), as well as in its activities (such as the development and testing of educational activities in collaboration with schools, building up a constituency of visitors through special off-site events and digital resources). At the same time, work on the collections has included major conservation projects on some of our most precious objects and the digitisation and public availability of ca 1,500 objects, while the reorganisation and refinement of our collections – composed of ca 25,000 items – continues steadily.

All this depends on the committed work of the six-full time Museum staff and a growing group of volunteers and university students undertaking placements and internships. Everyone has contributed to the development and delivery of this project over the past year and to the writing of this report.

It is often believed that Museums are only alive when open to the public, and remain dormant otherwise. On the opposite, the redevelopment of a Museum is like the gestation period for a child: the time in life when development happens fastest, when each passage is critical and when the shape and function of the future organism is defined. I am happy to report that, as of today, the Museum looks healthy and well formed.

Forward plan 2018/19

The year ahead will be transformative for the Museum since the new building reaches completion and fit-out of the Gallery will begin. In order for this to be achieved on time, a critical path will be defined by completion of a number of elements: the fit-out design, the design, production and delivery of showcases and contemporary art-works, and the procurement of all other necessary elements, including digital hardware and educational interactives.

Over 75% of the conservation of the objects on display will need to be completed before the end of summer 2019, with the remaining quarter to be undertaken directly in the new gallery during the mounting of the objects.

Content development, including texts for labels and panels, digital software, audio guides and visitors' guides for adults and children will need to be completed by summer 2019 in order for all resources to be ready on time for the public opening of the Museum at the beginning of 2020.

Concurrently, the consolidation of the relationship with key stakeholders – including schools, RCM internal and external visitors and potential visitors, digital users – will need to be pushed forward in order to prepare for the public launch of the Museum. Special attention on communication and online resources, in the period building up towards the reopening, will be crucial in achieving the full potential of the Museum's reach and maximise its contribution to the RCM profile.

The development of an operational model for the new museum – including detailed plans for the Weston Centre for Music and Material Culture (see below) – will also be a key deliverable for the next year, together with several collection-management milestones required to guarantee the positioning of the Museum in funding- and academic streams. These include applying for Designation and for renewed Accreditation of all the Museum-managed collections.

Capital redevelopment

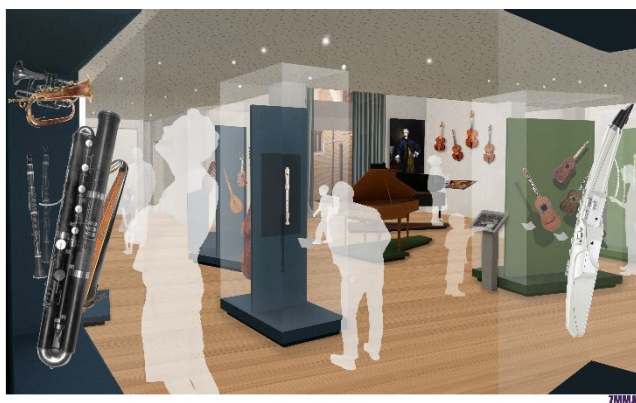
The Royal College of Music Museum was closed to the public in December 2015 after two years of testing and planning the potential for a new museum. An application was submitted to the Heritage Lottery Fund (HLF) in May 2016, which led to the award of a first grant of £160,000 towards the full development of the project. This helped us to obtain a further grant of 3.6million in October 2016 towards the delivery of the project. The second-round award funds the construction and fit-out of a new gallery and related spaces, the fit-out of a climate-controlled performance space and the fit-out of a research centre with accessible storage. The project is monitored by two subcommittees that include the RCM Director of Finance and Estates, the RCM Deputy Director, the RCM Artistic Director, the RCM Head of Capital Projects, the RCM Head of Digital and the Curator of the RCM Museum.

The redevelopment includes several companies, firms, consultants, some of which working on the broader More Music redevelopment of the College (of which the Museum element is about 10%) and some of which have been appointed exclusively in relation to the Museum. These include AECOM for project and budget coordination of the elements included in the More Music project, John Simpson Architects for the building design; ZMMA for the Museum fit-out and display design, Why Not Associated for graphic design. Internal project and budget management are delivered by the Museum Curator in collaboration with the RCM Head of Capital Projects. Administrative support and coordination with the other RCM departments involved is delivered by the Museum Administrator.

We have now entered the second third of the delivery phase of the project and the timeline for the Museum redevelopment is fully aligned with the wider timeline of the More Music College redevelopment. The relationship with the HLF and with all professionals involved is good and efficient and gives full confidence.

Gallery [GRR]

The new Gallery is being designed by ZMMA architects and includes a permanent display area (110sqm), a temporary exhibition space (82sqm), a listening area (18sqm) and welcome and shop facilities (21sqm).



Over the past year, the interpretation plan has been refined and submitted, including the choice of all items that will be on display, the main storyline for the permanent display and the communication media to deliver them to the visitors. On this basis, ZMMA architects have developed its original concept into Developed Design (RIBA Stage3) and are a good way into the development of the Technical Design (services, showcases, digital hardware) for the permanent display and temporary exhibition spaces.

panels and labels, audio-guides, digital content on- and off-site), mounting of the object within and outside showcases. A major endeavour will also relate to the commissioning of a contemporary work of art which will hang from the ceiling in the gallery, and whose selection will rely on a collaboration with major institutions involved in contemporary art.

Next phases of the design process will include the development of all communication interfaces (printed

Weston Discovery Centre [GRR]

Next to the new Galleries is a hands-on discovery area, recently chosen by the Garfield Weston Foundation among the several naming opportunities available in the More Music campaign. The brief for this space has been finalised by the Museum team and refined with the help of an external consultant appointed by the HLF. ZMMA will soon begin the design process for the space.

It will focus on the actions of the hand as a connection between the musician and the musical instrument and deliver informative and inspiring family-friendly experiences that relate to the type of instruments on display. It will also include an area where contemporary musical instruments, invented over the past 5-10 years, are available to the visitors to try and to RCM students and professors to borrow and perform, opening the way to a series of collaborations in research projects, some of which in collaboration with other British institutions.

Performance Space [GRR]

Performance is a central element in the concept of the new RCM Museum. The permanent display in the Gallery is designed in order to allow small performances during regular opening times, with either standing audience, or small sitting audiences of up to 40 people. However, larger and more formal events will be organised in a fully climate-controlled (humidity and temperature) performance space sitting up to 90 people and suitable for concerts on instruments from the collections.

The opening of the Performance Space is currently planned over Easter 2020 and a detailed brief is being developed by the RCM Head of Digital in close collaboration with the Museum team and the RCM Head of Capital Projects.

Wolfson Centre for Music and Material Culture [GRR]

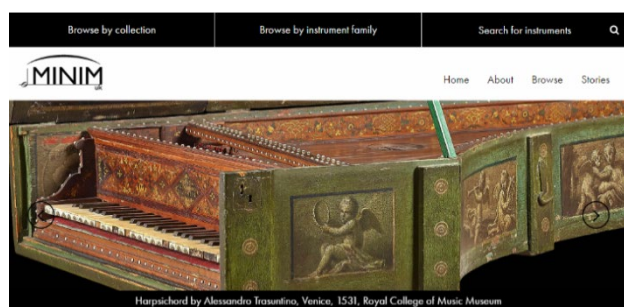
Research has occupied an increasing role in the Museum identity of the past years and is now growing beyond the focus on our own collections. For this reason, a Research Centre on Music and Material Culture is now under development and was chosen by the Wolfson Foundation among the naming opportunities available in the More Music campaign. The opening of the Research Centre is planned over summer 2020 and the space will include an

accessible storage dedicated to collections from the Museum and Library currently stored off-site, and study and research facilities to encourage engagement from RCM and external users.

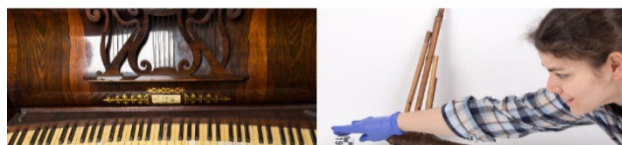
Detailed planning will be undertaken over summer 2018.

Collection management

HEFCE MINIM Project [RM]



The UK's largest online collection of historical musical instruments.



Front page of the MINIM-UK website.

The HEFCE-funded MINIM-UK project launched to the public in October 2017. Led by the Royal College of Music in a major partnership with the Royal Academy of Music, the Horniman Museum and University of Edinburgh, it is now the largest virtual collection of historically significant musical instruments in the UK. Available at minim.ac.uk, it provides a public-facing resource for the exploration of c.20,000 individual instruments held in more than 100 venues in the UK.

The project's cataloguers visited over 25 collections, travelling more than 10,000 miles in the UK. Their work led to the digitisation of over 4,000 instruments that were not available online before.

MINIM-UK received positive media coverage following the launch, including:

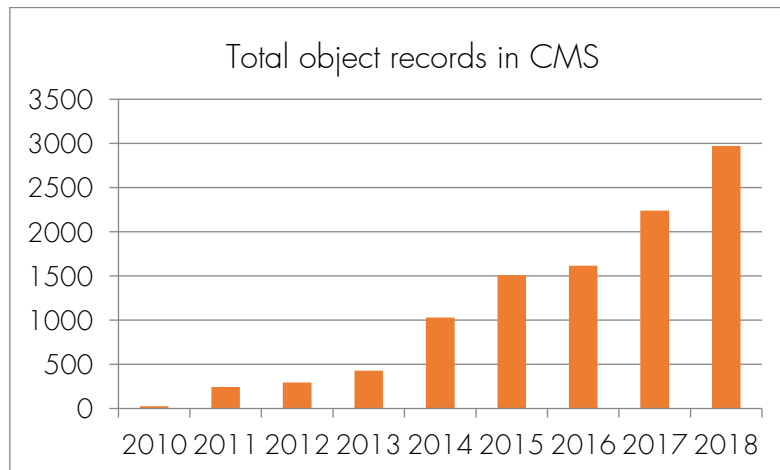
- A report on the project on BBC Radio 3, which featured a recording of one of the instruments featured on MINIM-UK.
- Reports on the BBC Music website, The Strad, and other music-oriented publications and websites.
- A report in France Musique
- Coverage by Portuguese radio station Antena 2
- Reports in many local media outlets relating to both cataloguer visits, and the launch of the resource

The resource features audio/video recordings of c.300 historic instruments. A number of these recordings were commissioned for, and funded by the project, a key influence in the *Museums Journal's* positive review of the website in its January 2018 issue, stating: "Bringing these [instruments] together into one resource undoubtedly has great value for researchers. But for the non-specialist, the range threatens to be overwhelming... this multimedia material makes the site more appealing and instructive."

Cataloguing and digitisation [RM]

Cataloguing of the Museum's iconography collections has been coordinated by the Museum Digitisation and Documentation Officer and supported by nine volunteers and one placement student. Volunteers have undertaken inventory, cataloguing, and digitisation tasks to support gathering of key object information, and to help develop contextual information supporting possible re-use of the objects in future exhibitions. The support of volunteers has enhanced the information available through the Museum's collection management system, with c.3,000 objects now

catalogued to the SPECTRUM national standards – a primary requirement for the Museum’s re-application for Accreditation.



Growth of information in the collections management system.



Volunteers Liam Kearney and Leah Barngrover working with collections materials.

Key works catalogued include:

- Previously uncatalogued sketches and artworks created for the late 19th c./early 20th c. Magpie Madrigal Society, including an artwork by the important pre-Raphaelite artist Sir Edward Burne-Jones.
- Personal items and photographs relating to Samuel Coleridge-Taylor, and his family and works.
- Photographs from the Ivor Newton collection, many featuring personal messages to the pianist/accompanist.
- Previously uncatalogued photographs and personal items from the Herbert Howells collection.
 - Iconography relating to other musicians and/or figures important to RCM history, including Isolde Menges and Mary Garden.



Example catalogued/digitised objects.

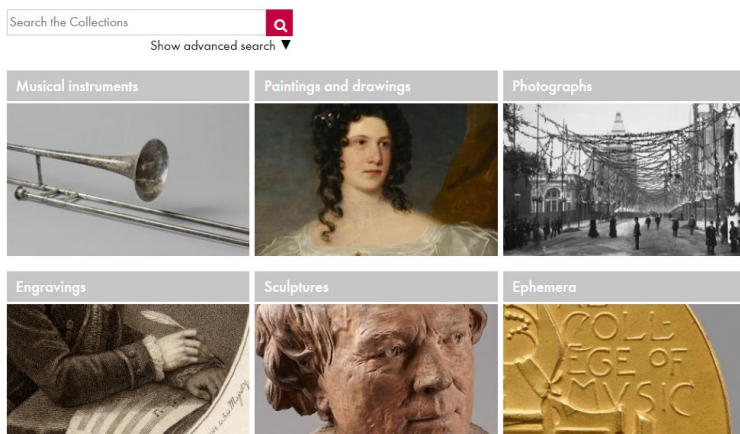
Left: design for a Magpie Madrigal Society invitation, Edward Burne-Jones, 1897.

Centre: Portrait of Yehudi Menuhin, c. 1931, with message to Ivor Newton.

Right: Photograph from operatic soprano Mary Garden's

Public access [RM]

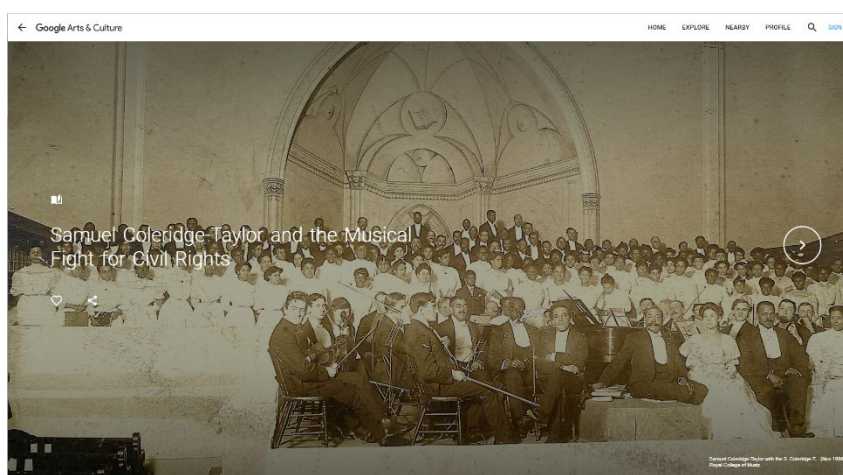
Museum collections



Accessioned items are fully available through the museum's online collections catalogue, found via <http://museumcollections.rcm.ac.uk>. Produced in conjunction with the cultural heritage web developer Surface Impression, the catalogue launched in July 2017. It provides key object and collections information to the general public and researchers on a freely accessible platform, with multiple advanced search options, and facilities for multimedia playback.

Front page of the Museum's online catalogue.

The Museum's digitisation programme has provided content for virtual exhibitions available through the Google Arts & Culture platform (formerly Google Cultural Institute). The digitised Samuel Coleridge-Taylor materials were used in the newly published exhibition *Samuel Coleridge-Taylor and the Musical Fight for Civil Rights*.



Refinement and disposal [RM]

The RCM Museum currently holds over 600 archival boxes of materials in a third-party accessible storage location. The vast majority of these materials are key items of the iconography collections which are being inventoried and digitised according to both the Museum's Documentation Plan, and its Digitisation Plan.

However, a significant quantity of material has been identified as either redundant historic Museum/CPH/Department of Portraits documentation, or as items potentially nonessential to the Museum's collections strategy, pending review of the objects.

A formal plan, titled *Proposal for the disposal of selected RCM Museum holdings*, details the process undertaken for identifying a first batch of materials for disposal, and the procedures necessary to ensure that disposal is fully compliant with ethical collections management guidelines.

The expected outcomes are:

- Reorganisation of stored material, aggregation and redistribution within the RCM Collections
- Strengthening the profile of the collections through refining their identity
- Improvement of collection management through rationalisation of objects and information

Accreditation [EM]

Following its closure in 2016, the Museum was awarded Provisional Accreditation status. This decision will need to be reviewed on an annual basis, but is tenable for a total of three years during the redevelopment period.

This year, we have revised the documentation for the following areas to reflect the required actions in our 2012 return:

- 1.9 Emergency Planning
- 2.2 Acquisitions and Disposals policy
- 2.3 Documentation policy
- 2.8 Security review (undertaken in February 2018 with William Brown from Arts Council England)

The museum aims to revise all accreditation documentation in line with ACE Museum Accreditation templates, including general museum policies, with the view to re-apply for full Accreditation in 2019 ahead of the reopening.

Designation [GRR]

The RCM applied before to the ACE Designation panel towards designation of outstanding relevance of some of the Museum and Library collections. Applications were unsuccessful, but the College has been invited to reapply.

Due to the importance of obtaining Designation for the collections ahead of some major funding reviews and of the reopening of the Museum, we are aiming at submitting a new application by the next deadline of the 21st June 2018.

Collection storage [GRR]

All the Museum collections are currently stored off-site in two specialised facilities which offer Museum-compliant spaces. These were chosen based on a public tender process. Objects are regularly retrieved for conservation and digitisation work and in case of motivated requests by scholars and other stakeholders.

The delivery procedure of Museum objects has been revised over the past year to improve efficiency and security of the objects.

A large part of the material currently stored off-site should be retrieved and made available at the RCM main building by summer 2020, in the spaces allocated to the Weston Centre.

Public engagement, collaboration with HEI and dissemination

Teacher ambassador project [LC]

In 2017 we launched the Teacher Ambassador Project as part of our audience development work to maximise the teaching potential of the Museum collections in a school or museum setting, supporting learning through heritage.

We recruited a core group of Tri-borough teachers from early years to secondary (including special schools) and invited them to a Learning Day in order to introduce them to the collection, exchange knowledge and expertise, and begin to create relevant and exciting learning resources and programmes that will form the basis of the Museum's future learning offer for schools. Later in the year we tested some of these ideas in pilot sessions at the partner schools.

The first year of the project saw 5 teachers and 92 pupils participate in this programme.



So far this programme has helped us to see our collections from a new perspective, and identify our learning USP (Unique Selling Point): real heritage, real musicians.

Museum Roadshow [LC]

In February 2018 we launched our Museum Roadshow with a half-term family heritage trail in partnership with Southbank Centre. Families met a storyteller from a future without music and joined a mission to discover what music is and why it is important, featuring RCM collections, RCM student musicians and Southbank Archives.

Feed-back from the participants – mostly children and families – was enthusiastic and supportive of the educational potential of the Museum collections. Many identified the museum collections as a highlight of the visit.

Ways of direct engagement of the visitors and elicit feed-back were tested, towards the refinement of the approach that will be adopted in the Museum.



Digital exhibitions [AMB]

Since June 2016 there have been 47,013 unique visitors to our digital exhibitions on the Google Arts & Culture platform. The exhibition *Women in Music* has been the most successful to date. Last year's exhibition *Samuel Coleridge-Taylor and the Musical Fight for Civil Rights* has also proved extremely popular – particularly as it benefited from media coverage, including a blog post on the BBC Music website.

Feedback on this exhibition has been extremely positive, with three universities adding it to their syllabuses internationally.

RCM Museum celebrates the life of Samuel Coleridge-Taylor

The composer's musical fight for civil rights is the focus of an intriguing new digital exhibition, explains Anna Barry

19 October 2017 - 10:05am

Submitted by: Guest blogger

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Samuel Coleridge-Taylor

The Royal College of Music Museum has launched a new digital exhibition about composer Samuel Coleridge-Taylor (above). Released to coincide with Black History Month, the exhibition, entitled *Samuel Coleridge-Taylor and the musical fight for Civil Rights* celebrates the composer's important role within civil rights movements in the UK and the US at the turn of the 20th century. Coleridge-Taylor was a student at the college and the exhibition draws on his remarkable collections which are held at its museum.

A new exhibition on Ethel Smyth and women's suffrage is currently in development. This will be launched in December to mark the centenary of the first British election in which women were permitted to vote. Again, media coverage will be sought in order to maximise impact. Anna Maria Barry will also be speaking about the exhibition this summer at a major international conference on art and women's suffrage.

Volunteering, internships and placements [EM]

Volunteers

The redevelopment of the Museum in the next years relies on a large number of volunteers to collaborate in the digitisation, conservation, organisation and management of the collections.

The museum retained a team of 6 volunteers from the previous academic year in the areas of conservation and digitisation. We recruited three additional volunteers in digitisation in January 2018, and recruited two volunteers to assist with the Museum Roadshow in February 2018.

Opportunities are being advertised on the College's website, the Museums Association website, Indeed.com, and TeamLondon (the city of London's volunteering portal) leading to a number of applications considerably greater than the positions available.

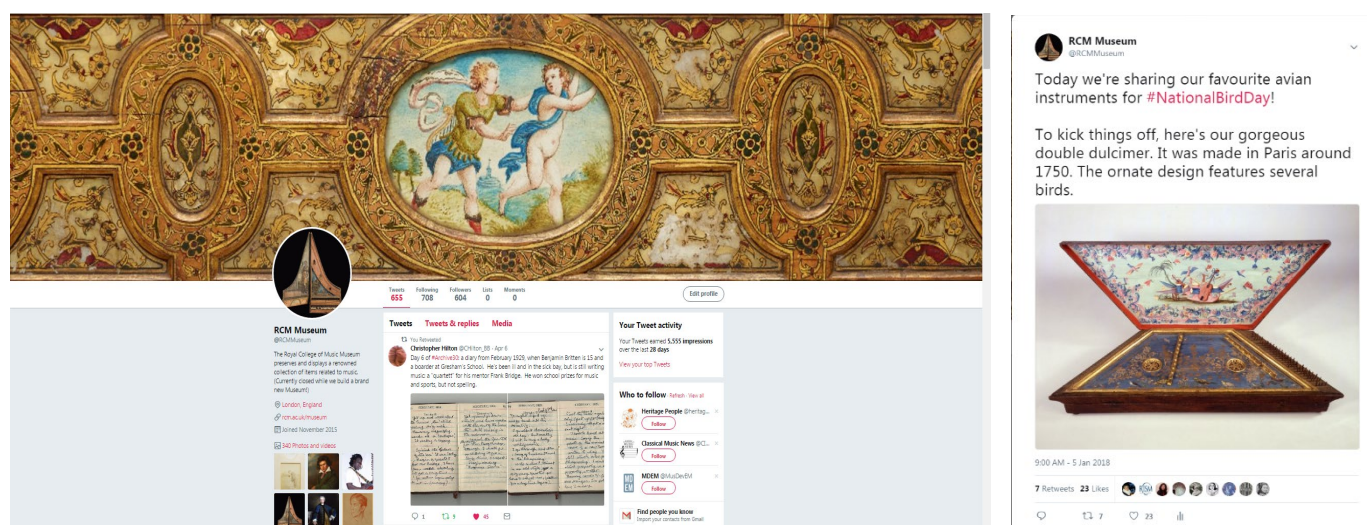
Placements

In the summer of 2017, the museum began conversations with Higher Education institutions around the UK to determine compatibility of the Museum projects with coursework-required placement modules of Museum Studies and Digital Humanities courses. We identified four universities with Museum studies programmes that included student placement modules: Birkbeck University of London, University of Newcastle, Goldsmiths and University College London. Following conversations with the module leaders, we are expecting to host a total of four placements in digitisation and public engagement between May and July 2018.

Communication [AMB]

A Museum Communication Plan has been drafted with the aim of increasing the Museum team's communication significantly, in order to comply with recommendations from our funding bodies. Plans include a communications calendar, enabling the team to co-ordinate communications in advance, and an aim to produce more regular blog posts in order to share the interesting stories we are continually unearthing within our collections.

The Museum's Twitter account now has over 600 followers. The team have been using this account in a far more active manner, sharing content and interacting with new audiences. There has also been an effort to research how other museums use social media, and networking within this community has enabled participation in various international social media initiatives.








Loans [EM]

The Museum is open to loan requests to temporary exhibitions that meet international requirements of security and impact. All requests are discussed and approved by the Collections Management Committee taking the opinion of the Curator in consideration.

The number of national and international requests is increasing steadily, in line with the greater visibility that the collections are obtaining and the strengthened networking relationships being developed.

This year, the following loan requests have been approved:

Venue	Images
<p>Winchester College 'Educating Girls and Boys in Austen's England' Dates: 24 April to 21 August 2017</p> <p>RCM0042, Pochette</p>	
<p>Norfolk Museums Trust/ Norwich Castle 'The Paston Treasure, a microcosm of the known world' Dates: 23 June to 23 September 2018</p> <p>RCM0040, Pochette by Worle, RCM0936 Bass Viol by Meares, RCM0301 Bass viol bow, RCM0303 Pochette bow.</p>	
<p>Tate Britain, 'Burne-Jones' Dates: 24 October 2018- 24 February 2019</p> <p>PPHC00138, Burne-Jones 'Paderewski'</p>	
<p>Grand Palais and Palazzo Ducale, 'Venice et Vivaldi Tiepolo's Time' Dates: September 24 2018- June 9, 2019.</p> <p>PPHC00272, Nazari portrait of Farinelli [Carlo Broschi]</p>	
<p>Victoria and Albert Museum: 'Opera: Power, Passion, Politics'. RCM0002, Harpsichord att. To Trasuntino</p> <p>This is a touring exhibition to the following venues: Royal Opera House Muscat, Oman: January-March 2019 CaixaForum, Madrid: 25 April- 4 August 2019 CaixaForum, Barcelona: 10 September 2019- 12 January 2020.</p>	

Conservation [SC]

The Museum redevelopment includes the largest conservation project that the collections underwent in their 120 years at the RCM. This is coordinated and in large part delivered by the Museum Conservator, with the support of volunteers, placement and internship students, collaborations with other institutions and private conservators.

All the instruments due to be displayed in the new galleries will undergo cleaning, consolidation and conservation in line with Museum guidelines to guarantee that long term preservation and stability of the objects is combined with the best presentation. In a second stage, all material that will be available in storage will undergo cleaning and consolidation when necessary. All instruments will be tested for playability and a grading of them according to their suitability for use will be prepared.

Over the past year, the following projects have been completed:

RCM0042 - Conservation of a Pochette for a Loan to the Winchester College

This pochette was requested by Winchester College for a loan. It is an 18th Century English pochette, which back and ribs are carved from a single piece of wood. It showed many fractures as well as oxidation of the varnish, likely due to overcoats and polishes. The neck was fractured and the fingerboard was off-centre. The conservation treatment aimed to make the pochette presentable for display. The neck was reattached to the body, the fingerboard was aligned. The surface was cleaned and strings were put in place.



Detail of the neck before and during conservation

Pochette after conservation

RCM0032 - Conservation of a guitar attributed to René Voboam (Paris, c.1650)

The guitar presented a surface much altered by oxidation and dirt and major structural issues. The bridge, non-original, had forced the soundboard down. As a consequence, the rim of the soundboard was detached from the body, and the lower left side of the soundboard was fractured and bent inwards. It was necessary to proceed to the consolidation of the soundboard, which required removing the bridge. Not being original and being very intrusive aesthetically and stylistically, a decision was made to not put it back. Instead a new bridge copied from an original Voboam guitar was made and glued in place. This work, as it goes beyond the scope of conservation was assisted by luthier Alexander Batov.



RCM0032. Guitar by Voboam, Paris, 17th Century. Detail Images of the lower left of the soundboard, before and after conservation



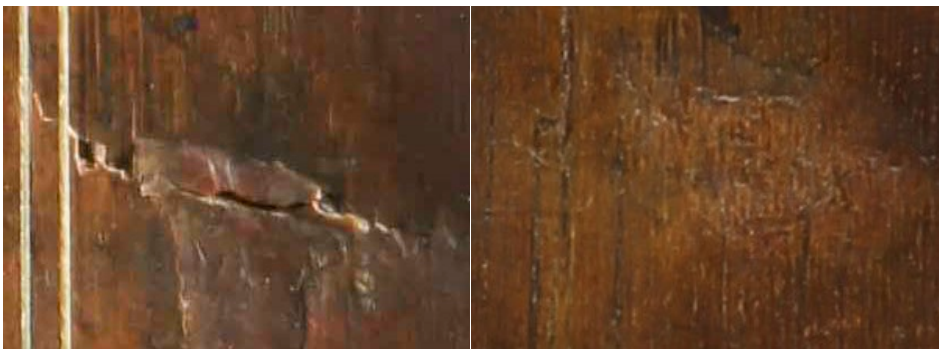
RCM0032. Guitar by Voboam, Paris, 17th Century. Guitar during conservation



RCM0032. Guitar by Voboam, Paris, 17th Century. After Conservation.

RCM0006 - Conservation of a 17th Century guitar attributed to Stadler

The main issues with this guitar was the accumulated dirt on the surface, some loss of decorative elements and an old repair on the soundboard that were no longer doing their function. Also, wooden screws had been added to the bridge in order to sustain the tension of the strings. Due to the fragility of this guitar, the conservation plan did not aim at restoring playability and did not require the reinforcement of the bridge anymore. The screws were removed and the holes were filled. The surface was cleaned, the old repair removed and replaced, by filling the area with reversible materials. Missing decorative elements were replaced. The instrument was strung for display.



Detail of old repair on the top, before and after conservation.



RCM0006. Guitar attributed to Stadler, Italy, 17th Century. Steps for conservation of the old repair area

Conservation of Pochettes:

A group of four pochettes underwent conservation as well. The conservation consisted on cleaning of the surface, consolidation of decorative elements. RCM0056 presented a delamination of the varnish, which was consolidated and saturated with Paraloid and Regalrez in mineral spirits.

Research and publications [AMB]

Research Strategy

The team have developed an ambitious Research Strategy, which lays out plans to develop a number of publications, conference papers and research projects. It seeks to enable every member of the team to turn their work into outputs that will be eligible for REF2020. The draft was presented to the RCM Research Committee and opened for discussion amongst colleagues. The final version is tabled for discussion and approval at this year's meeting.

Collections Research

The team are currently engaged in an ongoing research project that reassesses our knowledge of the items that will be on display in the new Museum. Many of these instruments and paintings lack a provenance, and the information we possess about them often dates from the late nineteenth century. Each item is being examined in turn, with a review of recent literature, an exploration of any relevant historical or archival sources, and an effort to situate each item in its cultural, musical, and historical contexts. In order to achieve this, we are consulting and collaborating with institutions and colleagues internationally. We have started to develop a scientific research project with the British Museum that will potentially help us to answer important questions about the clavicytherium, which is believed to be the oldest stringed keyboard instrument in the world. We are also in touch with colleagues in Florence regarding the Dias Guitar. The earliest surviving guitar in the world, this is believed to have been in the collection of Ferdinando de'Medici in 1700. Our new knowledge about the collections will be disseminated in a number of ways. Firstly, it will feed into both the interpretation panels in the new museum and the information in our online catalogue. Secondly, key findings will be published in a range of peer-reviewed journals.

New Museum Publications

Ahead of the opening of the new Museum, two publications are being developed – a guide for adults and a guide for children. Although these books will be based on the displays in the new Museum, they will be written as standalone texts that appeal even to those who have not visited the RCM. This will ensure that they have maximum commercial potential, whilst also enabling us to reach the widest possible audience. The adult's guide will draw on new research and trends in material culture studies to tell the history of music through our collections. The children's guide will adopt a creative and accessible style in order to engage children with ideas about music and the creation of sound. The Museum team are currently in talks with a number of major commercial publishers, with a view to securing an ongoing collaboration for these publications.

A Research-Active Museum

Half of the Museum team are already research-active, and the remaining members are beginning to develop their own original research. As our Research Strategy makes clear, we are aiming for every member of the team to publish on an element of their work in an appropriate peer-reviewed journal. Recent research outputs from team members include:

Gabriele Rossi Rognoni

- *Organology and the others: a political perspective*, "Journal of the American Musical Instrument Society", 44 (2018) Accepted September 2017
- *The Descent of Organology: Cultural and Methodological Influences in the Definition of Organology in the 19th Century*, in *Von Sammeln, Klassifizieren und Interpretieren: Die zerstörte Vielfalt des Curt Sachs*, ed. by Wolfgang Behrens, Martin Elste und Frauke Firzner, Mainz : Schott, 2017, pp. 199-208
- *Perspectives from a Changing Culture: One Hundred Years of Debate on the Role of Musical Instruments*, in *Effects of Playing on Early and Modern Musical Instruments* (Proceedings of the International Conference: London, Royal College of Music, 8-9 September 2014), ed. by Gabriele Rossi Rognoni and Anna Maria Barry (Barcelona : Omniscience, 2017), pp. 13-17.

- *Carl Engel (1818-1882)*, in *Through the Eyes and Ears of Musical Instrument Collectors (1860-1940)*, ed. by Christina Linsenmeyer (Abingdon : Routledge, expected 2018)
- Conference papers
- *The Royal College of Music Museum and the Earliest Surviving Stringed Keyboard Instrument* (Bologna : Museo di S. Colombano/Coll. Tagliavini, 24th March 2017)
 - *Displaying Music: Changing Perspectives in a Changing World* (Madrid, Ministerio de Educación, Cultura y Deporte : Jornadas Sobre Instrumentos Musicales y Registros Sonoros: Colecciones, Preservación y Exposición, 20th April 2017)
 - *Organology and the others: 150 years of disciplinary cross-hybridisation* (Paris, Philharmonie : International Workshop on Transdisciplinary approaches to the Study of Wooden Musical Instruments, 24th April 2017)
 - *Organology and the others: a political perspective* (Edinburgh : Galpin Society / American Musical Instrument Society Annual Meeting, 1st June 2017)
 - *Displaying Music in the 21st Century : Challenges and Opportunities* (Hubei Provincial Museum, Whuan, China : 4th International Music Archaeology Training Class, 5th July 2017)
 - *The Study of Musical Instruments: What Can They Tell Us and Why Does It Matter* (Hubei Provincial Museum, Whuan, China : 4th International Music Archaeology Training Class, 5th July 2017)
 - *Bartolomeo Cristofori: Studi e Recherche* (Bologna, Museo di S. Colombano/Coll. Tagliavini : International Conference in memory of Luigi Ferdinando Tagliavini, 21st October 2017)
 - *Il Salterio Italiano: Modelli Estetici, Costruttivi e Sonori* (Bari, Conservatorio di Musica : Giornata di Studi 'Il Salterio Italiano in Antico Regime, 28th October 2017)
 - *Collecting our Present: an Attainable Project?* (St. Petersburg, Russia : St. Petersburg International Cultural Forum, 16th November 2017)
 - *Alberto Visetti and the origins of the Royal College of Music* (Split, Croatia, Glazbena Mladost : round table on Alberto Visetti, 1st December 2017)

Anna Maria Barry

Museum Research Assistant Anna has contributed chapters to three forthcoming edited collections, one of which she is also editing:

- 'An Opera Singer's Gothic Fiction: The Autobiographies of Sims Reeves', *Musical Biography: Ideology, Narrative and Myth*, Eds. Christopher Wiley and Paul Watt (Publisher TBC)
- 'Lady Sings the Blues? Tragedy, Autobiography and Reassessment', *Billie 101: A Hundred and One Years of Lady Day*, Eds. Jessica McKee and Michael Perez (McFarland Press)
- 'Charles Incledon: A Singing Sailor on the Georgian Stage', *Military Masculinities in the Long Nineteenth Century*, Eds. Anna Maria Barry, Joanne Begiato and Michael Brown (Manchester University Press)

Anna is also working on a monograph proposal for Boydell and Brewer, based on her recently completed PhD thesis. This is entitled *The Dream of a Madman: Constructing the Male Opera Singer in Nineteenth-Century Britain*. She is also developing an edited collection on opera and material culture for Routledge, in collaboration with the OBERTO Opera Research Unit at Oxford Brookes University. Papers Anna will be delivering this year include:

- "... not what is expected, perhaps, in memoirs such as these': The Operatic City in Michael Kelly's *Reminiscences*', *City, Space and Spectacle in Nineteenth-Century Performance*, University of Warwick in Venice, June 2018
- 'Overwrought and Overweight: Italian Opera Singers in Nineteenth-Century Culture', *Measure and Excess: Interdisciplinary Nineteenth-Century Studies International Conference*, Roma Tre University, June 2018

- 'Scoring the Women's Suffrage Movement at the Royal College of Music', Centennial Reflections on Women's Suffrage and the Arts, University of Surrey, June 2018
- 'Operatic Portraiture: Creating and Contesting Identity in Nineteenth-Century Britain', 18th International Conference of Association Répertoire International d'Iconographie Musicale, Canterbury Christ Church University, July 2018

Erin McHugh

Museum Administrator Erin McHugh will be speaking at two international conferences this year:

- 'Organized (or deliberate) excess? Notating Salome's transgressive, singing body', Material Cultures of Music Notation, Utrecht University, April 2018
- 'Beautiful Subjects/Beautiful Objects: Vocalic Bodies of Valkyries and Rhinemaidens c. 1900', 18th International Conference of Association Répertoire International d'Iconographie Musicale, Canterbury Christ Church University, July 2018

Effects of Playing on Early and Modern Musical Instruments



In 2015 the RCM Museum hosted the second annual conference of the WoodMuslCK program – an ambitious international research project funded by the EU Agency COST. The conference, entitled *Effects of Playing on Early and Modern Musical Instruments*, attracted a wide range of organologists, musicologists, conservators, curators, and scientists from around the world. In 2017 the Museum was able to secure funding to publish the proceedings of this important conference, and in early 2018 these were published. The volume was edited by Gabriele Rossi Rognoni and Anna Maria Barry. The publication proved so popular that copies ran out within weeks. A digital version is freely available online.

International cooperation

International Committee of Music Museums – International Council of Museums [GRR]

Since summer 2016 the Museum Curator chairs the International Committee of Music Museums of the International Council of Museums. The Committee includes over 200 Music Museums from all over the world and plays a key role in advising and coordinating activities, providing a global platform to discuss best practice and development and to support professional exchange.

CIMCIM is currently leading several founded projects that focus on core issues in the identity and role of music museums including a publication with Routledge on *Displaying music in the 21st century*, a five-year project on maintaining functionality of museum objects and the development of a collaboration with Africa, Russia and China aimed at broadening the perspective in the conservation of musical heritage.

CIMCIM organises an international conference every year and the 2018 one will be held in China (Wuhan and Shanghai) from the 10 to the 16th September 2018.

COST Action Wood MusICK [GRR]

The Museum Curator has been member of the Steering Committee and national representative for the UK on the Management Committee of a three year action funded by the European Agency COST (Cooperation in Science and Technology) aimed at exploring new areas of collaboration between the hard sciences and the study of wooden musical instruments.

The Action reached its conclusion in autumn 2017 and received positive feed-back. An edited volume covering the outcomes of the Action will be published by the end of 2018.