

ICOM international  
council  
of museums

ANNUAL REPORT  
2016



ICOM ANNUAL REPORT 2016





# 2016

## ICOM AT 70

In 2016, the International Council of Museums (ICOM) celebrated its 70th anniversary. This milestone coincided with the 24th ICOM Triennial General Conference, held in July in Milan, Italy – a crowning moment that allowed us to assess and commemorate seven decades of accomplishments, dialogue on the current state of the museum and heritage landscape, and look ahead to future developments and opportunities for our field, and our network.



Gathering some 3,500 participants from 129 countries for a week of encounters and discussions, networking and capacity building, ICOM Milano 2016 reinvigorated our organisation with ideas and initiatives that will lead us forward in the coming months and years, with an eye firmly fixed on ICOM's legacy. A dense and rich publication entitled *Museums, Ethics and Cultural Heritage* was launched in Milan, featuring an array of contributions contextualising ICOM's vital role in the field of museum ethics over the decades. The exhibition *Where ICOM from*, meanwhile, retraced ICOM's development over 70 years, highlighting members' stories and archives and creating memories on the spot in a selfie wall that grew over the course of the conference, providing a collective snapshot of ICOM today.

The 2016 General Conference was also a turning point for ICOM in other respects vital to the organisation's life cycle and identity: a new President and a new Executive Board were elected, the new Strategic Plan for 2016-2022 was adopted, based on the principles of independence, integrity and professionalism, and a new ICOM logo was unveiled, in an effort to better reflect our mission, dynamism and diversity.



Our core work remained steady over the course of 2016, however. ICOM maintained and expanded its efforts to protect cultural heritage in danger: a *Red List of West African Cultural Objects at Risk* was published, as were German translations of the respective Red Lists for Iraq and Libya; and ICOM National Committees on all corners of the globe organised conferences and campaigns to raise awareness of illicit trafficking in cultural heritage in their different regions and enhance the use of existing Red Lists to combat it. Capacity building activities continued in 2016, notably with two new sessions of the ICOM International Training Centre (ITC) at the Palace Museum in Beijing, China, respectively devoted to “Current Practices in Museum Management” (April) and “Collecting Objects, Telling Stories” (November).

The institution that unites us, the museum, has transformed over the decades and centuries, shifting from an aesthetic and educational role towards a more explicitly social role, responding to the present and urgent need to enhance mutual understanding, both within communities and across boundaries, physical and figurative. An array of meetings, events and initiatives by ICOM committees last year addressed this increasingly active role, encompassing issues ranging from migrations to accessibility, community outreach and education, and resonating with the ICOM Milano 2016 theme, “Museums and Cultural Landscapes”, in advocating a vision of museums that hold responsibilities beyond their walls.

In a world fraught with social, political and economic turmoil and rife with conflict, as calls for closed borders multiply and eyes shut tight to the plights of those seeking to cross them, ICOM holds a unique and privileged position in bridging cultures, through our network of 37,000 museum professionals in 141 countries, representing a veritable microcosm of our planet. Every ICOM General Conference is a reaffirmation that the strength of our network lies in its diversity, and 2016 was, more than ever, a year of unprecedented activity in our arena of expertise. Moving forward in 2017 and beyond, let us continue to celebrate our accomplishments while striving to realise our potentials.

**Suay Aksoy**, ICOM President  
**Peter Keller**, ICOM Director General

# 2016 KEY FIGURES

37 140



ICOM members

+ 5,2 %



percentage  
increase  
over 2015

247



new institutional  
members

15 781



number of members registered  
in International Committees

+ 8,2 %



members registered  
in International Committees

115



ICOM National Committees

141



countries and territories  
represented

66 %  
women



34 %  
men

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# HIGHLIGHTS 2016



“In the past 70 years ICOM members have always been frontrunners for international exchanges and dialogues with a strong impact on the development and changes of museums worldwide. I am convinced that our values and the museum ethics we all share are a strong foundation for the role museums will play in the future in all parts of the world.”

**Hans-Martin Hinz, President of ICOM (2010-2016)**

# INTERNATIONAL COMMITTEES ANNUAL MEETINGS IN 2016



Milan, Italy

3 > 9 July, 2016

**AVICOM**  
**Audiovisual  
and Social Media**

First session: History of  
multimedia in museums,  
Second Session:  
Technological cultural  
landscapes, Third Session:  
Internet festival of museum  
multimedia "Media Geek:  
Cultural Heritage"

**CAMOC**  
**Museums of Cities**  
Museums and cultural  
landscapes

**CECA**  
**Education and  
Cultural Action**  
Museums and cultural  
landscapes, CECA  
Activities beyond the  
museum walls

**CIDOC**  
**Documentation**  
Museums and cultural  
landscapes

**CIMCIM**  
**Musical Instruments**  
Musical instrument  
museums: Interpreting  
the present

**CIMUSET**  
**Science and Technology**  
What role for science,  
technology and industry  
in cultural landscapes?

**CIPEG**  
**Egyptology**  
Egyptological landscapes:  
Museums, libraries,  
historical palaces and  
archives

**COMCOL + ICFA**  
**Collecting**  
Art, collecting and  
the sense of place: an  
integral and integrated  
approach towards arts,  
other heritages  
and collecting

**COSTUME**  
**Costume**  
Museums and cultural  
landscapes

**DEMHIST**  
**Historic House Museums**  
Historic houses and  
the interpretation  
of the cultural, social  
and urban landscape

**GLASS**  
**Glass**  
Museums of glass in  
the cultural landscape

**ICAMT**  
**Architecture and  
Museum Techniques**  
Museums and cultural  
landscapes—the role  
of the architecture  
in development and  
protection of cultural  
landscape

**ICDAD**  
**Decorative Arts and Design**  
Cooperation and sharing  
in the decorative arts  
and Cultural landscapes  
from arts and crafts  
to decorative arts and  
design

**ICEE**  
**Exhibition Exchange**  
Communicating,  
connecting and innovating  
with style

**ICFA + COMCOL**  
**Fine Arts**  
Art, collecting and the  
sense of place: an integral  
and integrated approach  
towards arts, other  
heritages and collecting

**ICLM**  
**Literary Museums**  
Shaping cultural  
landscapes: Role of writers'  
and composers' museums.  
Literature in composers'  
museums and music  
in literary museums

**ICMAH**  
**Archaeology and History**  
Museums, territories  
and societies

**ICME**  
**Ethnography**  
Curating and engaging:  
peoples, places and  
entanglements in an age  
of migrations

**ICMEMO + ICOMAM**  
**Memorial Museums  
+ Military Museums**  
Army museums and  
cultural landscapes

**ICOFOM**  
**Museology**  
The predatory museum

**ICOM CC + ICMS**  
**Conservation + Museum  
Security**  
Protection and safeguard  
of cultural heritage time  
of conflict

**ICOMON**  
**Money and Banking  
Museums**  
Developing numismatic  
landscapes: exploring  
display, digitalisation,  
management and education

**ICR**  
**Regional Museums**  
Museums, landscapes, and  
horizons: Understand what  
you have, know where you  
are, see where you're going

**ICTOP**  
**Training of Personnel**  
The museum professional  
landscape, 2016: Reframing  
precepts and pedagogy  
for the contemporary  
culture and heritage  
profession

**INTERCOM**  
**Management**  
The ethical museum

**MPR**  
**Marketing and Public  
Relations**  
Making Connections:  
Stories, People,  
Values, Landscapes

**NATHIST**  
**Natural History**  
Natural history museums  
in cultural landscapes

**UMAC**  
**University Museums  
and Collections**  
University museums and  
collections and cultural  
landscapes



# ICOM MILANO 2016, AN OUTSTANDING CONFERENCE

ICOM's triennial general conference returned to Europe for its 24th edition this year, with an impressive gathering of high-profile speakers and almost 3,500 attendees from 129 countries. The theme "Museums and Cultural Landscapes" was in the limelight for the conference's seven days of exchanges, debates and networking. ICOM was honoured by the participation of Dario Franceschini, the Italian Minister for Cultural Assets, Activities and Tourism in the opening ceremony, alongside Italian and international partners who praised the organisation's remarkable achievements over the years.

A number of notable keynote speakers presented at ICOM Milano 2016, sharing their visions and hopes for museums and culture. Orhan Pamuk, Nobel Prize winner and founder of the Museum of Innocence in Istanbul, Turkey, evoked his vision of the museum of the future: a museum that "gets closer to people, and shows their individuality." Then Christo, co-creator of the installation *Floating Piers* on Lake Iseo near Milan, gave a lively presentation on the art that he has created with his late partner Jeanne-Claude, their creative process and the freedom of approach they employ. Next, Michele De Lucchi, architect of renowned museums such as the Triennial di Milano, which served as a venue for the conference's closing event, modestly summed up his work as "combining the strength of tradition and the promise of the modern." He highlighted the importance of the physical environment surrounding museum collections. Then Zambian Minister for Gender and Child Development, Nkandu Luo, emphasised that "museums are fundamental to promote African culture and to improve education on every level," defending women's rights and combating child marriages in her country. Lastly, David Throsby, the Australian economist credited with founding cultural economics, affirmed that: "Museums are economic institutions too. If we want to assess the public value of art and culture, we have to sum up two terms: the embodied economic value and the immaterial cultural value."





In addition to daily keynote speeches, ICOM Milano 2016 also set the stage for panel discussions around UNESCO's recommendation on the protection of museums and collections, the social roles of museums and museums' contribution to the combat against illicit traffic in cultural goods. While most meetings were held at the convention centre in Milan, Italy, attendees were also invited to explore Milan and its surrounding areas through off-site committee meetings and an inviting programme of social events.

ICOM Milano 2016 was also a forum for 111 exhibitors to showcase advancements in museum-related technology relating to the work of all types of museum professionals.

Exchange of ideas and experience with colleagues from other countries is one of the most important benefits of attending the Conference.

The conference attracted 300 volunteers and numerous young and emerging professionals whose attendance was supported through ICOM travel grants or resources provided by their committees. Mentoring sessions were organised to provide those who are new to the field with insights from established museum professionals. Many of the grantees expressed the view that meeting colleagues from other countries with whom to exchange ideas and experience is one of the most important benefits of attending the conference. Some even mentioned that these encounters had already led to tangible professional partnerships.

#### #ICOMilano2016, join the discussion online

During the week of ICOM Milano 2016, the hashtag #ICOMilano2016 went viral: it was used more than 1,500 times on Twitter and became a trending topic in Italy. During the conference, ICOM's 469 tweets and retweets were viewed 401,200 times, 100,000 more views than the Twitter handle normally receives in an entire month!

For the first time in the history of ICOM's General Conference, participants could follow the conference live by posting comments and questions during the sessions. Conference bags, selfies, Milan sunsets and *aperitivo milano*

were also chronicled on Instagram through the hashtag and shared by the conference's official account. To enhance discussion online and the sharing of memorable moments, a team of Italian community managers and social media gurus volunteered their time to prepare timed teasers and informative Facebook posts decoding the conference theme before the event began. Their portraits were featured on a series of Facebook posts alongside other team members to show the faces of the conference.

During the years of preparation leading up to the conference, ICOM Italy rallied the world museum community to contribute insights, interpretations and best practices related to the conference's theme, "Museums and Cultural Landscapes." This work not only contributed to the content of the conference, but also resulted in an *ICOM Declaration on Museums and Cultural Landscapes*, which included a resolution on museums' responsibility to protect landscapes as essential elements of humanity's physical, natural, social and symbolic environment (*Carta di Milano*). The declaration was presented at the ICOM General Assembly on 9 July 2016. Other resolutions approved by ICOM's members include statements on: inclusion, intersectionality and gender mainstreaming in museums; strengthening the protection of cultural heritage during and after armed conflict, acts of terrorism, revolutions and civil strife; and the promotion and protection of cultural objects on international loan.

Also during the General Assembly, ICOM members elected a new Executive Board and selected Suay Aksoy as the new ICOM President for 2016-2019. In accepting the role, Ms Aksoy said: "This is a time to hold on to our principles: to accentuate international collaboration, to adhere firmly to our ethics codes and to work for more democracy and equality in our societies. ICOM has long defined itself with these principles and has justifiably become a reference to reckon with."

The General Assembly also unveiled ICOM's new Strategic Plan 2016-2022. The new plan is based on three main principles: independence, integrity and professionalism, and includes a series of actions the organisation will take to strengthen its solidarity with colleagues throughout the world. These commitments include: enhancing democracy; defending common heritage from wanton and criminal destruction; improving the organisation's structures and operations; and advocating for museums everywhere.

The new plan is based on three main principles: independence, integrity and professionalism.



# 70 YEARS OF INTERNATIONAL MUSEUM WORK CELEBRATED

In 2016, ICOM celebrated its 70th anniversary. From a small group of museum directors that banded together after WWII, the organisation has grown into an international network of museums and museum professionals that is active around the world. The achievements of the organisation were highlighted during ICOM's General Conference in Milan, with an exhibition about ICOM's past and future, *Where ICOM from*, a book celebrating ICOM's role in defining museum standards, and the presentation of ICOM's new visual identity as part of a rebranding campaign.

Unveiled during the conference was the exhibition *Where ICOM from*, which retraced the evolution of the organisation over its 70 years of existence through the stories of its members. This immersive scenography linked archived documents, such as pictures, posters and videos collected from ICOM members, to illustrate their personal stories within ICOM's rich history. An extensive timeline and a selection of important dates displayed the growth of the ICOM network and the organisation's achievements over time. Over the three days that the exhibit was displayed at ICOM Milano 2016, 200 selfies were taken and

pinned on a selfie wall, creating a visual representation of ICOM's diverse network of professionals.



ICOM also debuted its new volume, *Museums, Ethics and Cultural Heritage*, at the conference. The volume was edited by Bernice Murphy, the former Chair of the ICOM Ethics Committee and honorary member of ICOM. The volume, published in partnership with Routledge, included some 35 contributions from museum academics and practitioners, focusing on case studies around ethical questions and discussions of training, legal connections with international standards and conventions, and new issues for museums that raise a variety of ethical questions. The volume contextualises ICOM's continuing work and support for ethics and standard-setting throughout the decades. It was presented to all attendees at the General Conference as an ICOM birthday present.

A new ICOM logo was also launched at ICOM Milano 2016. It was the result of a two-year effort by committees and a panel of ICOM members on how best to reflect the organisation's identity vis-à-vis the international museum vocation and the dynamics and diversity of the ICOM network. To reach this ambitious goal, it was determined that "Museums"—the most meaningful term of the ICOM acronym—should be the focal point of ICOM's new visual identity. Since its presentation in Milan, the new symbol has received unanimous support from ICOM committees who have quickly adopted the new ICOM brand.



# THE GLOBAL FIGHT AGAINST THE ILLICIT TRAFFICKING OF CULTURAL GOODS

In 2016, ICOM continued to work closely with national and international experts on Red Lists. In December, ICOM published a new *Red List of West African Cultural Objects at Risk*, including an Emergency section dedicated to Mali. This publication was made possible thanks to the support of the Swiss Confederation's Federal Office of Culture, the West African Economic and Monetary Union (UEMOA) and the U.S. Department of State's Bureau of Educational and Cultural Affairs. Though protected by various national laws and international treaties, West African cultural objects are at great risk of being illegally traded in the aftermath of the 2012 conflict in Mali. The aim of the *Red List of West African Cultural Objects at Risk*, which was prepared in close collaboration with a team of national and international experts, is to ensure access to this precious heritage for future generations.

Due to the devastating situation of cultural heritage in conflict zones, ICOM and ICOM committees have been very active in promoting the organisation's dedicated tools for protecting cultural heritage in 2016, such as ICOM Red Lists of Cultural Objects at Risk. This important work is also a result of ICOM's efforts to raise awareness among the international heritage community of their responsibility to protect heritage in danger and to combat illicit trafficking. ICOM Haiti initiated an awareness and advocacy campaign about the use of the *Emergency Red List of Haitian Cultural Objects at Risk*, which was published by ICOM in 2010 in response to the increased risk of illicit trafficking of Haitian cultural objects after the devastating earthquake. Meanwhile, 14 years after the publication of the *Red List of Latin American Cultural Objects at Risk*, ICOM Mexico



gathered representatives from the country's main national agencies to share the results of the implementation of the *Red List*, with one of the roundtables discussing best practices for disseminating the Red List and training for its implementation.

Two ICOM Red Lists dedicated to Iraqi and Libyan cultural objects were translated into German in 2016 thanks to support from the Prussian Cultural Heritage Foundation and ICOM Germany. German translations are being prepared for other ICOM Red Lists, including the most recent one on West Africa. These lists are expected to help raise awareness and facilitate the work of law enforcement agencies, the art market and the general public in German-speaking countries. The importance of this ICOM tool is highlighted by their inclusion in the new German Act on the Protection of Cultural Property, which calls on all concerned parties to practice enhanced due diligence for all categories of cultural objects included in the ICOM Red Lists.

In addition to its production of *Red Lists* and its ongoing cooperation with INTERPOL and the World Customs Organisation (WCO) as well as with national customs and law enforcement agencies around the world, ICOM continues to monitor emergency situations through its Disaster Risk Management Committee (DRMC). The organisation is also very active in the fight against the illegal trade in cultural goods, for example, through the establishment of the International Observatory on Illicit Traffic in Cultural Goods in 2013.

**Danielle Spera, President of ICOM Austria**

“The extremist brutality in countries like Iraq, Syria and Libya has led to the loss of countless lives and to destruction and plundering of hundreds of ancient sites. But we will not tolerate the annihilation of our collective history and identity! We stand united to fight the destruction of our common heritage and the illicit trading of cultural goods. In the context of ongoing violence and unrest we have to enforce and unite our efforts and I am very thankful that this year’s ICOM Memorial Lectures reminded us of what we are capable to do if we are all working together.”

ICOM was invited to numerous seminars and meetings of international experts in 2016, advocating for the world heritage sector to take further action in the fight against illicit traffic as well as for more efficient international collaboration. On those occasions, Red Lists and other ICOM actions have often been cited and praised as effective tools in protecting cultural heritage at risk. For example, soon after the ICOM Libyan Red List was released, ICOM was invited to a meeting in Tunis, Tunisia, organised by the Libyan Department of Antiquities, UNESCO and the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), to discuss and develop a comprehensive action plan to engage civil society in protecting Libya’s numerous cultural heritage sites threatened by conflict and plunder. ICOM was also invited to the International Conference for the Protection of Cultural Heritage in Conflict Areas, organised at the initiative and in the presence of Sheikh Mohammed bin Zayed Al Nahyan, Crown Prince of Abu Dhabi, and the President of France, François Hollande. ICOM President Suay Aksoy emphasised the importance of the human dimension in the protection of cultural property. “The

decision regarding the transfer and protection of cultural objects in a safe haven should involve the people in the region along with the State and/or an institution,” she said, “The local people and local authority in this context come in as a legitimising ingredient.” The diverse stakeholders worked to identify ways strengthen international cooperation to successfully tackle this worldwide crime against cultural heritage.



Many of ICOM’s committees also contributed their expertise to this global struggle in 2016. ICOM NATHIST released a white paper entitled “Natural History Museums and Wildlife Trafficking: A Framework for Global Action”, while ICOM Guatemala was invited to participate in a regional meeting to combat illicit trafficking of cultural property in Central America and the Caribbean organised by UNESCO Guatemala. ICOM Turkey organised a conference on preventing illicit trafficking of Syrian cultural heritage, since Turkey is often considered an important key transit route for objects from conflict zones in the Middle East. ICOM Belgium also co-organised a seminar on the “Illicit trafficking of cultural goods, sources of funding for terrorism and armed groups” at the initiative of several UNESCO national commissions in order to compile data, share knowledge and raise awareness of the issue among the heritage community. Finally, ICOM Austria initiated the “Palmyra Talks,” a series of events designed to raise public awareness of the importance of saving cultural heritage in conflict and stopping the illegal trading in cultural objects.



# SOCIAL ROLES OF MUSEUMS

“The people of Australia are all immigrants or descended from immigrants, except for three percent, who are Aboriginal. We have transformed our museums, looking now at the history and legacy of migration and exploring contemporary issues such as racism. We are moving from observers to participants, from narrators to characters, from immigration to cultural diversity, taking on the role of an agent of social change.”

**Robin Hirst, Director, Collections,  
Research and Exhibitions at Museum Victoria,  
at the 24th ICOM General Conference in Milan**

# SOCIAL ROLE OF MUSEUMS



## **Lisbon**

February 22, 2016

*One object, many visions*  
**ICOM Portugal and EME**

## **Jaipur**

25th – 28th March, 2016

*Access in Museums  
in South Asia*  
**ICTOP, CAM  
and ICOM Canada**

## **Moscow**

May 13 - 16, 2016

*International  
museum festival  
“Intermuseum 2016”*

*Museum without borders:  
Social Mission of the  
Museum in the Context  
of Intercultural Dialogue.*

**ICOM Russia**

## **Milan**

July 3, 2016

*The Cultural Landscape  
as a Didactic Strategy  
for the Recognition  
of the Other*

**CECA**

## **Milan**

July 4, 2016

*Museums and Cultural  
Landscapes: Curating  
& Engaging Peoples,  
Places & Entanglements  
in an Age of Migrations*

**ICME**

## **Milan**

July 6, 2016

*Migration: Cities  
(kick-off meeting)*  
**CAMOC, ICR and CAM**

## **Milan**

July 6, 2016

*Social Role of Museums:  
New Migrations,  
New Challenges*  
**CAMOC**

## **Barcelona**

October 20 & 21, 2016

*Seminar on the Social Role  
of Museums*  
**ICOM and “la Caixa”  
Foundation**

## **Istanbul**

October 20-22, 2016

*Women’s Museums:  
Centre of Social Memory  
and Place of Inclusion*  
**Women in ICOM  
leadership roles**

## **Lisbon**

November 1st, 2016

*Museums and Community:  
Concepts, Experiences,  
and Sustainability  
in Europe, Latin America  
and the Caribbean*  
**Inaugural meeting of the  
EU-LAC-MUSEUMS project**

## **Paris**

November 10, 2016

*International Science  
Centre and Science  
Museum Day*  
**ICOM, UNESCO and ASTC**

## **Belgrade**

November 18, 2016

*Education in Museums  
and Work with the Public –  
Examples of Good Practice  
and Suggested Educational  
Programmes*  
**ICOM Serbia**

## **Athens**

November 18, 2016

*Educational programs  
for and with refugees*

**ICOM Greece**

## **Kaliningrad**

December 15-17, 2016

*Audience Strengthening  
of the Corporate Museum  
as an Incentive to the  
Industry’s Development*  
**ICOM Russia**





# SOCIAL AND POLITICAL CHANGE IN MUSEUMS

The social role of museums has triggered robust debate among the international museum community. Migration, accessibility, community outreach and education have been some of the focal points of ICOM and its committees, work over the past year. ICOM published an entire issue of *Museum International* on the theme “Museums managing the tensions of change” in 2016, exploring past and present social and political change around the world and its impact on the museum community.

Migration, accessibility, community outreach and education have been some of the focal points of ICOM and its committees.

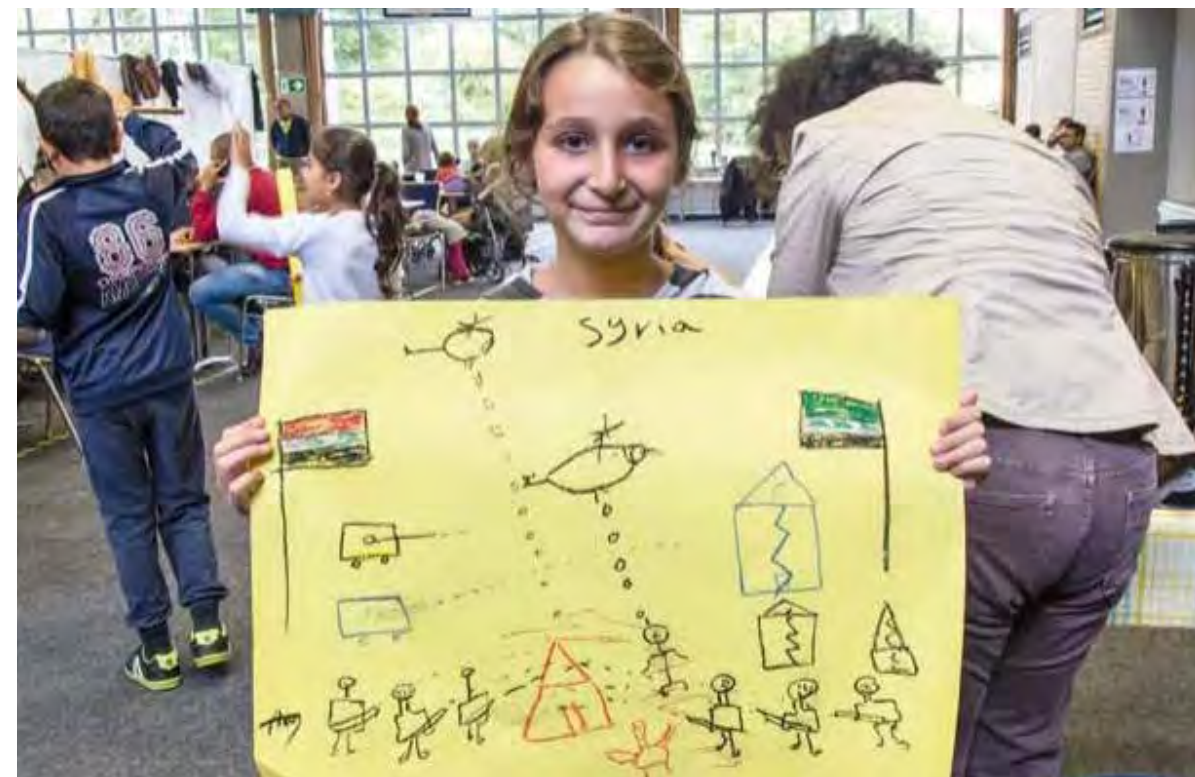




# MUSEUMS AND MIGRATIONS: NEW CHALLENGES, NEW MISSIONS

The EU-LAC-MUSEUMS project held its inaugural meeting entitled *Museums and Community: Concepts, Experiences, and Sustainability in Europe, Latin America and the Caribbean* in November 2016. This partnership between ICOM's European, Latin American and Caribbean Regional Alliances brought together eight partners in total, including the ICOM Secretariat, to win a grant from the European Union's Horizon 2020 Research and Innovation Programme. Over the next four years, the partners will study the close connections between Europe, Latin America and the Caribbean in the field of community museology by exploring the cultural, scientific and social dimensions of EU-LAC relations.

ICOM and the Caixa Foundation co-organised a meeting of 15 museum leaders in Barcelona, Spain in October 2016, which successfully explored opportunities to connect museums working on social inclusion around the world. The gathering highlighted the value and benefits of social action in museums. Building on the success of and interest in the event, ICOM plans to continue working on the same theme in the upcoming years in order to help museums embrace their social role and deal with the implementation and management of activities that promote social justice and inclusion.



Several ICOM Committees tackled the issue of migration during the ICOM Milano 2016 conference. For example, CAMOC held a panel on the “Social Role of Museums: New Migrations, New Challenges”. CECA also held pre-conference workshops on “The Cultural Landscape as a Didactic Strategy for the Recognition of ‘the Other’”. The committee also awarded one of its Best Practice awards to the Louisiana Museum of Modern Art in Denmark for the project “Travelling with Art: Learning Programme for Refugee Children”. ICME expressed interest in this topic as well, focusing its session on “Museums and Cultural Landscapes: Curating & Engaging Peoples, Places & Entanglements in an Age of Migrations”. Meanwhile, CAMOC, ICR and CAM received an ICOM grant for a three-year partnership to develop a web platform dedicated to “Migration: Cities”. After a kick-off meeting in Milan, the three committees successfully hosted an inaugural workshop in Athens, Greece, in February 2017.

On the national level, ICOM Greece co-organised its annual meeting with the Hellenic Ministry of Culture on developing educational programmes for and with refugees, while ICOM Russia organised the XVIII International Museum Festival “Intermuseum” on the theme “Museum without borders: Social Mission of the Museum in the Context of Intercultural Dialogue”.



# MUSEUMS: CLOSER TO THE COMMUNITY AND MORE RELEVANT THAN EVER

Several ICOM representatives addressed the floor at an international seminar entitled “One object, many visions” held in Lisbon, Portugal, and organised by ICOM Portugal and EMEE (Eurovision-Museums Exhibiting Europe). The objective of this international gathering, which focused on the improvement of social participation in museums and visitor interaction, among other topics, was to assess museum networking and the synergies that arise from it. This EMEE project encourages intercultural dialogue by promoting museums and their collections, thus contributing to the enhancement of museums as social actors.

CECA, ICOM’s International Committee dedicated to education, awarded five institutions with a Best Practice award for outstanding education programmes that address community needs. One notable example is ICOM Serbia’s seminar “Education in Museums and Work with the Public - Examples of Good Practice and Suggested Educational Programmes”, which helped to promote national best practices on the creation of meaningful public programmes in Serbian museums.

ICOM Russia was another award recipient for its conference, “Audience Strengthening of the Corporate Museum as an Incentive to the Industry’s Development”, which addressed audience development for corporate collections. These are a few examples of how museums around the world are reflecting on their role of serving and remaining relevant to the communities that formed them.



In preparation for International Museum Day 2017, several of ICOM’s European National Committees have started working on a joint conference that seeks to address “difficult issues.” According to ICOM Germany, who proposed the Museum Day theme, *Museums and contested histories: Saying the unspeakable in museums*, to the ICOM community, museums play a key role in creating and representing the shared cultural heritage of various communities. Passionate yet difficult questions must be asked about the stories told by museums—those remembered and those forgotten, those highlighted and those hidden—and the roles of the public and local communities.

Museums play a key role in creating and representing the shared cultural heritage of various communities.

# MUSEUMS ACCESSIBLE TO ALL

In 2016, ICOM supported the “Musées (em)portables” festival in Paris, France, by creating an “ICOM - Museums for All” award. The prize rewards films focusing on how “non-traditional” audiences—socially marginalised groups, disabled people,

In 2016, ICOM supported the “Musées (em)portables” festival in Paris, France, by creating an “ICOM – Museums for All” award.

immigrants, rural inhabitants and others—relate to museums, with sensitive and original takes on the theme. This year the first prize was awarded to *T-essere Memorie*, a film about an activities programme for Alzheimer’s patients at the Museo delle palafitte di Fiavé in Italy. The

title, *T-essere Memorie*, is a play on the Italian verbs *essere* (“to be”) and *tessere* (“to weave”), conveying the idea that by learning how things were done in the past, Alzheimer’s patients can rebuild their memories and their humanity. The 2016 launch of the “ICOM - Museums for All” award is part of ICOM’s effort to promote museum accessibility for all. This prize is an important element of ICOM’s international activities in the international arena and ICOM plans to continue supporting the festival in 2017.

Several women in ICOM leadership roles voiced their support of gender mainstreaming at the International Association of Women’s Museums’ 2016 conference, “Women’s Museums: Centre of Social Memory and Place of Inclusion”, in Istanbul, Turkey. The conference discussed the role of women’s museums in social change, their approach to social memory and inclusive cultural practices.



ICTOP held a workshop on museum accessibility in South Asia in collaboration with CAM (Commonwealth Association of Museums) and ICOM Canada. The publication, “Access in Museums in South Asia: Learning from the Commonwealth Association of Museums”, was released following the event.

UMAC announced the winner of its first UMAC Award in 2016, recognising the National University of Singapore Museum’s project, “Prep room: Things that may or may not happen.” The awardee was selected because of the museum’s understanding of the fundamental importance of engaging with audiences, its creative approach to facilitating discussion between researchers, interns, artists and the public, and the ease with which their idea can be adapted to other museums.

With the passing of a recent law and regulations regarding accessibility in Israel, ICOM Israel was particularly vocal about the subject this year. The National Committee lectured at two conferences dedicated to the theme of museum accessibility, one of which was a collaboration between ICOM Israel and the Ministry of Culture.

ICOM Italy’s Committee for Accessibility, a recently established member of ICOM Italy’s network, edited and published a *Dictionary of Museum Accessibility*.



# MUSEUM ETHICS UNIVERSAL ETHICS

“The museum is not only a place of beauty and science, but a political and social institution too. The ICOM Code of Ethics is a testament to our social and moral values and defines the professional duties that are the foundation of our work in these institutions. It helps us to make decisions that might be irreversible and take positions in political debates.”

**Peter Keller, current Director of ICOM, at the celebration of the 30th anniversary of the Ethics Code of ICOM in Geneva**

# TRANSLATIONS OF THE *CODE OF ETHICS* *FOR MUSEUMS*



ENGLISH  
SERBIAN  
CROATIAN  
LITHUANIAN  
SLOVENIAN  
PERSIAN  
LATVIAN  
GERMAN  
DANISH  
ITALIAN  
FINNISH  
BASQUE  
AUSTRIAN  
GEORGIAN  
HUNGARIAN  
ROMANIAN  
CZECH  
DUTCH  
GREEK  
FRENCH  
RUSSIAN  
CHINESE  
CATALAN  
ESTONIAN  
FAEROESE

ARAB  
KOREAN  
ICELANDIC  
PORTUGUESE  
GREENLANDIC  
MACEDONIAN  
BOSNIAN POLISH  
JAPANESE SWEDISH  
SPANISH BULGARIAN  
NORWEGIAN UKRAINIAN





# MUSEUM ETHICS, UNIVERSAL ETHICS

ICOM celebrated the 30 year anniversary of its *Code of Ethics for Museums* in 2016. Adopted in 1986 and revised in 2004, the Code of Ethics is now available in 39 languages

Thirty years after its adoption, ICOM conducted the first evaluation of the *Code of Ethics* and its universality through an international conference held in Switzerland. On 7-8 December, a gathering of museum professionals, natural and cultural heritage specialists and legal experts discussed the principles and issues on which the *Code of Ethics* is based and how it has served as a model for both national and international laws. The conference offered a forward-looking debate on this body of ethical and professional standards for museums and its positive impact on society. Sessions were held on the origins of the *Code of Ethics*, ethical principles and issues for museums, and using the *Code of Ethics* as a template for new standards to facilitate conversation among the participants. A public lecture entitled “The ethical museum, an actor in sustainable development” further extended the discussion of museum ethics.

*Code of Ethics* is now available  
in 39 languages.



#### Applying UNESCO's *Recommendation on the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society*

This UNESCO Recommendation, drafted in close collaboration with ICOM, was adopted by all of its member states on November 2015. The Recommendation represents an important step forward in the international acknowledgement of the importance of museums and the need to protect and promote them. The ICOM definition of a museum and the *ICOM Code of Ethics* are quoted and recognised substantially in the new Recommendation, reconfirming the position of the organisation as an international standard-setting body. ICOM Committees were widely consulted during the preparation of the Recommendation and debates were organised nationally and internationally after its adoption. These debates took place during ICOM Milano 2016 and at two events in China—one held

in Chengdu at the “Museums and Relevant Products and Technologies Exposition”, and the second in Shenzhen at the UNESCO High Level Forum on Museums, which included a session on the “Illicit trafficking of cultural property: the importance of documentation, inventories, authentication”. In 2016, some ICOM National Committees translated this new standard in languages outside of UNESCO's official ones. Czech and Korean versions of the text were produced by ICOM Czech and ICOM South Korea, respectively.

ICOM Milano 2016 was an excellent platform for museum professionals to discuss and debate the topic of museum ethics. NATHIST focused on ethics related to human remains, indigenous peoples and partnerships across disciplines through a joint session with UMAC. NATHIST also pledged to disseminate to a broad audience the *ICOM Code of Ethics for Natural History Museums* that it published in 2013, translating it in Slovenian, Greek and Japanese in 2016. Also during the General Conference, ICOFOM organised a session on the theme of the “Predatory museum”, opening the door to a reflexive, decolonised museology able to acknowledge its history with a critical perspective. Meanwhile, INTERCOM held its annual conference in collaboration with the FIHRM, choosing the topic “The Ethical Museum” as its main theme.



In addition to continued efforts by ICOM National Committees to promote museum ethics, ICOM's Nordic committees advocated for the *ICOM Code of Ethics* with a series of publications in 2016. ICOM Norway published a book entitled *Towards new relations between the museum and society*, and ICOM Greenland and ICOM Denmark recently released Greenlandic and Faroese translations of the *ICOM Code of Ethics*. ICOM Iceland also reprinted the Icelandic version of the publication and made it available to its members online. Meanwhile, ICOM Finland published *Museoetiikka 2.0* (Museum Ethics 2.0), a compilation of the papers presented at its 2015 seminar, which was organised in collaboration with the students of the University of Jyväskylä.





# PROFESS- SIONALISM: ICOM'S MOTTO

“Although the world is said to be a global village, the contribution of the disparate regions to the advancement of practice and theory in museums and cultural heritage has been significant in recent years. This is consistent with our quest for diversity and excellence. We must explore and benefit from this development, motivating our National and International Committees and Regional Alliances as well as Affiliated Organisations to be more active and interactive.”

Suay Aksoy, candidacy speech for President of ICOM at the 24th General Conference in Milan, July 2016.

# WORKSHOPS AND TRAININGS



**1 International Workshop Architecture and Museum Techniques 2016**

ICAMT, ICMS  
9th to 14th October  
São Paulo, Brésil  
120 participants

**2 National Trainings on Museum marketing issues**

ICOM Georgia  
24-25 September  
Tbilisi, Georgia  
15 participants

**3 Current Practices in Museum Management**

ICOM ITC  
11-19 April  
Beijing, China  
36 participants

**4 Collecting Objects, Telling Stories**

ICOM ITC  
7-15 November  
Beijing, China  
37 participants

**5 Museum Marketing Strategies and Practical Tools**

ICOM MPR,  
ICOM Armenia  
22-23 February  
Yerevan, Armenia  
22 participants

**6 Digitization and preservation of Manuscripts**

ICOM Egypt, ICOM Tunisia  
25-29 November  
Kairouan, Tunisia

**7 Working in Europe**

ICOM UK  
3 February  
Museum of Liverpool,  
England

**8 Developing Networks & Partnerships**

ICOM UK  
5 October  
Horniman Museum  
& Gardens, London,  
England

**9 Museum documentation, principles and practice**

CIDOC  
1-8 June  
Lubbock, USA  
8 participants

**10 Museum documentation, trainer training**

CIDOC  
12-18 November  
Tartu, Estonia

**11 Programa de Formación en Museología de la Coordinación de Educación y del Sistema Nacional de Museos**

ICOM Venezuela  
2016  
Venezuela

**12 Training Program for the Reorganization of the Museum Depots in the Countries of South East Europe**

ICEE  
18-22 April  
Skopje, Macedonia  
15 participants

**13 Post-conference Workshop “Egyptological Landscapes: Museums resources and Networks between Collections and Institutions”**

ICPEG  
10-12 July  
Bologna, Italy  
68 participants

**14 Heritage in the cultural space of Asia**

ICOFOM  
25-28 June  
Erdenet city, Mongolia

**15 Museum Numismatics Skills Development Workshop**

ICOMON  
6 July  
Milan, Italy  
38 participants

**16 Access in Museums in South Asia**

ICTOP  
25-28 March  
Jaipur, India  
35 participants

**17 “Specifications of Museum Management in the Post-Soviet countries”**

ICOM-ICTOP,  
ICOM Croatia,  
ICOM  
11-13(14) October  
Yerevan, Armenia  
19 participants

**18 Améliorer la qualité des visites guidées**

ICOM Suisse  
21 November  
Musée d'Yverdon,  
Switzerland

**19 L'accueil du public – communiquer avec ses collègues**

ICOM Suisse  
28 November  
Lausanne, Switzerland

**20 Training of an Egyptian curator invited by Louvre**

ICOM Endowment Fund  
17 May to 25 June  
Cairo, Egypt

**21 Heritage management training programme in Algeria**

ICOM Endowment Fund  
24-28 July  
Algiers, Algeria  
500 participants





# CAPACITY BUILDING

As an organisation representing museum professionals, ICOM has always considered capacity building for museum professionals to be at the heart of its mission. This year, ICOM set “professionalism” as one of its key strategic objectives for 2016-2022, making it a priority in the new strategic plan, which was approved at ICOM Milano 2016.

Producing quality publications and making them available in languages used around the world has long been an effective way for ICOM to reach museum professionals around the globe. For example, *Key Concepts of Museology* was translated into Italian and Estonian in 2016, while new translations into Montenegrin, Hungarian, Bosnian, Croatian and Serbian are underway. COSTUME has also made its *Vocabulary of basic terms* available in six languages and DEMHIST will soon establish a lexicon for house museums worldwide. This publication will serve to elevate practices and concepts from local and regional contexts, focusing on the ways in which house museums reveal human rather than natural landscapes. *Museum International* also dedicated an entire volume to “Museums, Heritage and Capacity Building”, highlighting the importance of professional development in ICOM’s work.

Producing quality publications and making them available in languages used around the world has long been an effective way for ICOM to reach museum professionals around the globe.

Training programmes are another direct way to address issues with which museum professionals are faced and to provide academic background as well as hands-on solutions. Since 2015, ICOM, through its *Fonds de dotation*, has been part of a consortium of both cultural and non-cultural organisations that are funded by the European Union to provide training for Algerian museum professionals on behalf of Algeria’s Ministry

of Culture. The project is divided into two parts. The first training programme, “MUSEUM”, addresses site museums, national museums and the national library, while the second training, “INVENTORY”, involves national museums, site museums, regional cultural administrations and the Office for the management of Cultural Goods. The trainers, recruited among the ICOM network, are providing more than 250 days of training between December 2015 and the end of 2017 in

500 participants attended the trainings in 2016. 29 training sessions and 139 days. areas such as collections inventory, collections management, exhibitions, safety and security, preservation and restoration, education, and cultural mediation. In total, more than 500 participants attended the trainings in 2016. Twenty-nine training sessions and 139 days of training were conducted over the year on seven sites in four cities in Algeria: Constantine, Oran, Alger and Cherchell.

In order to disseminate research findings and share good practices, ICOM, through its *Fonds de dotation*, partnered with some leading international organisations on events ranging from the International Conference on the Inclusive Museum to the Best in Heritage conference in Croatia.

ICOM also opened the International Training Centre for Museum Studies (ICOM-ITC) in Beijing, China, in 2013. ICOM, together with ICOM China and the Palace Museum in Beijing, has been carrying out two training sessions per year for museum professionals, primarily in the Asia-Pacific region. In 2016, both sessions were dedicated to museum and collection management. By the end of 2016,

An organisation like ICOM cannot remain relevant to the museum world without empowering young museum professionals around the globe.

ICOM-ITC had trained 218 emerging and middle-management museum professionals from 52 countries and 63 lecturers had delivered courses on-site. As Suay Aksoy, President of ICOM, points out, “an organisation like ICOM cannot remain relevant to the museum world without empowering young museum professionals around the globe”.

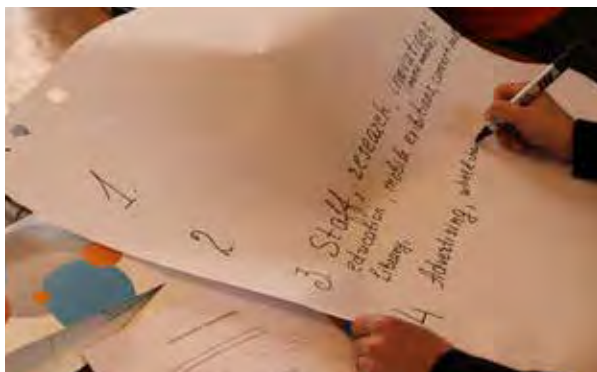


ICOM Committees have also provided trainings covering a wide range of topics to their members in specific fields or regions of the world. These trainings cover subjects such as: museum marketing and management practices in Georgia, digitisation of manuscripts in Tunisia, the virtual museum in Egypt, conservation laboratories in Turkey, storytelling with ICAMT and CIDOC’s train the trainers programme in Estonia. ICOM’s National Committees have also been active in providing trainings, such as ICOM Switzerland’s training programmes carried out regularly throughout the year as well as three unprecedented training workshops organised by ICOM Armenia. Several ICOM Committees in Africa and in the Middle East organised the First Arab-African Museology Conference in May 2016. Held in Cairo, Egypt, the conference focused on *Museums and Transboundary Cultures*, strengthening the capacity of museums to excel in heritage preservation.

ICOM Russia was involved in an international museum conference entitled “Sustainable Dialogues” in the Hermitage Amsterdam, aiming to improve the quality and efficiency of cooperation between Russian and Dutch museums and to stimulate the exchange of expertise between their professionals. Meanwhile, ICOM Venezuela has joined the Museology Training Programme of the Education Coordination and National System of Museums, which aims to promote excellence and good practices in museum management. Lastly, ICOM Greece is now a partner in the Museum Sector Alliance (Mu. SA.), a part of the European-funded Erasmus+ Programme that aims to support life-long education through training museum and heritage professionals in digital skills.



While training can provide face-to-face opportunities for museum workers to gain and refresh their knowledge, ICOM committees are also at the forefront of research that contributes to the advancement of the museum profession and its various disciplines. ICOM members regularly advise museums and other heritage institutions and many are invited to share the results of their research worldwide. One notable example is CIPEG's joint international project to support the Egyptian Ministry of Antiquities and other Egyptian colleagues with the conservation, dismantling, moving and studying of the Shrines of Tutankhamen. Along with experts from ICOM-CC and other Egyptian and international partners, CIPEG expects this project to be a major achievement in studying, conserving and moving some of the most outstanding, unique and precious world cultural heritage.



Another example of ICOM's Committees working at the forefront of academic research is the joint conference on "Conservation Science and Education" organised by ICOM-CC's working groups for scientific research and for education and training in conservation. The conference attracted a diverse audience drawn from across the fields of conservation and conservation science. Meanwhile, CECA published a special issue of *ICOM Education* dedicated to the subject of research, and launched the Colette Dufresne-Tassé Award, which is devoted to recognising outstanding scientific research and defining and upholding high professional standards.



Within the ICOM community, the work of young museologists is widely regarded as vital to preserving and promoting cultural heritage and to making our world a better place now and in the future. ICOM Netherlands regularly honours remarkable researchers with an annual award for innovative studies on international developments in the museum field. The award aims to encourage students to write relevant and innovative theses that relate to international museum issues. ICOM was represented at the inauguration of the International Symposium on Museology, Research and Studies at Graduate Level, organised by UNIRIO and the Museum of Astronomy and Related Sciences (MAST) in Rio de Janeiro, Brazil. ICOM's core missions were highlighted at the session "Museums, Heritage and Capacity Building: the role of ICOM".

Within the ICOM community, the work of young museologists is widely regarded as vital to preserving and promoting cultural heritage.

# INNOVATION AND TECHNOLOGY



“Twenty-first century museums have moved beyond their traditional core functions of conserving and promoting their collections”

Alberto Garlandini, vice president of ICOM



# SOCIAL NETWORKS IN 2016: FACTS & FIGURES



## ICOM FACEBOOK PAGE

**+5,000 likes**  
**+12,000 followers in total**

## INTERNATIONAL MUSEUM DAY FACEBOOK PAGE

**+2,000 likes**  
**+13,500 followers in total**

**Fans of ICOM's Facebook pages  
are 70% women, 30% men**



## YOUTUBE

**8.439 views**  
**16.285 viewing time**



## ICOM TWITTER ACCOUNT

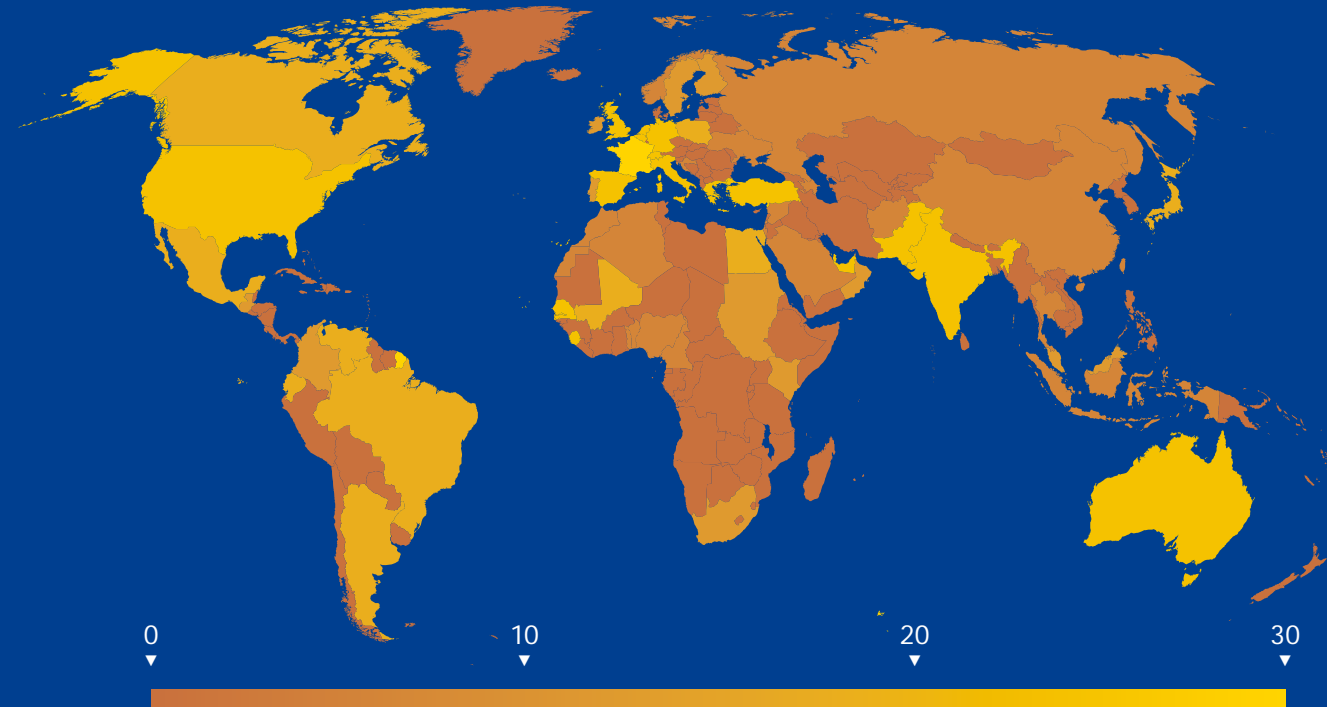
**+3,500 likes**  
**+13,500 followers in total**



## ICOM SCOOP.IT

**394,700 views**  
**+30,000 visitors**  
**3,000 articles curated by ICOM**

## DEMOGRAPHICS OF ICOM FANS ON SOCIAL MEDIAS IN 2016



## 5 SUCCESSFUL HASHTAG CAMPAIGNS LAUNCHED IN 2016!

### #ICOMilano2016:

**401,200 views!**  
Shared more than 1,700 times by attendees on Twitter and Facebook between the 3rd and the 7th of July 2016  
469 posts on Facebook & Twitter by ICOM official accounts  
**#ICOMilano2016** being a trending topic on Twitter in Italy on 3rd July 2016

### #MuseumDay:

**13,937 tweets!**  
Viewed 48,000 times  
In the top 10 of the best trending topics on May 18, 2016 on twitter.  
**#MuseumDay** shared by 9,202 Users  
27,000 people reached on the IMD Facebook page on this day

### #ICOM70: +75,000 views!

Created by ICOM to commemorate the 70 years of the association, with the hashtags #OnThisDay or #DidYouKnow. Each big event in the history of ICOM has been reported with these hashtags to remember the day they appeared.  
+20 posts in 2016 on Facebook, same on twitter, each earning an average reach of more than 3,000 impressions per post.  
**Best reach: 15,000 views**

### #WhereICOMfrom:

**+37,500 views!**  
Hashtag created by the student team of the "Where ICOM from" exhibition. 15 posts prepared as teasers for the exhibition to be presented in ICOM General Conference in Milan, speaking about the key dates and people of ICOM. Average score of 2,500 impressions per post.  
**Best reach: 10,500 impressions.**

### #MuseumWeek (on Twitter only):

**+350 followers in a week!**  
An international event, only on twitter, shared in 70 countries by 3,000 museums. A total of 650,000 tweets shared from March 28 to April 3.  
**+350 followers on ICOM Twitter account in 2016 during the week**



# DIGITAL INNOVATION: A HOT TOPIC FOR MUSEUMS AND THE ICOM COMMUNITY

More than ever before, museums are faced with the challenge of keeping up with new technological trends and inventions and the changing priorities and behaviours of their audiences. For this reason, digital innovation has been a frequent topic of conversation at ICOM committee meetings and plays a key role in their activities. The following highlights a variety of ways in which this subject is being addressed across the ICOM network.

AVICOM, a committee created 25 years ago as a pioneer of new technologies, reviewed during ICOM Milano 2016 its accomplishments since its founding and retraced the history of multimedia in museums as well as winning projects of its F@IAMP festivals. In addition to its participation at ICOM Milano 2016, the committee was also in Budapest, Hungary, for MUZEUM@DIGIT and in Shanghai, [Long-term preservation of digital heritage](#). In 2017, to encompass various digital initiatives of museums and the cultural sector, the Committee will change its name to the ICOM International Committee for Audiovisual, New Technologies and Social Media.

As part of UNESCO's digital strategy for information sustainability, CIDOC organised a panel discussion on "The UNESCO/PERSIST Guidelines for the selection of digital heritage for long-term preservation". CIDOC now has 11 working groups, including one on digital preservation, which focuses on the problem of long-term preservation of digital heritage and how to document this process, and seeks to give guidance on related questions.



CIMCIM's annual conference, "Musical instrument museums: Interpreting the present", focused on implementing new technologies in musical instrument research, including efforts towards the standardisation of these practices.

Committee's various collaborations with international bodies on best practices will supplement the digitalisation standard being used.

The Committee also continues to contribute to the Musical Instrument Museums Online (MIMO) project by inviting its members to join the online database. The committee's various collaborations with international bodies on best practices will supplement the digitalisation standard being used as part of the MIMO project.

Some publications are also focused on digital challenges. ICME recently published *Museums and Innovations*, a volume that emerged from the committee's 2014 conference in Zagreb, Croatia. It presents 16 thoughtful essays that address innovative ways to present cultural heritage through recent permanent, temporary, and mobile exhibitions. The essays focus primarily on ethnographic and social history museums and prompt critical debate about new ways of thinking and working in museums of different sizes.

While contextualising cultural landscapes for sciences and technology museums, CIMUSET focused on digital landscapes and digital cultures during ICOM Milano 2016.



The ICOM-CC Working Group for Art Technological Source Research organised their interim meeting under the theme "Expression and Sensibility: Art Technological Sources at the Rise of Modernity".

Meanwhile, IATM questioned "The Role of the Artefact in Twenty-First Century Museums" during its annual conference, providing insight into new forms of interpretation and visitor experience.



In collaboration with BeMuseum, ICOM Belgium's Flanders chapter created a Belgian network for innovation in museums in 2016. The kick-off conference focused on the theme "Innovations in Museums".



ICOM Israel, in collaboration with David's Tower Museum, Jerusalem focused on "Visitor's Experience in a Digital World". Some 200 attendees participated in the conference.

Since 2015, ICOM Italy and Wikimedia Italy have been collaborating to provide open access to information in museums. One of the projects they carried out together was "Wikipediani in residenza" (Wikipedians in residence), in which Wikimedia sent some of its contributors to work with cultural institutions in Italy to help promote their heritage. As artists in residence, Wikipedians are technical experts that help train museum professionals, providing them with tools needed to promote their collections and cultural heritage.

To provide open access to information in museums.

ICOM Russia co-organised a conference entitled "Digital signage and multimedia technologies for the museum and exhibition space" in Moscow. The event was held in the framework of the international trade show, "Integrated Systems Russia". Around 120 museum experts, including museum directors and IT specialists, participated in the event.

The Arab League Educational, Cultural and Scientific Organisation (ALECSO) invited ICOM to speak at its 20th session, dedicated to "Cultural Media in the Light of Digital Evolution", in the presence of ministers responsible for cultural affairs in the Arab world.

Digital trends for museums have become a central issue for many ICOM committees.

# THE ICOM NETWORK AND ITS DIGITAL EXPERTS

Since its social media debut in 2013, ICOM is now a trusted online resource for heritage-related news on Scoop.it, with 377.4k views and 371 followers. Four of its six curated topics have won gold medals. On Scoop.it, with 377.4 k views and 371 followers. ICOM's Facebook page has also been highly successful, garnering 13.4k likes, and its Twitter account has witnessed a steady increase in followers reaching 14.2k (both data as of May 2017). The Twitter content that ICOM publishes, such as live coverage of conferences and reading material about museums, are frequently shared and retweeted as well. ICOM also participated in #MuseumWeek and #ArcheoWeek Twitter campaigns to celebrate museums and archaeological sites around the world.

In addition to the official hashtag #ICOMilano2016 used during the week of ICOM Milano 2016, the international museum community was also part of this “virtual” ICOM family during International Museum Day: the #MuseumDay hashtag launched in 2015 was among the top 10 trending topics on 19 May 2016. Also in 2016, for the celebration of ICOM's 70th anniversary, a social media campaign using #ICOM70 and #WhereICOMfrom retraced the history of ICOM through multimedia materials, testimonials and milestones of the organisation.

ICOM committees have also joined the digital tide by adapting their work to the internet. Some have chosen Twitter and others Facebook by creating dedicated pages or groups to foster discussion among their membership. For example, ICOM UK has initiated several Twitter surveys, asking its followers to use the hashtag #ICOMUKquestion to respond to questions about Brexit or digital priorities for museums.

94583 Facebook likes on all ICOM accounts in 2016.  
42030 Twitter followers on all ICOM accounts in 2016.



Digital newsletters and digests have largely replaced paper versions in the ICOM network, and committees can now reach their membership on-the-go. ICOM News, the organisation's membership magazine, is currently transitioning to a new digital format. In 2016 new articles were still available on ICOM's website and via its monthly e-newsletter. Many committees have also joined online platforms, not only to facilitate communication with their members, but also to professionalise their tools and make them more accessible. For example, CIPEG has created an online *Journal for Egyptian Museums* in cooperation with the Heidelberg University Library's Propylaeum digital repository, which will enable the committee to publish its proceedings regularly and in addition to selected information and research about Egyptian museums and collections.

Blogs also provide effective platforms for opinion pieces and discussion. In its second year, the ICOM Finland blog, an important forum in the Finnish museum scene, has published a series of blog posts about museum ethics as a follow-up to its seminar and travel grantees' reports, which are also regularly published on the blog. After the 2014 conference, “Museums and Politics,” the blog “Museums, Politics and Power” has remained online and continues to be updated regularly with posts on the theme.

ICOM Canada launched a free professional development series that was recorded live via Google Hangout and later broadcast on the committee's Youtube channel. Questions were taken live from Twitter using #askICOMca. ICEE will soon follow the trend in 2017 by opening a webinar series related to exhibitions for all ICOM members.





# M INTERNATIONAL MUSEUM DAY

The worldwide community of museums celebrated International Museum Day on and around **18 May 2016**.

The theme of International Museum Day 2016 *Museums and Cultural Landscapes*, which was also the theme of the General Conference, is at the heart of discussions within many international organisations concerned with cultural and natural heritage, including ICOM.

It highlights the responsibility of museums not only to their collections, but also to their environment, including the cities, villages and communities to which they belong, and calls on them to promote and communicate about both their own collections and the cultural and natural heritage around them. The 2016 edition was a great success: over **35,000 museums** participated in **145 countries**.



## INDIA

Children and other visitors enjoying "Kathputli" (traditional Rajasthani puppetry that combines entertainment and satire) at Mehrangarh Museum Trust, Jodhpur.



CDMX

18 DE MAYO  
DÍA INTERNACIONAL DE LOS MUSEOS  
MUSEOS Y PAISAJES CULTURALES



## MEXICO

Official launch of the International Museum Day in Mexico City.

## ARGENTINA

ICOM Argentina honored Provincial Delegations in the celebration of International Museum Day 2016.



## PORTUGAL

The theme chosen for the IMD inspired special activities, guided visits and pedagogical workshops at the FC Porto Museum.



## IRAN

ICOM former President Hans-Martin Hinz was invited to Iran by the country's National Committee for festivities, visits and events in and around Teheran and Shiraz.



## INDIA

A child makes a papier-mâché elephant with artist Raul at Mehrangarh Museum Trust, Jodhpur





## NAMIBIA

In Namibia, in Keetmanshoop, an exhibition on Nama history and culture was funded by the Embassy of Finland and officially launched by HoN.



## ARGENTINA

The Museo Paleontológico Egidio Feruglio welcomed 600 visitors for free until late into the night.

## CHINA

In China many museums celebrated IMD, from Shandong Museum to Songjiang Art Museum, Ningxia Museum and Jiangning Museum, particularly with educational activities.



## BULGARIA

In Bulgaria, the Regional Museum of History in Plovdiv celebrated IMD with visits to the exhibition "The Fragility of Tolerance: The Salvation of the Jews in Europe during World War II".

## SPAIN

Library Living Lab, an open experimentation space in a public library in Sant Cugat, participated in IMD for the first time, allowing visitors to create their own version of the IMD postcard.



## PERU

ICOM Peru participated in the XIV Museum Fair, organised by the Municipality of Lima, through the stands of the Museum of Arts and Popular Traditions of the Institute Riva-Aguero PUCP and the television programme Museo Puertas Abiertas of IRTV channel 7.



### SRI LANKA

ICOM Sri Lanka organised a seminar series on the theme of *Museums and Cultural Landscapes* at the Magampura Heritage Museum with 17 schools from Hambantota.



### ALBANIA

One of the main activities was a bicycle riding tour in the city of Tirana with stops at the city's main monuments.



### TANZANIA

Various activities took place at the National Museum of Tanzania: cultural programmes for children, various prizes, traditional dances and lectures.



### INDIA

Making Cultural Landscapes of The City Palace, Udaipur at Moti Chowk, in which both children and adults could participate and paint on canvas.



### USA

The MET hosted a teen-only night with activities across the museum including art making, performances, gallery activities for teens by teens, music and dancing.



### AZERBAIJAN

The International Museum Day was celebrated in the old city of Baku, related to the theme of IMD.





## SWITZERLAND

More than 250 Swiss museums participated in International Museum Day 2016. They emphasised the diversity of museum profiles and welcomed 36,500 visitors.

© Augusta Raurica, Photo Susanne Schenker



## JORDAN

Colouring activity of the IMD card at a museum in Jordan.



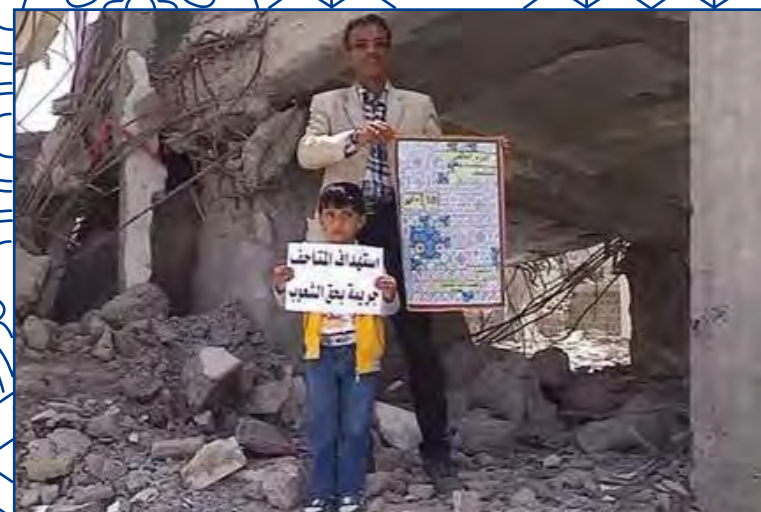
## CHINA

The Baotou Museum presented an exhibition on a future mobile museum that would make collections easy to move from town to town at a local level.



## YEMEN

The director of Dhamar Museum in Yemen celebrates International Museum Day on the museum ruins.



## SPAIN

Lecture in the Museo Würth La Rioja: Spanish museums were among the most active in the interactive map of IMD.



## CHILI

Pedagogy students were invited to do a tour of various museums in the municipality of La Serena to start a conversation on how to incorporate local heritage into the education system.





# KEY FINANCIAL DATA FOR 2016

ICOM's membership dues reached €3,247,914 in 2016, representing an increase of 9.37%. This increase is mostly due to an increase in the number of members, estimated at 37,676 in 2016 vs 35,726 in 2015, or an increase of 5.4%. In 2016, ICOM received a total amount of €539,011, as follows:

- French Ministry of Culture and Communication: €50,000
- Subsidy from the Getty Foundation to fund the 2017 ICOM-CC conference: €75,000
- Subsidy from UNESCO: €20,000
- Subsidy EU-LAC Museum: €20,000
- Subsidy CAIXA: €14,401
- Subsidy from the US State Department: €104,354
- Subsidies directly allocated to the International Committees: €31,223
- Donations from the ICOM Foundation: €183,802
- Subsidies from the ICOM Endowment Fund: €33,170
- Other subsidies: €7,061

Account aggregation consists of assembling the accounting of several entities to assess the financial situation and the assets of a group.

## 2016

Resources	3,959,457
Minus operating expenses	1,666,747
Minus salaries, social charges and taxes	1,743,313
Minus depreciation expenses	333,243
<b>Operating result</b>	<b>216,154</b>
<b>Joint operations</b>	<b>57,425</b>
Financial income	34,699
Financial expenses	90,487
<b>Financial result</b>	<b>-55,788</b>
<b>Exceptional result</b>	<b>-1,078</b>
<b>Final result</b>	<b>216,713</b>
<b>Average staff number</b>	<b>24</b>

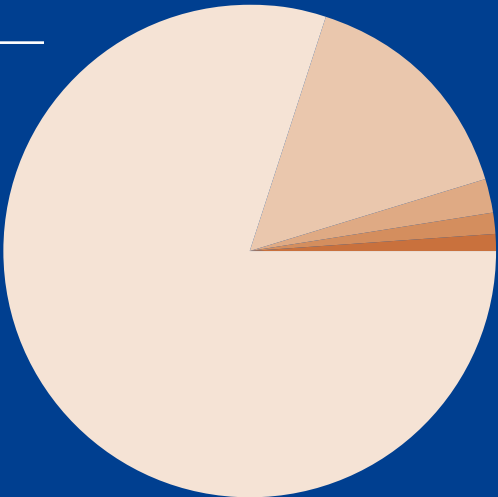
All figures expressed in euros

Support to the Network	Number	Euros
Subsidies for the Regional Alliances	5	15,000
Bursaries allocated to the Standing Committees	8	25,593
Special projects funded	8	34,000
Bursaries allocated to attend the General Conference	42	75,000
Subsidies for the International Committees	30	166,001

# BREAKDOWN OF INCOME AND EXPENSES FOR 2016

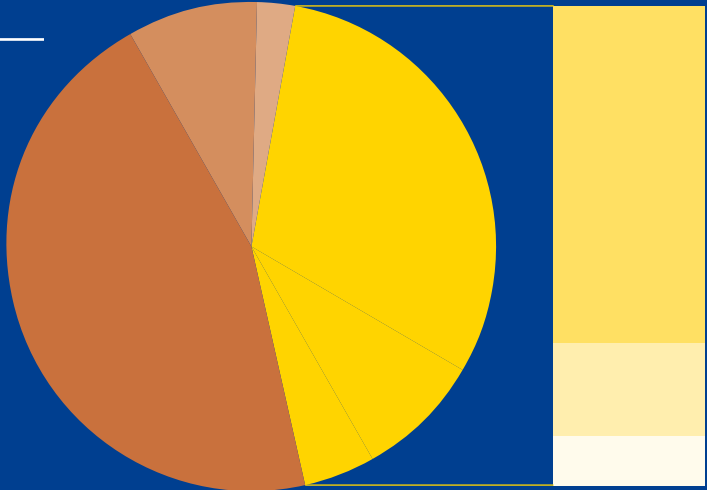
## REVENUES

- Financial income
- Joint operations
- Other income
- Subsidies
- Membership dues



## EXPENSES

- Salaries, social charges and taxes
- Depreciation and provision
- Financial expenses
- Exceptional expenses
- Operating expenses
- Expenses allocated to the programmes
- Support to the network





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## AFFILIATED ORGANISATIONS

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*L’accessibilité dans les musées de l’Asie du Sud: le compte-rendu de l’atelier régional de 2016 organisé par l’Association des musées de Commonwealth, avec le soutien du Musée Maharaja Sawai Man Singh II*  
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