

Royal College of Music

MUSEUM OF MUSIC

ANNUAL REPORT 2014/2015



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OVERVIEW OF 2014/2015 ACTIVITIES

The RCM Museum of Music celebrated its 45th anniversary on the 23 April 2015. While its contribution to the RCM in this time has been remarkable, particularly thanks to the efforts of Elizabeth Wells and Jenny Nex, the prospect of a new space, with improved accessibility and an entirely renovated display, offers a unique opportunity for the Museum to rethink its role within the RCM and in the wider cultural scene, both in the UK and internationally. For this reason a large amount of energy this past year was directed towards exploring different approaches and ideas, as well as preparing our exit strategy both in terms of creating an alternative identity for the next three years – mainly based on digital resources and some temporary exhibitions – and strengthening ties with partner institutions, both nationally and internationally.

In order to successfully explore the potential of the RCM collections and its interaction with the public, we needed a more welcoming and stimulating space as compared to the gallery we had. Renovation was carried out during Easter 2014 which resulted in a more energetic, modern space that proved to be inspiring not just to museum staff but also our visitors and RCM students and professors alike. The increased number and quality of public events reflected the enthusiasm for the new space and the effort to offer an experience in line with the RCM commitment to excellence. A new strategy for the selection of student performers led to an increased profile for the lunch-time concert season, video recordings of which are now also available online, and various new formats for children activities, both for schools and home educated children from the age of two were tried and regularly sold out. The number of visitors, particularly externals to the College, has steadily increased by a further 20% as compared to the previous year (and by 60% as compared to 2012-2013) and we are now close to our goal of 8,000 annual visitors. To enrich their experience, and as an experiment towards the future display, an audio guide has been developed and is freely available on tablet PCs. Special needs visitors were also a focus of special attention and workshops were organised in order to explore the educational potential of the Museum in this direction, and we are also currently exploring audio descriptive tours to improve the experience of visually impaired visitors.

In order to evaluate the impact of these initiatives and their potential for our future display, a consultant has been hired through a grant from the Museum of London and ACE (Survive and Thrive programme) to carry out a survey on museum users and potential users to collect feedback and gather details about their expectations to inspire our future actions. The same grant also supported a series of visits to the most recently refurbished musical instrument museums in the UK and in Europe in order to collect and compare approaches.

A strong digital presence will be fundamental both in keeping the Museum alive whilst it is being rebuilt, as well as managing the collection during the various stages of redevelopment. For this reason a Digitisation Officer was hired, and already large parts of our collections are available on the major online databases for cultural heritage and musical instruments (Europeana, MIMO project), while a partnership was signed with a commercial image library (ArenaPAL) to improve the efficiency and cost effectiveness of licensing our collections for publication. Likewise the consistency and availability of museum documentation will be fundamental in the next years, and with this in mind the photographic campaign of the collection was completed, records for all collections' items were created in AdLib – our museum management system – and a complete audit of the museum collections was carried out.

The collection itself and its conservation remained of course a major priority. We are working on plans to decant the instruments currently housed in the gallery and constantly checking on the solutions that were adopted last year for those removed from College Hall. A full conservation project was carried out on eight of the keyboard instruments currently on display, which included completely restringing and requilling a Neapolitan harpsichord from the mid-17th century, and regulating the other harpsichords, in order to guarantee the best musical efficiency of these instruments. A plan for the conservation of the most precious instruments of the collection is currently being made and will be carried out in the three years of museum closure. At the same time, thanks to the generosity of Museum Friend Jane Wilson, the collection was enriched by two new bassoons – one by William Milhouse – and a German, 18th century bureau organ from the Christopher Hogwood collection, as well as a sketch by William J. Grant donated by the ArtFund.

A major effort was made in developing new collaborations and partnerships with HE institutions and other museums both nationally and internationally: a collaboration with the Computer Science Department of UCL – funded through a Share Academy grant – led to the implementation of the audio guide and in December 2014 the Museum was successful in the first phase of a Catalyst Fund bid by HEFC, for a project in partnership with the Royal Academy of Music, the Horniman Museum and Edinburgh University Museum of Musical Instruments. The results of the second stage of the application should be announced before summer. If successful, it will lead to a national project in partnership with Google Cultural Institute led by the RCM aimed at generating a national network and digital interface for musical instrument collections. Another endeavour to establish and strengthen connections will be the international COST Action Woodmusic conference, which is being organised by the RCM Museum and will be hosted by the College on the 9-10 September 2015.

While much remains to be done, particularly in strengthening the research activity of the Museum and its involvement with RCM students and professors, the RCM Museum of Music has flourished in the year 2014 - 2015 and the plans for the future look promising and exciting.

GALLERY, COLLECTIONS, AND COLLECTION MANAGEMENT

RENOVATION OF THE GALLERY

In April 2014 the RCM Museum of Music underwent a major renovation. This included storing the instruments and paintings, repainting the ceiling and walls, and creating a new display both at the ground floor and on the balcony. Moreover, thanks to a generous gift from RCM Friend and museum volunteer, Tania Chislett, the balcony was made secure for children of all ages and Lydia Cracknell created a permanent Children's Corner with hands-on activities for younger visitors (which are also enjoyed by 'less young' visitors).



Renowned artist Hugo Dalton 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 museum 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 destroyed when the gallery is demolished. Little Greene sponsored the work by providing all materials.

Since then the use of the Museum for public events, besides regular activities, has remarkably increased and included, among others, the opening concert for Restore a Score (18 February 2015), part of the Raise the Roof Junior Gala (1 March 2015), and the public consultation event for the Courtyard project (21 April 2015). The gallery was also used to film a short video introduction for the BBC iWonder website, presented by Suzy Klein, (12 February 2015) and for a film by Korean Television documenting visually impaired musicians.

CONSERVATION

The number of instruments in playing condition, and the frequency of their use in Museum events, makes the RCM Museum special in the sector. However, it is necessary to constantly monitor this usage in order to protect objects that are, in some cases, over 300 years old. This year the Museum invested circa £10,000 in the conservation of the keyboard collection, spanning from the sixteenth to the early nineteenth century, including eight instruments in playing condition. The project, carried out by Christopher Nobbs and Ben Marks, involved completely restringing and requilling a mid-17th century Neapolitan harpsichord alongside regulation of the other harpsichords in the collection and substantial work on the action of the two pianos on display (John Broadwood & Son, London, 1799 and Jacob Bertsche, Vienna, 1821). All work was carried out according to museum standards, making sure that no original material or information was lost or damaged during the process.

In preparation for the new display of the instruments when the Museum reopens, an extensive conservation project is being planned that will lead to cleaning of the most precious instruments of the collection. Conservation will be carried out between 2016 and 2018 in collaboration with conservation institutes. These institutes are already participating in the consultation phase and will support us in various delicate decisions regarding conservation approaches and techniques. A fund raising campaign will start by Autumn 2015 in order to secure necessary funds.

NEW ACQUISITIONS

In January 2015 the Museum received an oil sketch on wood entitled 'The Requiem – The Last Hours of Mozart' by William James Grant (1829-1866). The painting, valued by Bonhams at £1,200, is a preparatory version for the final work that is now at the Museum Carolino Augusteum in Salzburg and is currently displayed in the Director's office.



In September 2014 Jane Wilson, who had already donated three woodwind instruments in 2014, purchased for the Museum a bassoon attributed to Heinrich J. Haseneier – maker of a contrabbassophone that she had previously purchased for us.

In March 2015, Jane also donated a bassoon by the London maker William Milhouse, c. 1790. Furthermore, she bid for the Museum on two instruments from the Christopher Hogwood collection and was successful in the acquisition of a mid-18th century German bureau organ, previously owned by Hindemith, for £14,880. The instrument has been accessioned by the museum, but will be housed and used by the Historical Performance department.



DOCUMENTATION

Following the merge of the Museum collections with part of those managed by the former Centre for Performance History in April 2014, it became urgent to conduct a full audit and update the accession system in order to reflect the new complexity of the material.

Between November 2013 and April 2014 Katy Hamilton and Michael Mullen, under the supervision of Paul Banks and Peter Linnitt, carried out an inventory of all the paper and photographic material, paintings and sculptures held at College Hall, and Gabriele Rossi Rognoni carried out that of the musical instruments. 4,993 items were identified, barcoded and transferred to off-site storage. In May 2014 a full audit of the paintings and sculptures on display in the Blomfield building was carried out by Katy Hamilton, and between September and December 2014, a full audit of the musical instrument and painting collection on display or stored in the Blomfield building at Prince Consort Road was carried out by Gabriele Rossi Rognoni with Lydia Cracknell. This identified 1,120 musical instruments and related objects and 96 paintings and works of art. A report and the final result of the audit were submitted to the Collection Management Committee on the 27 January 2015.

Thanks to a grant from the Museum of London (Survive and Thrive Action 1) a museum consultant was hired to examine and assess the documentation of the various collections now managed by the RCM Museum and produce guidelines for our Museum in order to meet the requirements of the Accreditation standard. The report was received in March 2015 and it includes a documentation plan for the period 2015-2019.

Finally, following a revision of the collection's documentation, it emerged that only about 300 instruments out of 800 in the collection had been photographed. Between March and April 2015 Richard Martin, Museum digitisation officer, took professional quality photographs of the remaining 500 instruments, following the international standards published by the MIMO steering group (2009). To this aim the Museum purchased a £1,500 camera, lights and backdrop. However, commissioning the same number of photos to an external professional would have cost a minimum of £13,000.



DIGITISATION AND DIGITAL AVAILABILITY OF THE COLLECTIONS

In October 2014 the RCM hired a full time Digitisation Officer for two years in order to fully digitise the archives and documentation related to the collection and develop the digital presence of the Museum online. This will both facilitate management of the collection during the years leading to the reopening in the new building, and support awareness of the museum during the years of physical inaccessibility.

The documentation related to musical instruments has now been completely digitised (1,200 documents, 4,000 photos). It is now managed through AdLib Museum Management System where 1,000 records were created.

Digital documentation is now available to the public through a number of different platforms for various purposes:

- Commercial image library: in November 2014, in collaboration with the Head of ICT Mark Soole, the RCM Museum identified a commercial partner to deal with all requests of reproduction, publication and use of images from the Museum collections. After an open selection process, where five companies were met, a contract was signed with ArenaPAL. ArenaPAL does not only distribute our images and collects rights, but is also directly digitising parts of our paper collection free of charge for us. Depending on the results of this experience, the RCM will decide, after a trial period of five years, whether to develop its own commercial platform.
- MIMO Project: MIMO (Musical Instrument Museum Online) started in 2009 as a European project financed with over 1,5 million euros to make digitally available over 50,000 instruments from the nine largest collections in Europe. It is today the largest resource online in the world for the individuation and location of musical instruments in public collections. In February 2015 the first 222 instruments from the RCM Collections became available through the MIMO database and all the others will be added before summer. Records updated in MIMO are also automatically harvested by Europeana. The data engineering work completed in order to provide AdLib content to MIMO was shared to the Rijksmuseum in Amsterdam, encouraging collaboration, and helping to support their work to join MIMO.
- Digital catalogues of the collection: in summer 2014 the Marketing department revised the Museum web-page in order to reflect the new structure of the Special Collections. A new 'Publication' section was added and the four published catalogues of the European Wind (2 volumes), Keyboard and Stringed instrument collections are now entirely available as pdf on ISSUU digital publishing platform.

OFF-SITE STORAGE AND DECANT OF THE COLLECTIONS

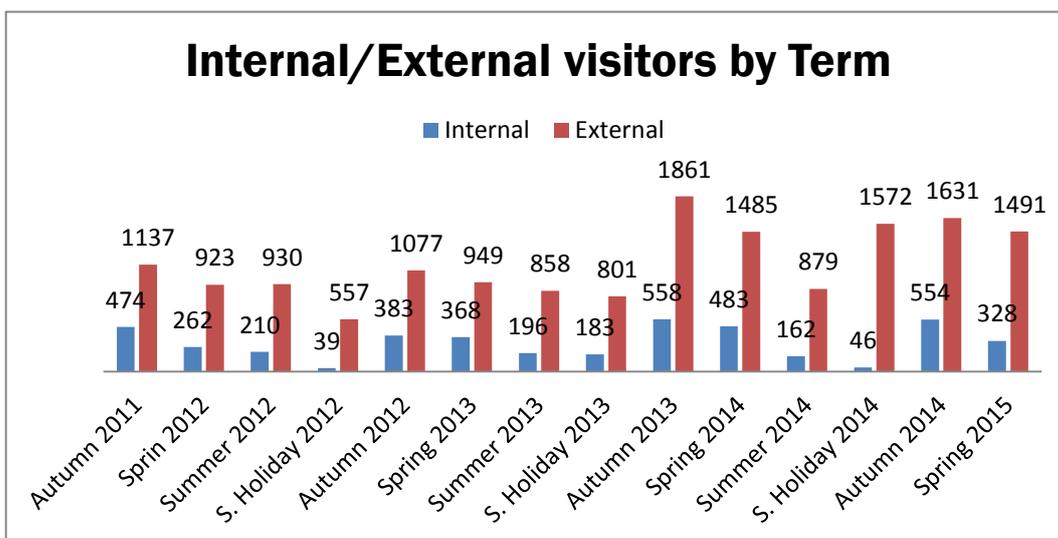
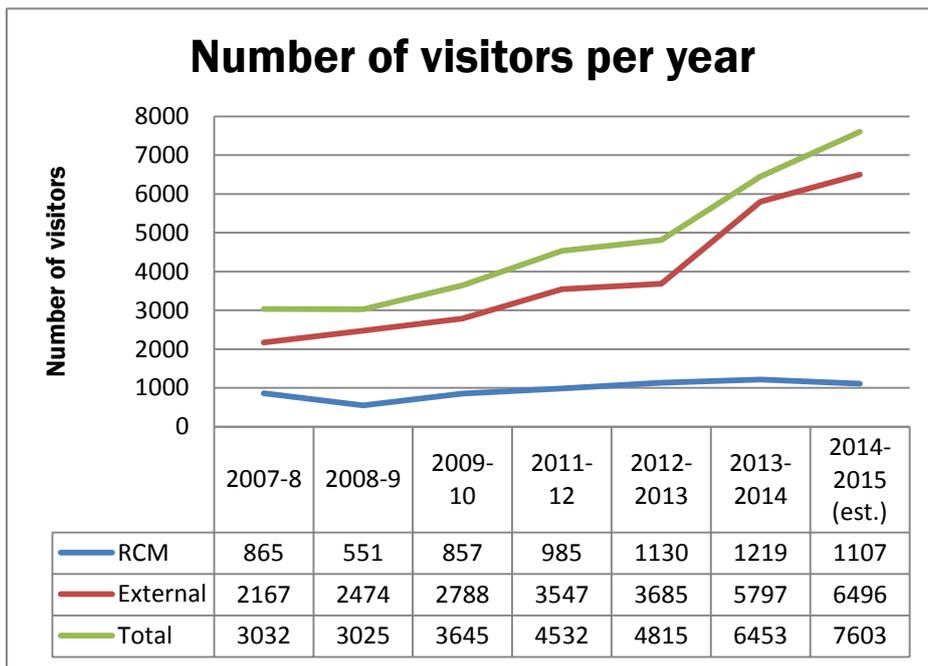
Over two hundred musical instruments, one hundred paintings, plus photographic collections, sculptures and memorabilia, originally stored at College Hall and in Prince Consort Road, have been moved to two external storage facilities. Items are retrieved upon request on a weekly basis and an efficient and safe procedure was implemented in the past year.

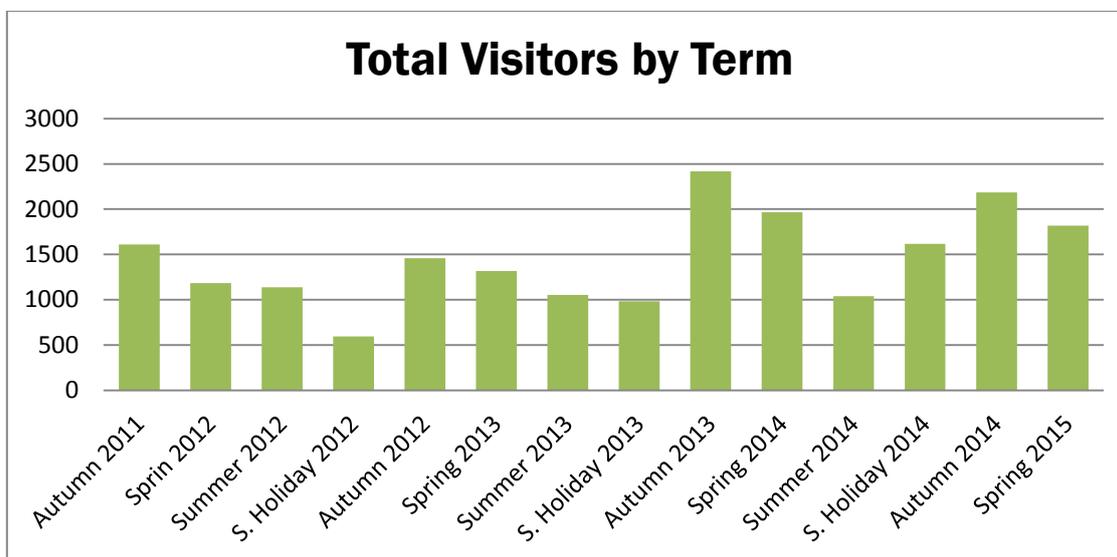
A full audit of the material in storage was carried out between December 2014 and March 2015 with the collaboration of Darren Pardy from Johnsons and regular inspections of the facilities and material are being carried out in order to make decisions about the decant of the collection between 2016 and 2018. This is being carefully planned with in order to minimise the movement of the instruments, keep risks to a minimum and guarantee excellent environmental conditions and security, whilst allowing easy access to the instruments for researchers and museum staff.

NUMBER OF VISITORS

The 2013/2014 academic year saw an increase in visitors by 48% percent, and the summer holiday figures doubled. This increase was due in part to a marketing campaign and extended opening hours for the Proms season.

As of April 2015, the visitor numbers for the 2014/2015 academic year continue on this trend. Our external visitors, consisting of general visitors and audiences for our concerts and events, make up for the majority of the total figure, seen by comparing the trend of total visitors to the trend of external visitors in figures 3 and 2 respectively.





CONCERTS

Lydia Cracknell devised a strategy for the Friday lunchtime concert series *Music in the Museum* (approximately 6 concerts per term designed to encourage RCM student interaction with the collection in a practical way) in order to maximise the impact of the series, both for student participants and members of the public, and ensure a consistently high standard of performance. This included a more formal application process for students wanting to perform. This strategy was presented at the annual Historical Performance Faculty meeting and generated positive results, including a higher level of student engagement with the collections and an increasing public audience.

Each *Music in the Museum* concert is now filmed and recorded, with the permission of the performers. Six concerts were filmed during Spring 2015, and an extract from each concert is loaded to the new RCM eStream platform. Other museum concerts, such as *Severn and Somme - RCM and WW1*, have also been recorded. Future concerts will be loaded to eStream shortly after each performance and will be available to the public through the RCM YouTube channel.

| Concert / series | Term | Attendees per term | Total |
|---|-------------|--------------------|-------|
| Music in the Museum | Autumn 2014 | 216 | 472 |
| | Spring 2015 | 256 | |
| Other concerts and events (excluding children's events) | Autumn 2014 | 206 | 394 |
| | Spring 2015 | 188 | |

MASTERCLASSES, REHEARSALS, AND TEACHING

Between May 2014 and April 2015, the Museum held a number of RCM masterclasses, including 17 Historical Performances, 2 Lieder, 4 recorder, 1 keyboard and 1 lute classes, as well as 2 Historical studies classes and 1 MMus Portfolio, with many to come in the Summer Term. As well as this, private teaching on the historical instruments 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 particularly fruitful area of activity has been the children's activities, which have developed a growing audience and are always very well received. Indeed, workshops for children sell out within days of going public.

The Museum now hosts a termly *Mini Music in the Museum* workshop for children aged 2-5, offering them a chance to explore different musical instruments by touching, playing and hearing them, and a termly concert for families during half term, both of which are extremely well attended. RCM students participate in all the children's activities in the Museum and take a central role in educating the children and passing on their enthusiasm for music.



After a successful pilot series of 3 workshops for home-educated children in Spring 2014, called *Making Music in the Museum*, the museum held 2 further workshops for this audience in Spring 2015. As well as this we now regularly give free mini workshops to several local nurseries on a termly basis, as well as offering guided tours and tailor-made sessions for school groups both from the UK and abroad.



GUIDED TOURS

During the autumn and spring terms the Museum offered free lunchtime guided tours of the collection on Wednesdays at 1pm. These tours were promoted in tourism websites as well as event websites such as TimeOut, which was featured the tours as one of the "43 Great Things to do in London". All staff and students are welcome, as well as external visitors. This 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.

Effort was made during the 2014/2015 to increase the involvement of RCM students and volunteers in guided tours, and the museum assistant carried out a volunteer training session on guided tours on June 23rd, in which RCM students were invited to partake. The students now regularly provide assistance by enhancing guided tours with performances on museum keyboards and insights about their own period instruments.

SPECIAL NEED VISITORS

After consultation with VocalEyes, Royal London Society for the Blind, RCM Sparks and Jacquelyn Clifton (OBE), the Museum is now in a position to offer bespoke events for visually impaired visitors.

Our pilot event, a workshop for visually impaired musicians, took place in November 2014. The event was attended by four external students who had visited the RCM in conjunction with our Sparks department, and was led by workshop leader Hannah Conway and four RCM students. The results of the workshop were presented at a two-day international conference (Visually Impaired Musicians and their Lives at the Institute of Education at the University of London).



The Museum Assistant attended Vocal Eyes audio description training for visually impaired visitors and will be working in collaboration with VocalEyes to write and record audio descriptions of museum items. These recordings will be accessible on the RCM website while the museum is closed for refurbishment and will eventually be hosted on an audio guide for the new gallery as well as provide a template for live audio descriptions for museum events.

COLLABORATING WITH HIGHER EDUCATION INSTITUTIONS

Collaboration with HE Institutions was particularly strong in the area of research and knowledge exchange: a Share Academy grant issued by the ACE supported a study, and following publications and conference presentations, on visitors' behaviour and adaptive audio devices with the Computer Science Department of UCL, whose practical output was the already mentioned audio guide.

A strong collaboration with the Royal Academy of Music, Edinburgh University and Horniman Museum also led to the submission of a bid for Knowledge Exchange in the HEFCE Catalyst scheme. The purpose of the project is to create a national database including over 20,000 musical instruments leading to a number of different outputs through collaborations with Google Cultural Institute, which will support the dissemination of data through Google Now on handheld devices and Google Contextual Boxes; with MIMO, a European funded resource currently giving access to over 55,000 musical instruments, and Europeana. The project was successful in its first stage, final results of the application will be known before summer 2015.

Moreover, the Museum run a class on historical keyboards for the Historical Performance Department of Goldsmith College and hosted a visit from the Musicology Department of the Open University. The commitment of the Museum to offer support to Higher Education was also celebrated by the attribution of two grants to support special projects related to the Universities Week 2014.

EXHIBITIONS

Between September 2014 and April 2015 the Museum hosted the temporary exhibition *The RCM and World War 1* curated by Peter Horton and Sarah Batchelor, that included portraits, manuscripts, letters, scores, and documents testifying the activity of the RCM during the Great War, and the active role played by RCM students and professors fighting at the front and in the trenches. The exhibition was celebrated by a number of activities, including a closing concert on the 11 March 2015. The programme featured music by Gurney, Butterworth and Ivor Novello and spoken texts including Parry's Director's Address in September 1914, and was performed by soloists Stephen Varcoe, Amy Lyddon, Samuel Oram and accompanied by Nicholas Maloney and Paul Mackenzie.

A new exhibition jointly organised with Ben Uri art gallery was opened on the 28th April 2015. The exhibition includes about 20 works, paintings, photographs and engravings, celebrating a hundred years of activity of Ben Uri gallery and its thriving musical activity particularly in the mid-20th century.

RESEARCH

MiCLUES: A COLLABORATIVE RESEARCH PROJECT ON INNOVATION IN MUSEUM AUDIOGUIDES

In January 2014 the museum received a £8,000 research grant from the Share Academy programme, a partnership project between University College London, University of the Arts London, and London Museums Group - funded by Arts Council England (ACE) with the aim to develop and foster relationships between specialist London museums and academics. The project derives from a partnership between the RCM Museum and the Department of Computer Science of University College London.

The project led to the development of an app based on Android tablets that automatically traces the proximity of visitors to items on display and provides contextual information supporting image, text, spoken text and sound. A number of different locating solutions were explored and finally Bluetooth Low emission Beacons (BLE beacons) were adopted. The development of content for the app was partially supported by a donation by Tania Chislett, RCM Friend and Museum volunteer. The app was launched on the 28th April 2015 and runs on ten table computers purchased by the Museum through the grant.

The project was presented at the conference on Digital Humanities (Lausanne-CH, 10th July 2014), at the Annual Conference of the International Committee of Musical Instrument Museums and Collections of ICOM (Copenhagen, 28th August 2014), at the conference *The Future of Collaboration* (London, Wellcome Institute, 23rd April 2015). The project was also discussed in: Nicolas Gold - Gabriele Rossi Rognoni, *The MiCLUES system: Dynamic, rich contextual support for museum visits*, In: *Digital Humanities 2014*, Proceedings of the international conference (<http://dharchive.org/paper/DH2014/Poster-821.xml>)

COST ACTION FP1302 'WOODMUSICK'

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, allowing 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 program involves curators and conservators on the one side, wood scientists, chemists and acousticians on the other side, and finally, researchers in organology and making of instruments.

The action will be articulated in four years, each including an international conference and several training schools and focus meetings. The 2015 international conference will be organised and hosted by the RCM Museum of Music (9-10 September) and will focus on the topic 'Effects of Playing on Early and Modern 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 Museums and Collections of Music and Musical Instruments), of the Galpin Society, and of 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 member of the Scientific Committee of the Museum of the Violin in Cremona, consultant to the National Musical Instrument Museum in Rome. He served in the Scientific Committee of the Portuguese cultural association ANIMUSIC for the organisation of the 2014 annual meeting in Braga and was 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, *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)
- G. Rossi Rognoni – M. Fioravanti, *The application of x-ray ct scanner to the documentation of early musical instruments* (International Conference on 'Multidisciplinary Approach to Wooden Musical Instrument Identification', Cremona, 1st October 2014)
- E. McHugh, *Exploring Baroque Music in the Museum* (Visually Impaired Musicians and their Lives at the Institute of Education, University of London, 10th March 2015)
- G. Rossi Rognoni, *Italian psalteries in the 18th century: apogee and decline* (International workshop, Bologna, Museo e Collezione Luigi Ferdinando Tagliavini, 28th March 2015)
- G. Rossi Rognoni – F. Falletti, *The Musical Instrument Department of the Galleria dell'Accademia: an example of institutional collaboration* (National conference 'Historical Heritage in Conservatoires', Florence, 17-19 April 2015)
- N. Gold – G. Rossi Rognoni, *MiCLUES App guidance for the Royal College of Music Museum* (London, Wellcome Institute, 23rd April 2015)

PUBLICATIONS BY MEMBERS OF STAFF

G. Rossi Rognoni, *The Virginals of Benedetto Floriani (Venice, fl. 1568-1572) and a Proposal for a New Attribution*, 'Galpin Society Journal', LXVIII (March 2015), pp. 5-20; 178-183)

G.P. Di Stefano – G. Rossi Rognoni (ed.s), *Galleria dell'Accademia, The Conservatorio Luigi Cherubini Collection: Stringed Instruments, part. 2*, Leghorn, Sillabe, 2015

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.

Furthermore, the Museum welcomed several 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.

RESOURCES

STAFF

As of Autumn 2014, the Museum staff grew from 2.0FTE to 3.6FTE thanks to the opening of a position for a full time Digitisation officer for two years and a part time Museum assistant. The first of these positions was advertised internationally, receiving over 40 applications and the second internally. They joined the Curator and the Museum Administrator, both full-time. The Museum is also supported by several volunteers (see next paragraph) during public opening hours.

The Digitisation Officer is in charge of implementing the RCM Museum digital strategy, developing the museum's presence on line – both for academic and commercial projects – supporting the development of audio guides and IT projects in the gallery, and collaborate with the curator in considering and analysing the possible digital features of the new display.

The Museum assistant is particularly involved in public engagement activities and in developing the interaction between the museum and external visitors through guided tours, initiatives aimed at special need visitors, and managing the museum volunteers.

Moreover, the Museum Administrator's role was redefined to now also include the management of the Museum concert series and events, children activities and special activities aimed at increasing the involvement of RCM students and professors in the use of the Museum and collections.

VOLUNTEERS

The opening of the Museum currently relies on 13 volunteers, who work half a day each welcoming guests and providing information about the display and collections. They are regularly recruited and managed by the Museum assistant and trained in Health and Safety. Among them 4 are RCM students, 3 are RCM Friends and 6 are externals.

PROFESSIONAL DEVELOPMENT

Thanks to a grant from the Museum of London – Survive and Thrive programme, Museum staff visited the new display in the Musée de la Musique, the new Philharmonie in Paris and the recently reopened Rijksmuseum in Amsterdam where they met with colleagues, curators and peers from various departments and discussed experiences and approaches. This was particularly useful in the development of current project and activities, and was considered a priority in order to compare the most recent experiences in musical instrument displays in Europe. Thanks to the same programme the Museum Curator also visited the recent displays in the Museu de la Musica in Barcelona, the Museo Interactivo de la Musica in Malaga and the Musikhistorisk Museet in Copenhagen.

The same grant also supported a three-day training course, held in the Museum by Nikky Boyd, to discuss approaches to visitors' consultation and audience development. The three days were attended by all four members of staff and will form the basis of a series of public consultations in view of the development of the new Museum display.

Further professional development training and experiences supported by the RCM included:

- **Gabriele Rossi Rognoni**
- Visit to the MIM (Musical Instrument Museum) recently opened in Phoenix (AZ) (12th-14th May 2014)
- Rationalisation and Disposal Workshop, Museum of London, 1st July 2014
- Participation in the annual meeting of the International Committee of Musical Instrument Museums and Collections of ICOM, Copenhagen/Trondheim, 27-31 August 2014
- Adlib Training day at the RCM (5th Sept 2014)
- Accreditation Plus Workshop organised by the Museum of London (23rd September 2014)

- **Lydia Cracknell**
- RCM Excel training: Intermediate (4th March 2015)
- Visit to the Royal Academy of Music to meet with Learning team (31 March 2015)

- **Richard Martin**
- Adlib Training day at the RCM (5th Sept 2014)
- Share Academy Social, Holborn (15th Oct 2014)
- Museums Association *Let's get digital seminar*, Royal College of Surgeons (20th Jan 2015)
- Share Academy *The Future of Collaboration*, Wellcome Collection (23rd April 2015)

- **Erin McHugh**
- VocalEyes training, Museum of London, (28th August and 2nd September 2014)
- *Copy This!* (seminar on changes to image-licencing law), Museums Association (18th September 2014)
- *Training the Trainer*, Museum of London, (13th May 2015)