



MUSEUM REPORT 2021/22

Collections Committee

Gabriele Rossi Rognoni, Curator [GRR]; Lydia Baldwin, Learning & Participation Officer [LB]; Susana Caldeira, Conservator [SC]; Richard Martin, Digitisation and Documentation Officer [RM]; Cris Vasconcelos Ferreira, Administrator [LH]

April 2021

Overview 2021/2022 [GRR]

The past year has marked the turning point from the project to the public phase in the redevelopment of our new Museum. After six years of work and an investment of over £4m – largely supported by the National Lottery Heritage Fund – we were able to open the new permanent and temporary exhibition galleries and the Urs Riest Learning Space at the beginning of October 2021. The Weston Discovery Centre followed in November, together with the Museum shop. These are now open to the public six days a week, Tuesday – Sunday, from 10:00 till 18:00. Extensive opening hours, comparable to the other major museums in the area, have been made possible thanks to the recruitment of two dedicated Front Desk Officers and the efforts of an increasing number of volunteers (currently 14) who enhance the visitor experience offering guided tours and responding to visitor questions.

Over the first six months of opening, the gallery has received c.6,000 visitors, almost a 400% increase compared to the numbers reached before the redevelopment and a substantial success considering that sector studies currently show museum visitors' numbers at c.50-60% of pre-pandemic numbers. About 65% of visitors are from outside the RCM, with an increasing percentage of RCM students.

The opening was prepared with a digital launch, created in collaboration with the RCM Marketing and Communication Department and RCM Studios and released on the RCM YouTube channel on 20 July 2021. The presentation and the shorter clips generated from it were watched by over 4,500 people providing a great trailer for the physical launch which followed about two months later. The latter received ample coverage in the press and media – thanks to the efforts of the Marcomms department – including BBC London News, The Spectator, the Evening Standard, and several local and national papers. The launch campaign is now being continued in partnership with PR company Kallaway and in connection with the broader launch of the RCM More Music redevelopment, through advertising on ClassicFM, TFL busses and digital hubs on the streets.



These are accompanied by a regular activity of digital communication through the Museum web page, the enrichment of the digital catalogue, the publication of blogs on highlight activities and the Museum Twitter account (@RCMMuseum) which is now followed by over 2,800 people.

Together with the launch of the new spaces, the long prepared public phase of the Museum Learning & Participation programme has also started, under the coordination of Lydia Baldwin, and partly in collaboration with RCM Sparks. After several years of collaborative development and off-site delivery of the new programmes, and a long period of all-digital activities during the pandemic, the onsite activities now include weekly lunchtime concerts where RCM students play – often on instruments from the collection – for a mixed audience of internal and external listeners, weekly guided tours, collaborations with the Composition Faculty within the RCM Great Exhibition programme, special tours for groups and classes, family informal activities such as ‘draw what you hear’, and a six-week workshop in partnership with Turtle Song dedicated to people living with dementia and a Young Explorers’ programme reaching children over the Easter break. These will be followed by trial formal workshops for schools starting after the Easter break and continuing until summer, in preparation for the launch of the regular programme in September.

Two temporary exhibitions were delivered between October 2021 and April 2022: the first, *Musical Portraits in Bohemian London*, curated by Anna Maria Barry, explored the rich artistic environment active in the area of South Kensington – and often involving the RCM – between the end of the 19th and early 20th centuries. The second, which will remain open until the end of the summer period – introduces visitors to the variety and content of the RCM Museum and Library collections.



View of the *Musical Portraits in Bohemian London* exhibition.



Instruments in the *Hidden Treasures of the RCM* exhibition.

The final element of the redevelopment consists of the launch of the new Wolfson Centre in Music and Material Culture, situated in the South Building in a climate-controlled space that has been partially purpose-built and fitted out in collaboration with Bruynzeel Storage Solutions. The Centre includes dedicated spaces for consultation, study and digitisation; conservation; object-based learning and climate-controlled intensive storage to make the collections available to internal as well as external researchers and classes by appointment.

Between October 2021 and April 2022 a team of two Collection Move Officers, coordinated by Digital & Documentation Officer Richard Martin, retrieved almost 14,000 items which had been temporarily stored in external facilities, undertaking condition checks, creating specialised mounting and updating the documentation and Collection Management System.

The space is due to be launched in the new Academic Year 2022/23 after a test period between May and July 2022, which will feature pilot activities and tours.].

The spaces and infrastructures of the WCMM were also used in September 2021 to host the international conference of the International Council of Museums – Committee for Music Museums. The conference was organised in partnership with the Horniman Museum and Gardens and managed onsite by Richard Martin and Joyce Lam, with the support of RCM PhD student Esteban Mariño Garza. The limited international mobility due to the pandemic

determined the decision to only have online participation. The conference was attended by 213 museum professionals from 35 countries and included a 90 minute Q&A session about the RCM's new museum.

The conservation, cataloguing and care of the collections has continued through the delivery of three major interventions: the preparation of the virginal by Giovanni Celestini (Venice, 1594) for its inclusion in the permanent display, the conservation of the frames of two of the large-size portraits displayed in the RCM Entrance Hall – generously supported by a grant from the Association of Independent Museums – and the conservation of the canvas and frame of a newly acquired portrait of Samuel Arnold painted by Thomas Hardy in the 1790s. Susana Caldeira, who has been part of the Museum team for over five years, has now moved to a new job and her role has been temporarily covered by Chiara Raponi, a graduate from the UCL school of Conservation and the Courtauld Institute, while we are preparing to recruit a new conservator.

The Museum team has undergone several changes through the year, most of which were part of the planned change from project to operational-phase, and others related to individual circumstances. Laura Baldwin re-joined the team in January 2022, after a 12-month maternity cover partly filled by Joyce Lam. Cristiane Vasconcelos Ferreira has replaced Laura House as Administrator and manages the team of volunteers and the newly recruited Front Desk Officers, Henriette Poos and Hannah Hutton. Richard Martin, in addition to his regular activity as Digital & Documentation Officer, has managed the team of two Collections Move Officers, Ramiro Leite and Chiara Raponi.

Forward Plan

The roadmap for the next year is still largely defined by the Activity Plan developed for the National Lottery Heritage Fund. The major milestones will consist in the launch of the Wolfson Centre in Music and Material Culture and its activity programme and in the launch of the Museum formal learning programme aimed at schools.

The launch of the Wolfson Centre is planned to include an international conference organised in collaboration with similar centres in Paris (Sorbonne), Leipzig (Leipzig University) and Vienna (University of the Arts). This will be followed by seminars and workshops for up to 12 students dedicated to RCM classes and external groups by appointment. The centre will also support the work of three PhD students whose dissertations are closely connected to materials in the collections.

The WCMM also includes a conservation workshop which is already being used for small maintenance of instruments and other objects from the collections, and to support the work of external conservators who are able to work onsite whenever transportation of items off-site is not advisable.

Furthermore, a digitisation space equipped to process 2-D and 3-D objects will support a new digitisation campaign, led by Richard Martin with the support of a team of volunteers and in collaboration with the Internet Archive. This will address approximately 1,000 out of the c. 4,500 objects for which we still don't have digital records and which have just been retrieved onsite.

A complete audit will be delivered over the autumn, as planned, five years after the previous one was undertaken just before the various movements that were required by the redevelopment of the estate.

Refinements in the museum display and spaces will continue until the end of summer, partly with the support of the Estates department. These will include a revision of the lighting in the welcome and shop area, and partial replacement of the floor in the Weston Discovery Centre. Smaller interventions will focus on the revision of the content of the audio guides and of some of the labels based on an extensive visitors' survey which is currently being delivered.

Content of the audio guides will be enriched with further content about objects on display, including further instrument recordings. Finally, two further stations, which are currently under development, will enhance the visitor experience for individuals and families in the Weston Discovery Centre. One is a motion-based activity developed in collaboration with the Pompeu Fabra University and the RCM Composition Faculty, and the other a knowledge-exchange programme with innovative musical instrument makers who will make their new instruments available to RCM students in return for feedback from the players and audiences.

The consolidation of the operation model for the gallery and the increasing number of activities will also be a focus of the upcoming year, with resources dedicated to the training of staff and to the recruitment and training of volunteers. Due to the frequent turnover, particularly of the latter group, these will take the form of digital resources that can be shared as part of an ad-hoc training programme every time a new volunteer joins the team.

The temporary exhibition programme will start with an exhibition on women and music planned for the autumn, and followed by one on Music and Migration organised in collaboration with the homonymous research project coordinated by Norbert Meyn at the RCM.

Finally, the upcoming year will mark the end of the financial support from the NLHF – which has been extended by c. 12 months – and will require the launch of our new business and sustainability model, partly supported by the internal RCM operational budget and partly through external bids to grant bodies.

Capital Redevelopment

Gallery



The new permanent display was opened to the public on the 4 October 2021. The space is climate controlled and shows a selection of about 60 items spanning from the mid 15th century until present times, presented in three areas addressing Music as Creation, Music as Craft and Music as Performance. The latter is a flexible space which can be used for performances, small classes and students' practice and rehearsals while the Museum is open to the public. Video and audio equipment in this space makes it suitable for performances of contemporary music, which was tested through two performances of new music held in April 2022 as part of the RCM Great Exhibitionist series.

Audio guides, which can be collected free of charge at the welcome desk, support visitors through videos of the instruments being played, guided observations and contextual stories about their provenance and use. A series of static screens and projections enhance the interpretation with digital contents that connect the objects on display with contemporary perspectives.

The temporary exhibition space was also opened on the 4 October with an exhibition on *Musical Portraits in Bohemian London* curated by Anna Maria Barry, partly based on loans from public and private collections and on material from the RCM Library and Museum collections. The exhibition was generously supported by HSH Princess Heidi von Hohenzollern.

The Urs Reist Learning Area, also supported by a naming gift by HSH Princess Heidi in memory of her late husband, was opened on the same date and includes multimedia resources for visitors to access digital resources about temporary exhibitions, our collections and research projects, as well as video recordings of RCM performances through the RCM YouTube channel.

The Garfield Weston Discovery Centre was opened on the 3 November and has been used for seminars aimed at postgraduate students as well as hands-on learning for families and young visitors. It currently includes three low-tech interactive stations that explore the actions of the hands while making music. Two more stations will be launched over the upcoming year, focusing on newly designed musical instruments and on movement-based music composition.

Wolfson Research Centre for Music and Material Culture



Boxed instruments, labelled and stored by type and chronology on Bruynzeel rolling stacks.



Example paintings mounted on sliding racks.

The spaces dedicated to the Wolfson Centre in Music and Material Culture – part of which have been newly built – reached practical completion in May 2021 and a set of Bruynzeel Storage Systems – including rolling stacks, painting grids and heavy duty shelving – has installed over summer.

The space is climate controlled and security compliant with PAS197:2009 and PD4545 standards.

Collections

New Acquisitions [GRR, RM]

Key acquisitions include:

- The final tranche of materials in the Milein Cosman Collection, handed over by the Cosman Keller Art and Music Trust. The set features c.300 drawings, particularly of ensembles, and portraits of opera performers between 1947-1956. Highlights of the set include:
 - Portraits of Vienna State Opera performers during their first post-WWII productions at Covent Garden, in September 1947.
 - Portraits of cast members from the October 1952 London premiere production of 'Porgy & Bess' (Blevins Davis revival, Stoll Theatre).
- Nine rare flageolets from the Douglas MacMillan collection, dating c. 1806 to early 20th century.
- A replica of the Museum's 1674 Magnus Felden baryton, joining the Museum's handling collection to be using as a playable instrument.



Signed portrait of William Warfield as 'Porgy' by Milein Cosman, c. 1952



Flageolets from the Douglas MacMillan collection



Baryton, 1674

Documentation [RM]

From October 2021 to March 2022, the Museum undertook retrieval of its holdings to the new Wolfson Centre in Music & Material Culture. This resource provides on-site storage for the vast majority of the Museum's holdings, a research and digitisation room, a conservation workshop, and activity space for object-based learning. Over 9,000 catalogued objects have been retrieved, with c.200 archival boxes containing as estimated c.5,000 uncatalogued items also now onsite to undergo review, cataloguing, and digitisation.

The recent team, led by Richard Martin and two Collections Move Officers, Chiara Raponi and Ramiro Leite, completed condition checking and new photography of retrieved objects. Items were unpacked and mounted in conservation-grade materials in their new storage locations.



Crates and boxes were unpacked and checked by the Collections Move Officers.



Housing materials were checked, re-used or recycled to support sustainability.



Objects were received in large intakes of similar objects to support efficiency and reduce costs.



Objects underwent a condition check to compare against previous reports, generate new documentation and identifying information, and to ensure no damage or losses had occurred during storage or transport.



Example wind instruments housed in custom mounts, and placed into drawers in the rolling stacks.



Keyboard instruments mounted on static shelving units.

In July 2021, we audited Museum holdings at our storage location in Deep Store (Winsford, Cheshire), improving documentation on areas of the collection with little information, and identifying items for retrieval to the Wolfson Centre.

Public Access [RM]

Circa 8,850 records from the Museum collections are available through the online collections' catalogue (<http://museumcollections.rcm.ac.uk>). This was developed by Surface Impression through a capital project funded by the RCM and is regularly maintained and updated.

The Museum records are also available through several other specialised platforms that increase impact and visibility through clustering of contents. These include:

- MIMO (<http://www.mimo-international.com>): 851 records of musical instruments are available through this platform, which is the largest international resource specialised on musical instruments in museum collections. It currently includes ca. 64,000 instruments, 13,000 of which were harvested from the MINIM project.
- Google Arts and Culture: over 1,880 items are available through this platform, as well as 11 digital exhibitions developed by the Museum and the Library teams. We have requested a visit to update the Street View of the College to reflect the changes to the RCM buildings.
- MINIM-UK: 897 instruments from the Museum collections are available through the MINIM-UK platform (<http://minim.ac.uk>), the largest national resource for musical instruments in public collections, conceived and delivered by the RCM Museum between 2015 and 2018 and currently including over 22,697 instruments.
- Art UK: The Museum was one of the first UK venues to join the Art UK Sculpture Project. The Museum's collection of sculptures is available to explore on the resource, in the context of thousands of other national cultural institutions. The RCM now shares 162 artworks through this platform.
- ArenaPAL: c.5,000 images are available through this commercial platform that has been managing copyright fees and authorisation on behalf of the Museum since 2014. Images from the collections have appeared in recent documentaries on Samuel Coleridge-Taylor, and in *BBC Music* magazine.

Accreditation [LH]

The Museum received full Accreditation from the Arts Council of England in 2013. Following its closure in 2016, it was awarded Provisional Accreditation status. The Museum's Provisional Accreditation status was renewed for the fourth time in March 2020 and then extended until March 2021 in light of the coronavirus pandemic.

The Museum has now submitted all the required documentation to renew its full Accreditation Status and will receive feedback and eventual requests for clarifications by summer 2022.

Public Engagement and Dissemination [LB]

The Museum reopened in October 2021 and as of the 1 April 2022 had welcomed over 6,000 visitors.

Museum 'core' formal and informal programmes

Currently we classify our audiences as 'internal' and 'external'. Internal audiences include RCM students and staff, and external visitors are those not connected to the site. Before and during our redevelopment we made significant progress increasing our visitor numbers- and broadening the range of audiences that engage with the museum by offering more and different types of activities. This demonstrated that the museum could adapt and reach out to new and different types of users, and we hope to solidify this work over the coming year as we re-establish our 'core' formal and informal learning programmes.

Formal learning

a. RCM students & professors

Now open again, the museum aims to embed the spaces, collections, activities and resources in the wider context of the RCM learning programme, and to facilitate meaningful engagement with the collections for the RCM's staff and student body. So far this has included hosting lectures & lessons, rehearsals, performance opportunities including the Music in the Museum Friday lunchtime series and, more recently, two Great Exhibitionist compositions/performances inspired by the museum's spaces and collections.

RCM students are also involved in the delivery of almost every public facing activity in the museum's activity schedule. Plans are already in motion to offer staff and students faculty induction tours, object-based learning sessions in the new Wolfson Centre, placements and increased performance and educational opportunities. The museum also has intends to use musical heritage to support the Junior Department musicianship teaching strand.

b. Activities and resources for schools & HE institutions

During the previous academic year, the museum made a number of digital resources for schools available on the RCM website (<https://www.rcm.ac.uk/museum/digitalresources/schools/>). School groups are currently welcome for self-guided visits, and the Museum Learning Officer offers interested groups age and topic-appropriate resources linking the RCM's musical heritage to the national curriculum. A formal learning programme of bookable workshops and tours will be launched in September 2022 at an 'at cost' charge. The museum is also exploring a joint offer with the Royal Albert Hall in order to better manage large school groups who want to visit both sites.

Informal learning

a. Tours & groups

The museum offers a weekly free guided tour, as well as bookable paid guided tours for external groups. So far during the academic year 2021-22 the museum has taken over 25 group bookings for a range of societies and organisations including Secret London Walks,

b. Concerts & talks

As of April 2022, the museum had hosted 16 Music in the Museum concerts attended by approximately 300 visitors in total. Concerts occur on Friday lunchtime with RCM student performers who play a wide range of repertoire. The museum playable instruments are available for students to use as part of these performances.

c. Activities and resources for families

During the previous academic year, the museum curated a number of digital resources for families which can be found on the RCM website (<https://www.rcm.ac.uk/museum/digitalresources/families/>). Much of the activity aimed at families this academic year stems from the remaining NLHF funded activities still due to be delivered (please see NLHF Activities below). Currently we offer craft family friendly activities, trails and visitor resources during school holidays, 'Saturday Special' activities once a month which encourages families to engage with a museum object in a creative way, and in the new academic year will start to offer activities for 0-5s and 5-11s again as we used to.

d. Other events

The Museum Digital Launch was an online event that included pre-recorded material introducing the new spaces to key internal and external audiences, including sponsors and donors. This included a museum walkthrough, footage from performances on instruments in the collection and 'behind-the-scenes' interviews with museum staff about conservation, digitisation and research. At the time, the launch achieved around 2,000 views.

A series of events were held to celebrate the in-person opening of the museum. HRH The Prince of Wales visited to a formal opening of the More Music redevelopment spaces, including speeches, a tour of the museum's permanent and temporary displays and a performance on one of the historical harpsichords. Two events, one for staff and the other for sponsors and donors, took place to recognise contribution to the project. These also included student performances.

NLHF Activities

In January 2022 we reframed the remaining activities from our Heritage Lottery funded activity plan into the following categories as we move into the final phase of our project, aiming to close off all activities by the end of September.

Gallery

Museum Learning Space

The Weston Discovery Centre is in the process of being stocked and prepared, but we have already welcomed young people to participate in 'Saturday Special' drop-in activities in this space once a month. We are pleased to see younger children enjoying the NLHF funded hands-on interactives in this space, created in partnership with Fifex. In the coming months the museum will also deliver an interactive wall called Music Moves Me. Visitors will be able to use movement and gesture to create a unique composition, which they will be able to keep using a QR code. Plans for further interactives include opportunities to partner with companies and makers of innovative musical instruments for special projects and events. For example, the museum will feature a virtual drumkit operated by Bluetooth connected drumsticks made by FreeDrum at the Percussion Festival in May.

Access

Current resources include large print guides and an induction loop on the museum welcome desk. The museum audio guide is also compatible with hearing devices. The museum continues to work on ways to remove barriers to engagement. We will create an online 'visual story' designed to help audiences plan their visit and boost confidence if visiting for the first time. As part of FestivALL in June the museum will launch a 'touch tour' offer aimed at visitors with access needs.

Digital

Schools

The NLHF funded Teacher Ambassador programme supported the co-creation of over 15 workshops and tours which aim to support national curriculum teaching through the RCM's musical heritage. After a review of these sessions, the museum will offer free taster sessions to pilot them in the new spaces in the summer term with an aim to advertise them to schools at the end of this term and launch a bookable programme of activities in September 2022. These workshops and tours will be offered for an 'at cost' charge and supported by RCM student musicians.

Families

Families enjoy using the interactives in the new museum learning space. Over the coming months, we have repurposed a 'family festival' project we were not able to complete in 2020 due to the pandemic and are connecting up with several festivals over the summer, including FestivALL, the Great Exhibition Road Festival, Percussion and Conducting Festival. We are partnering with RCM Sparks on a family heritage trail for FestivALL, a musical storytelling show for GERF as well as collaborating on another Sparks Explorers course (for 8-11's) called Singing the Museum to Life. RCM students are involved in all museum activities for families, performing and assisting with engagement.

Turtle Song: Music-making & dementia



Between January and March 2022, the museum hosted a group of participants with dementia and their partners/carers for a creative project in partnership with Turtle Key Arts, English Touring Opera and RCM Sparks. Over the course of 9 weeks, participants came together to learn about objects from the museum and use these as inspiration for original songs and lyrics supported by a composer, lyricist and four RCM student musicians.



Testimonials:

"This has been a positive, brilliant workshop. It has filled a massive social gap and is an engaging outing for us having been deprived of creativity at these times of Covid."

"You made it for us & we've grown to love our Mondays."



Volunteering, internships and placements

The museum has welcomed 20 gallery assistant volunteers since reopening and have around 10-12 on a regular rota. These volunteers support gallery invigilation during opening hours, welcoming and engaging with visitors and handing out audio guides.

More volunteering opportunities will become available in learning & participation and digitisation over the coming months.

Communication

The Museum works closely with the marketing team to share its collections, stories, events and research. Each academic term the teams agree on short and long-term communication strategies, aims and targets. There is also a museum Twitter account (@RCMMuseum) for more detailed and regular content about the life of the museum and collections. Social media statistics for the first academic term (Oct 2021 – Jan 2022) can be seen below.

Museum Twitter account

Period	No. of followers	No. of tweets	No. of impressions (not including retweets)	No. of engagements
Oct - Jan	2,772	79	61,580	2,760

Museum related posts from RCM social media accounts

	No. of museum related tweets/posts	Total no. of impressions/post clicks	Total no. of Engagements (i.e. replies, likes, comments, shares, retweets)	Reach (of most successful post)
RCM Twitter	8	48,625	1,925	41.2k
RCM Facebook	5	1,302	880	37.5k



Royal College of Music Museum
@RCMMuseum
We are very happy to have welcomed the 4000th visitor to the @RCMMuseum today! That's 1000 visitors in less than a month! Thanks to all who came so far and looking forward to welcoming the next 1000.
pic.twitter.com/HxEXY2Gltk

Impressions	1,537
Total engagements	58
Likes	25
Detail expands	18
Profile clicks	6
Retweets	5
Media engagements	4

A public advertising campaign has been designed by RCM Marketing and Communication Department in collaboration with Kallaway PR agency and launched over April 2022. It will run until summer and includes ads placed on London busses, broadcast on Radio Classic FM and digital hubs in the streets.

The museum has worked with RCM Marketing to make the museum webpages vibrant, visible and easily navigable, with well-structured and engaging content. The museum team also work to ensure the museum is listed on visitor attraction websites with correct and updated information.

Digital content

The museum continues to add digital resources to the webpages on the RCM website, and have further content to add this academic year, including new videos of performances on collections instruments, a virtual tour, digital exhibitions and resources for families.

We use Google Dashboard to measure engagement with our webpages and digital content. Every quarter we record and report on pageviews, bounce and exit rates and average time spent on pages in order to:

- (a) know more about our online users and how they engage with us
- (b) drive strategy for content creation
- (c) inform future marketing plans and campaigns

Conservation [SC]

Conservation Projects/Highlights

As planned at the beginning of the redevelopment, the RCM Museum team includes a part-time conservator working one day a week to support maintenance and ongoing conservation of the collections. A substantial part of the time of the conservator until September 2021 was absorbed by supporting the installation of the collections and the final touches required before opening. Regular conservation includes weekly dusting and checking of the state of conservation of the instruments on display, regulation of those in playing condition, supporting the regular by-weekly tuning undertaken by an external consultant (Ed Pickering) and liaising with external conservators for special treatments.

Special projects in the past year have included:

Conservation of the virginal by Giovanni Celestini (Venice 1594)

The virginal underwent extensive cleaning and consolidation of the surface and of the paintings and decoration. In particular, those on the inner sides above the soundboard are painted on mother of pearl, requiring a specialist intervention which was developed in consultation with the V&A painting conservation department. The soundboard and mouldings of the instruments were cleaned, removing a thick layer of black material and bringing to light the beautifully detailed decorations and the sides of the instrument were covered in red velvet, traces of which had been found during preliminary studies.

Conservation of the portraits of King George V and Queen Mary and their frames

Two large size portraits of King George V and Queen Mary, painted respectively by Arthur Stockdale Cope in 1926 and Leonard Campbell Taylor in 1928 and currently displayed in the RCM inner hall were conserved thanks to a grant obtained by the Association of Independent Museums.

Conservation consisted in the cleaning of the paintings, undertaken by Lucy Odling, and cleaning and consolidation of the frames, including glazing, undertaken by Yuki Barrow of Barrow Conservation Ltd.

Conservation of the portrait of Samuel Arnold and its frame

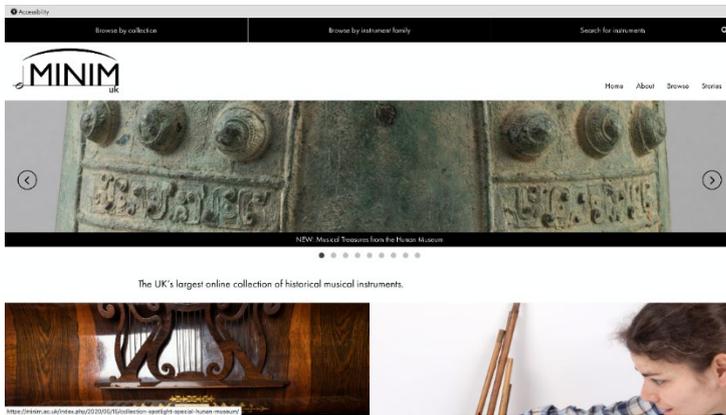
The portrait of Samuel Arnold by Thomas Hardy, painted in the late 1790s, is part of a series of paintings commissioned by London publisher John Bland to celebrate some of his most successful composers. Three other portraits from the same series are part of the Museum collections – including the famous portrait of Joseph Haydn – and the one of Samuel Arnold was purchased from a private collection in 2001.

The painting was cleaned and prepared for display by Donatella Banti and the frame was conserved and partly regilded by Yuki Barrow of Barrow Conservation Ltd. In April 2022.

Research and Knowledge Exchange

MINIM-UK Project [RM]

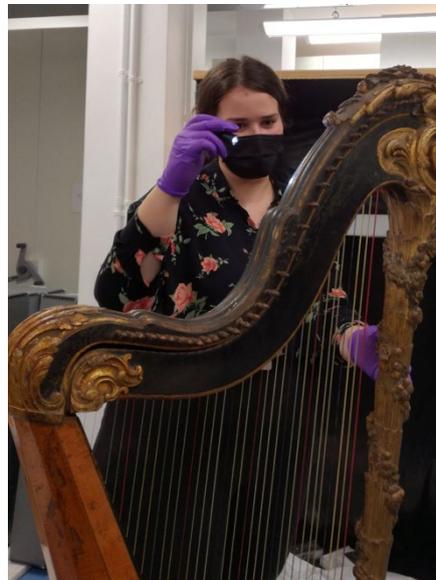
The Museum-led MINIM-UK website continues to supply a national resource for understanding musical instrument collections across the country. The site received over 39,000 unique visitors over the year. The resource still receives regular public queries, and acts as a conduit to drive new research information to collections around the UK.



At the time of writing, MINIM-UK hosts 22,697 historic instrument records from 226 venues.

Wolfson Centre in Music & Material Culture [RM]

In advance of a formal announcement on access to the Wolfson Centre, we have piloted access to researchers. Fanny Guillame-Castel, an RCM Music & Material Culture PhD candidate, visited the space in February 2022 to undertake research on two Cousineau harps from the collection.



ICOM CIMCIM Annual Meeting 2021

The Museum has co-organised – in collaboration with the Horniman Museum & Gardens – and entirely hosted the digital conference 'Global Crises and Music Museums: Representing Music after the Pandemic' between the 6 and 8 September 2021.

The conference was originally planned as a hybrid event, for in person and online attendance. However, the safety measures that were still in place at the time of the conference led to the decision to restrict participation to online attendance. This allowed the participation of 213 attendees from 35 countries.

The paper and conference committee, composed of Gabriele Rossi Rognoni, Mimi Waitzman, Marie Martens, Arnold Myers, and Jen Schnitker and supported by Esteban Mariño Garza, selected 24 papers divided into sessions focusing on the COVID 19 pandemic and music museums, online displays, conservation and research, and new displays. The three-day conference was supplemented with video presentations on the new Royal College of Music Museum and the Horniman Museum Keyboard Instrument Project, both supported by the National Lottery Heritage Fund. Separate meetings were held for the three CIMCIM working groups on conservation, communication, and classification.