

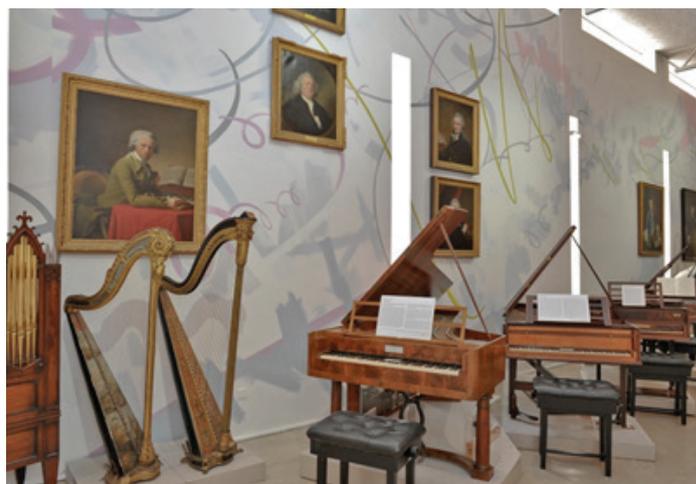
Royal College of Music MUSEUM OF MUSIC



COLLECTIONS AND COLLECTION MANAGEMENT

RENOVATION OF THE GALLERIES

During the Easter break, the Museum was closed for five weeks to allow for a thorough renovation of the gallery and display. This included storing the instruments and paintings, repainting the ceiling and walls, and creating a new display both on the balcony and the ground floor. Moreover, thanks to a generous gift from RCM Friend and museum volunteer, Tania Chislett, the balcony was made secure for children of all ages (it was previously inaccessible to children under five for security reasons) and a permanent Children's Corner was created by Lydia Cracknell, with hands on activities for younger visitors (which are also enjoyed by 'less young' visitors).



The renowned artist Hugo Dalton, whose work in the Royal Albert Hall café is familiar to many of us, contributed immensely to the improvement of the gallery by introducing some contemporary art to the space through the creation of a wall painting. His painting is based on one of the performances he attended that featured our playable instruments. The work is a temporary creation and was donated to the RCM by the artist on the understanding that it will be demolished when the gallery is demolished. Little Greene sponsored the work by providing all the materials.

CLOSING OF COLLEGE HALL

Around two hundred musical instruments, over one hundred paintings, plus photographic collections, sculptures and memorabilia were stored at the Centre for Performance History facilities at College Hall, and a full audit was carried out between September 2013 and March 2014 with the collaboration of Paul Banks and Katie Hamilton. All material was then packed and moved to two off-site storages that still guarantee easy access upon request. Information about the retrieval procedure is available at the RCM Library and Museum.

NEW ACQUISITIONS

The Museum's Acquisitions policy was re-discussed and a revised version implemented in Spring 2014. In compliance with the new policy, the Museum gratefully welcomed the donation of a tenoroon by Jean Nicolas Savary le jeune dated 1836 from Ms Jane Wilson. The instrument is in exceptional condition and is one of only nine known similar instruments surviving by this maker. Ms Wilson also donated a contrabassophon by Jacob Heinrich Haseneier that complements a similar instrument in our collection by Alfred Morton. Both instruments are currently on display.

Moreover, in November 2013 the Museum received the bequest of the late Ms Elizabeth Palmer, consisting of seven woodwind instruments dating from the late 18th to the mid-19th century; among them an oboe by the London maker Milhouse (ca. 1790), a bassoon by Thomas Key (1768), and one by Mahillon.

CONSERVATION

Several of the instruments on display in the RCM Museum are maintained in playing condition and are regularly used for public concerts, masterclasses and special events. This requires the constant care of objects that are sometimes as old as 400 years of age. This year the Museum concentrated efforts on the conservation of the keyboard collection, spanning from the 16th to the early 19th century, including the eight instruments in playing condition. The project, carried out by Christopher Nobbs, includes completely restringing the pianos in addition to the general maintenance of all the playable instruments. Conservation should be concluded before the end of 2014, considerably improving the sound and reliability of our collection. All work will be carried out according to museum standards, making sure that no original material or information is lost or damaged during the process.

DOCUMENTATION

The RCM's collection of musical instruments and works of art was built up over a period of almost 140 years, in which time we have also accumulated a wealth of photographs, recordings and written documents. All this material is currently stored and accessible in the Museum archive but has not yet been digitised.

The RCM has employed a full-time Digitisation Officer for a fixed term of two years who will start at the end of September, with the goal of digitising our archives, creating digital photos of instruments, and making the material available online through the RCM website and other important aggregators of digital material related to music and the humanities. This includes Europeana (www.europeana.eu), the European Digital Library, and the MIMO project (www.mimo-international.com) that have already made available digital information for over 50,000 instruments in public collections. This project will greatly facilitate the management of the collections.

STAFF

There have been major changes to the Museum staffing during the past year: after 15 years at the RCM Museum, Curator Jenny Nex moved to be Curator of the University of Edinburgh Collection of Musical Instruments, and Assistant Curator, Michael Mullen, is now working full time in the Library as Assistant Librarian. Paul Banks and Katy Hamilton left the RCM between the Spring and Summer Terms 2014. The Museum welcomed two new members of staff: Erin McHugh was engaged as Museum Assistant to help with the administration of the portrait collections, public engagement activities and visitors with special needs, and Richard Martin as Digitisation Officer (he will start at the end of September).

VOLUNTEERS

The newly appointed Museum Assistant, Erin McHugh, assumed responsibility of managing the volunteer workforce (they play a vital role in welcoming public visitors to the Museum). She compiled a new volunteer handbook, including health and safety regulations, emergency procedures and an overview of common queries. This handbook will be issued to every volunteer so that they have this resource to hand during their shifts. Erin recruited six new volunteers to invigilate the galleries and assist with administrative projects. The call for volunteers generated immense interest, and has allowed for the development of an extra pool of volunteers who may be called on to work in the Museum during the academic year 2014-2015.

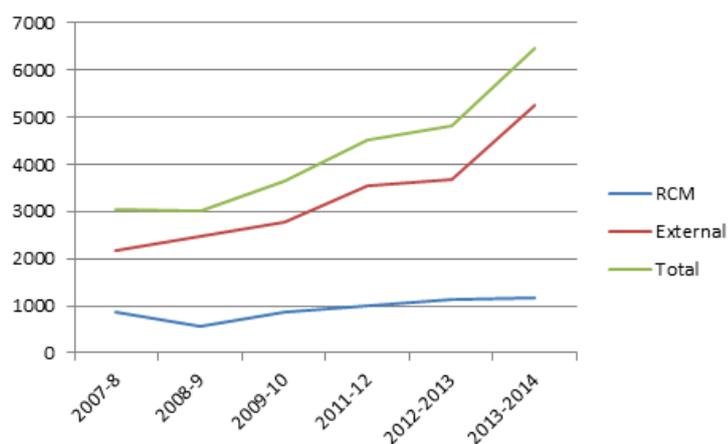
There have been two training sessions for volunteers, which served to educate them about the collections as well as create a sense of teamwork (even though our volunteers work on different days). As a result, our volunteers are more confident in hosting the galleries.

PUBLIC ENGAGEMENT

NUMBER OF VISITORS

The academic year 2013-2014 saw a significant increase in the number of visitors to the Museum. We saw an additional 2,000 visitors this academic year, a 66% increase from the previous year.

The Museum also saw a 90% increase in visitors during our extended opening hours for the 2014 Proms season. This increase in visitors was largely the result of a marketing campaign led by John Fosbrook and Katherine Smith, consisting of a poster outside the Bloomfield Building, leaflets advertising our extended hours and an offer of daily guided tours.



CONCERTS

Lydia Cracknell organised and managed the now traditional series of Friday lunchtime concerts Music in the Museum: approximately six concerts per term designed to encourage RCM student interaction with the collection in a practical way. Students can select and perform their own programme as soloists or an ensemble, as well as make use of some playable Museum instruments under supervision. This year concerts have featured all the playable keyboards in the Museum as well as two 17th-century viola da gambas from the Dietrich Kessler collection. The concerts and special events were extremely well attended and often sold out, reaching a total of over 1,000 people:

Concert/Series	Term	Attendees per Term	Total
Music in the Museum	Autumn 2013	150	423
	Spring 2014	140	
	Summer 2014	133	
Other (excluding children's events)	Autumn 2013	411	747
	Spring 2014	211	
	Summer 2014	125	

MASTERCLASSES, REHEARSALS AND TEACHING

The teaching activity in the Museum has increased greatly, with the Museum hosting over 30 internal classes from different faculties throughout the year. As well as this, private teaching has taken place regularly where appropriate and the Museum is used almost every day as a rehearsal space for classes and concerts.

CHILDREN'S ACTIVITIES

A major objective this year was to increase the amount of opportunities to engage with children in the Museum. We now give free mini workshops to several local nurseries on a termly basis, as well as offering guided tours and sessions for school groups both from the UK and abroad.

With the help of a generous donation and external funding, the Museum hosted three workshops for home educated children in the Spring Term of 2014, called Making Music in the Museum. Sessions were aimed at Key Stage 2 Level, and the goal was to introduce children to specific musical instruments, their sounds and capabilities. The Museum was also able to host its first event for children aged two to five (Mini Music in the Museum) using a grant from Universities Week. Children were able to explore different musical instruments by touch, playing and hearing them and discovering other similar instruments in the Museum. All workshops were very well-received and we hope to build on the success of these events in the coming year.



GUIDED TOURS

During the summer period the Museum offered daily guided tours of the collection, and during term time will start to offer a tour once a week on Wednesdays at 1pm. All staff and students are welcome, as well as external visitors. Over the past year the Museum continued to provide tailor made tours for groups from HE institutions like West Dean College, as well as to groups from the Art Fund, U3A, The London Appreciation Society and the London Explorers.

SPECIAL NEEDS VISITORS

After consultation with VocalEyes, Royal London Society for the Blind, RCM Sparks and Jacqueline Clifton (MBE), the Museum is now in a position to offer bespoke events for blind and partially sighted persons. We have begun to plan for the visually impaired community, with the first event scheduled for late October 2014.

The Museum Assistant has been on two days of VocalEyes training to develop a script for audio described tours. These described tours will feature in a number of concerts planned for the 2015 Spring and Summer Terms as well as during the summer holidays. These concerts will feature student performers on the period instruments as well as audio description by the Museum Assistant.

EXHIBITIONS

Between March and September 2014 the Museum hosted the temporary exhibition *The Modern Germans in London*. Curated by Peter Horton, the exhibition included portraits, manuscripts, letters, scores, reviews, a diary, programmes, engravings and playbills in order to examine the impact of Spohr, Weber and their contemporaries on London's musical life and the generation of composers who came to maturity in the 1820s and early 1830s.

A new exhibition on The RCM and World War I, by Peter Horton and Sarah Batchelor, will be opened on Tuesday 30 September.

MICLUES

In January 2014 the Museum received a research grant from the Share Academy programme, a partnership project between University College London, University of the Arts London and London Museums Group, and funded by Arts Council England (ACE) with the aim to develop and foster relationships between specialist London museums and academics.

The project will lead to the creation of an interactive museum guide base provided through a bespoke app running on smart devices (e.g. tablets/iPhones). The apps will guide visitors on different pathways through the Museum according to their interests and will link to contextually appropriate resources, offering additional options to hear recordings of the instruments, recordings of music from the instrument's historical period, and see related documents and images. A first version of the app will be available before the end of 2014 and the full version will be available for Museum visitors by spring 2015.

For further information: <http://www.ucl.ac.uk/museums/research/share-academy>

COST

The RCM Museum and the Courtauld Institute have been appointed UK national representative in the Management Committee of the COST Action FP1302 'Woodmusick'. COST (European Cooperation in Science and Technology) is an intergovernmental framework for European Cooperation in Science and Technology, enabling the coordination of nationally-funded research on a European level.

This Action aims to combine forces and to foster research on wooden musical instruments in order to preserve and develop the dissemination of knowledge on musical instruments in Europe through inter disciplinary research. The proposed programme involves curators and conservators, wood scientists, chemists and acousticians, and finally, researchers in organology and the making of instruments.

As part of the CIMCIM (International Committee of Musical Instrument Museums and Collections) network, working with some members of the former WoodCultHer Action IE0601 and with makers, the project will integrate study, conservation and preservation works on musical instruments in heritage, and will allow the different European teams working on wood to participate in research projects on musical instruments. The collaboration will help to develop cooperative programmes on specific projects about the study and identification of artefacts and about the conservation of musical instruments.

For further information: http://www.cost.eu/domains_actions/fps/Actions/FP1302

INVOLVEMENT IN RESEARCH ORGANISATIONS AND PROJECTS

The Museum, through its curator, is now represented on the Board of CIMCIM (the International Committee of Musical Instrument Museum and Collections of the International Council of Museums), of the Galpin Society, and the Répertoire International d'Iconographie Musicale (RIdDIM, as liaison officer with CIMCIM). Service on the Board of the American Musical Instrument Society was concluded in 2014.

The curator is also a member of the Scientific Committee of the Museum of the Violin in Cremona, consultant to the National Musical Instrument Museum in Rome, a member of the Scientific Committee of the Portuguese cultural association ANIMUSIC and the organisation of the 2014 annual meeting in Braga and a member of the Scientific Committee of the international conference on Multidisciplinary Approach to Wooden Musical Instrument Identification (Cremona, Sept. 2014).

CONFERENCES

The Museum presented the following papers and lectures at the following conferences:

- G RossiRognoni, Collezioni di strumenti musicali e la riscoperta della musica antica: prima l'uovo o la gallina? (International Conference Music in Museums, Florence, Lorenzo de' Medici International Institute, 20-22 February 2014)
- G RossiRognoni, Non-destructive scientific analyses for the characterisation of bowed instruments (Opening conference of the COST Action Woodmusic FP1302, Paris, Cité de la Musique, 27 February 2014)
- G RossiRognoni, Gran-Prince Ferdinando de' Medici and Music (Annual lecture of the Oxford Bibliographical Society, Oxford, Christ Church College, 9 June 2014)
- N Gold (UCL)-G. RossiRognoni, The MiCLUES system: Dynamic, rich contextual support for museum visits (Digital Humanities Conference, Lausanne CH, 7-12 July 2014)
- G RossiRognoni-N Gold, Towards a new RCM Museum of Music (Annual Meeting of the International Committee of Musical Instrument Museums and Collections of ICOM, Copenhagen/Trondheim, 27-31 August 2014)

EXTERNAL RESEARCHERS

As usual, the Museum offered assistance and support to a number of scholars, musicians and makers interested in the collections, specific instruments or more generally issues concerning musical instruments. About one hundred enquiries were dealt with in the period September 2013-August 2014.

Furthermore, the Museum welcomed eight external researchers from the UK and abroad to carry out studies of its collections, as well as a special research visit from West Dean College to observe the Museum's bass viol collection. External researchers have also been involved in the Grove Forum series held in the Museum.



2014/2015

The Museum is always experiencing change, necessitating the continuous revision of its forward plan. Whilst many of the priorities stated in the Special Collections: forward plan 2012-2015 are still valid, the document is currently being updated as various aspects of Museum life are undergoing discussion. This coming year and the next will be fundamental in consolidating the role of the Museum both within the RCM and as a public attraction, particularly in the lead up to the demolition of the current gallery. The Museum will begin to document and make use of visitor feedback in order to constructively prepare for the new Museum.

The number and variety of activities offered by the museum is going to increase, with the aim of reaching a wider variety of potential users. At the same time, the documentation and digitization of the material will also be a priority, both to facilitate the movement and management of the collections in the future, and to guarantee the presence of the collection in the digital world, particularly whilst the display is temporarily closed for the Courtyard Project.

Among the primary aims for the museum in the upcoming year is further collaboration with other RCM departments in order to provide an unparalleled study and research environment within the RCM. Whilst the success of this will largely depend on the involvement of RCM professors and students, the Museum will support the process through the regular maintenance of the playable instruments, and by actively seeking funds to develop projects that will increase students' awareness of the collections. This extends to the collections of portraits and sculptures, with an effort to increase the number of items on public display.

Of parallel importance will be the enhancement of the Museum profile outside the College, with the aim of increasing the number of external visitors by at least a further 75% through a number of initiatives including special events (concerts, guided tours and short lectures) and advertising. A specific target for the next year will be cultural associations, schools and HE Institutions that will be contacted through an active campaign carried out in Autumn and early Winter 2014. Particular attention will be given to children-related activities: several events have already been planned and further funds are being sought towards the development of the museum activities in this direction. We would particularly like expand on work started last year to reach home educated children, under 5s and nursery schools. Special need visitors, including the deaf, hard of hearing and visually impaired, will also be a priority in the development of Museum activities and displays in 2014-2015. An interactive workshop on baroque repertoire and instruments will be held on 3 November 2014 in collaboration with a workshop leader. A series of concerts incorporating audio description is also being planned during the first half of 2015.

The development of the digital presence of the museum online is also high on the agenda for the next two years. It has already begun with the creation of new webpages on the RCM website, and the next steps will be visible by the end of 2014, with the first digital records of instruments becoming available through international platform.

Finally, efforts will be concentrated on the revision of all the Museum procedures, continuing from progress made in the last year. The Museum obtained Accreditation for the musical instrument collection in 2012, thanks to the efforts of Jenny Nex and Paul Banks. However, due to the major changes in the configuration and management of the collections, it is felt that a general revision will help to strengthen our position in the museum world and will prepare further work required towards the application for Designation. The latter will be prepared after the new Designation scheme is released by the Arts Council of England in Spring 2015. Part of refining Museum procedures will be the professional development of Museum staff in order to encourage best practice, and training for volunteers in order to give them the confidence to be more self-sufficient.