



**Board Members
ELECTIONS**

2022 - 2025

Nominees



Dr. Claudia Buchwald
BOARD MEMBER CANDIDATE
Freelancing Researcher
Berlin, Germany

“As a freelancer in provenance research for objects with colonial context I am willing to represent this special group in the field of museum workers.

As you can read in my CV, my studies took me to Eastern European history and Northern American history, which is a good starting point to get an overall perspective of dealings with ethnographic collections in the whole world. I have worked several years as a freelancing provenance researcher, especially about African objects. While working for the Deutsches Historisches Museum in Berlin, I drafted the international conference „The Stone Cross from Cape Cross – Colonial Objects and Historical Justice“, at which juridical, historical and ethnographical standpoints from Africa as well as Europe were negotiated. This also enabled to cooperate with the late Jeremy Sylvester. Subsequently, I did a profound on objects with colonial context at the Deutsches Historisches Museum. At the Brunswick Country Museum I was aiming to rebuild the contemporary collections, esp. in the field of migration.

After returning to my freelance activity, I had the opportunity to anchor discussions at the online conference „Ivory – what now?“ at the Humboldt Forum in Berlin this year.

My main interests in being a board member of ICME include decolonisation of exhibitions and collections, the closer cooperation between museums and universities, and by strengthening the ICME network, bringing together perspectives of former colonial countries and colonial powers, and raising awareness for the freelancers.”

PROFESSIONAL EXPERIENCE

since 01/2022

Freelancing researcher

Provenance research, e.g. moderation during the Online-Conference „Ivory – what now?“ at Humboldt-Forum Berlin

05/2021–11/2021

Braunschweigisches Landesmuseum, 3Landesmuseen

Head of the Department for Contemporary History (since 1871)

Drafting of a gender-focused exhibition about Art Nouveau, collection work and accumulation with focus on migration, raising of funds

01/2020–03/2020

Deutsches Historisches Museum, Berlin

Freelancing scientist

Completion of the permanent exhibition's work about Colonialism, provenance research to historical and cultural sensitive objects with colonial context

11/2017–11/2019

Deutsches Historisches Museum, Berlin

Scientific trainee at the president's office

Scientific support of the president, responsibility for the international symposium „The Stone Cross of Cape Cross – Colonial objects and Historical Justice“, co-preparation of the exhibition „Alexander and Wilhelm von Humboldt“ und and a new part of the permanent exhibition about Colonial history including conceptualization

04/2016–10/2017

Freelance archival researcher

Colonial history, National Socialism, GDR history

02/2014–07/2014

Robert Bosch Foundation, Stuttgart

Organization of an exchange program for German and US-American journalists

08/2009–02/2010

Lasky-Center for Transatlantic Studies/Ludwig-Maximilians-University, Munich

Research associate

EDUCATION

01/2011–06/2015

Ludwig-Maximilians-University, Munich

Ph. D. in American Cultural History, Dissertation: „Washington, D.C. – Case Studies in Architecture and Policymaking of a Capital“

Advisor: Prof. Dr. Christof Mauch

10/1999–08/2006

Technical University Dresden

Master Degree in New and Modern History

INTERNATIONAL EXPERIENCE

09/2019

Participation at the ICOM General Conference in Kyoto

04/2003–07/2012

Research visits in London, Washington, D.C., New York, Madison, Boston and Chicago (partially funded by the **Robert Bosch Stiftung**), Saint Petersburg

AWARDS

01/2011–03/2014

Ph.D. candidate's Scholarship of the **Foundation of the German Economy**

10/2009

Edmund Spevack Grant, **Harvard University/Ludwig-Maximilians-University Munich**

10/2002–09/2005

Student's Scholarship of the **Heinrich Böll Foundation**

ADDITIONAL SKILLS

Fluent in spoken and written English – knowledge in French (B1 of European framework) – basic knowledge of Russian

Numerous further educations in provenance research and Museum studies – active member of ICOM Germany, e.g. preparing a report on Colonial research for the Berlin headquarter

Experiences in Editing (e.g. readers for the Saxonian State Center for Adult's Political Education and Robert Bosch Foundation) – Archiving and Databases – Public relations (e.g. as a longterm member of Amnesty International)

PUBLICATIONS

Washington, D.C. – Fallbeispiele zu Architektur und Politik einer Hauptstadt [*Washington, D.C. – Case Studies in Architecture and Policymaking of a Capital*]. Ketsch bei Mannheim 2016.

Die "Sonderrolle" der DDR in der Wirtschaftspolitik Michail S. Gorbacevs. Zwischen traditionellem Erbe und ökonomischer Defensive. [*The Special Role of the GDR in the Economic Policy of Michail S. Gorbachev. Between Traditional Heritage and Economic Defensive*]. Hamburg 2009.

– numerous reviews, e.g. in DAS HISTORISCH-POLITISCHE BUCH –

CONTACT

Address: Weichselstr. 15, 12045 Berlin

Email: Claudia.Buchwald@web.de

Tel: 0157-721 70 505



Mario Buletić
BOARD MEMBER CANDIDATE
Senior Curator
Ethnographic Museum of Istria, Pazin, Croatia

“I was elected in 2013 as a board member in ICME committee and I served the board until the 2019.

As a board member, my primary responsibility was related to the position of the webmaster. During that period, two major website redesigns and data migration from old to the new platforms had happened, including the actual one. In the case I am elected, it would be a logic step to retake the same position as a board member and continue with the official website management and maintenance. Besides, it will be an honor to participate in other board activities, like the support in the annual conference organization. Depending on the future needs of the committee and its priorities, I am happy to contribute actively and participate also in other committee’s future activities and special projects.

As a part of candidacy for the ICME Board, candidates were asked to write down their thoughts about the future perspectives of ICME international committee. From my own experience, as ICME regular member (since 2009) and former board member (2013-2019), this is kind of a constant debate present between ICME members during the meetings, conferences, formal and less formal encounters. I guess that this kind of questioning about the purpose, activities and new perspectives is a regular dynamic also in other international committees. For the same purpose, in the period 2016-2019 a Working Group on the “What We Do” question was formed. All ICME members were invited to participate, the debate was open and productive. As a result, the report was made public during the ICME meeting at the Conference in Tartu. Outcomes of that Report could be taken as a start of continuing the debate which seems to be permanently actual. Besides, the updated mission, together with the aims, can serve as the guideline about the question regarding the future ICME strategic and action plan. Its character doesn’t

defer much from the new museum definition that has been approved during the last ICOM General Conference in Prague.

To quote a part of ICME's mission: "ICME is dedicated to promoting and safeguarding the human rights of all the peoples of the world, their cultures, societies and environments as well as the tangible and intangible heritage held in museums. Since ICME views identities as dynamic, fluid and multiple rather than essentialist and fixed it is committed to contemporary collecting and collaborative action together with diverse global heritage communities. ICME recognises the colonial histories and the racist and sexist legacies that underpin so many of our traditional ethnographic collections and pro-actively engages with colleagues worldwide to progress intercultural understanding amongst museum audiences as opposed to prejudice and stereotype."

This statement was structured as a response to the moment, to the professional and human perspective of its members, trying to respect and take in account as much realities as possible. Last three years were not easy: pandemic, political, social and economic instability, big scale war conflicts and forced migrations, climate change repercussions globally. Learning from past experiences and adapting to new challenges and situations is what ICME does since its early days. And this is what it should continue doing. ICME's mission and aims, the active engagement of its Board and Regular members, its activities, special projects, working groups and conferences, publications and communication, should take us towards a simple objective: to be a part of and to contribute constantly in making a relevant platform and network of museum professionals and scholars dedicated to museums and collections of people, cultures and societies."

MARIO BULETIĆ graduated from Università degli Studi di Padova (Italy) in 2004 with a degree in Ethnology. He completed the Official Master Degree in Ethnographic Research, Anthropological Theory and Intercultural Relations at the Universidad Autónoma de Barcelona in 2007. Since

2009 works as museum curator in Ethnographic Museum of Istria. Year after he joined ICME committee.

CONTACT

Email: mario.buletic@gmail.com



Anna Catalani
BOARD MEMBER CANDIDATE

Associate Professor
Heritage and Museum Studies, University of Lincoln, UK

Due to the current societal, cultural and environmental challenges, the role of museums and the understanding of ethnographic collections is becoming increasingly important in relation to the promotion of social justice and wellbeing across communities. Hence the strategy I am proposing has at the core the principles of co-creation, cultural solidarity and inclusion, in a post COVID, and more progressively, digital world. I have mapped below the, against the aims of ICME, some potential new (N) tasks (achievable within 5 years) intending to foster collaborations that have at the core both the collections and the people (museum workers, source communities, ICME members, the public) who benefit from/use these collections.

<i>Aim</i>	<i>Task 1</i>	<i>Task 2</i>	<i>Task 3</i>
to be concerned with the challenges facing ethnographic museums in a changing world.	to promote the development of training programmes other relevant initiatives (local, national and international) both online and F2F to allow the maximum participation across the globe N	to continue to support the decolonisation of museum practices by creating guidelines specific to ethnographic collections/exhibitions, through the involvement of source communities N	
to provide a forum for communication, cooperation and information exchange, between museums, professional museums workers and others concerned with museums of Ethnography and ethnographic collections	-to regularly update (monthly) the ICME website and through the newsletter to reach as many members as possible (e.g. different languages)	to invite members to contribute regularly to the newsletter with short features on their local museum collections/objects/examples of best practice N	

Aim	Task 1	Task 2	Task 3
to contribute to research in the fields relevant to museums of ethnography and museums with ethnographic collections and disseminating results as widely as possible	to continue supporting/promoting the awareness of research projects and initiatives that have at their core ethnographic collections/museums	to coordinate opportunities for internships to students/ECRs and Members of the public by establishing calls for collaborations between museums and universities N	To develop a digital inventory of the ethnographic collections, which can be accessed by members throughout the globe N
to represent the interests of museums of ethnography, museums with ethnographic collections within ICOM to progress the development and implementation of ICOM's core values and programs	to promote, through regular events, best practices through local, national and international events (f2f and online (N)) in order to enhance the glocal interest towards ethnographic collections	to continue being an inclusive committee by promoting the membership of individuals from different ethnicities/genders and languages	
to cooperate with National Committees and Regional Alliances of ICOM and with other international Committees and affiliated organisations in matters related to ICME's specific mandate and the broader interests of ICOM.	to support the mobility and involvement (online) especially of younger researchers/museums professionals through awards and mobility fellowships (if F2F)		

ANNA CATALANI

BA (Hons.), MA (Museum Studies), PhD (Museum Studies), PG Cert. HER

ACADEMIC POSITIONS

- **Associate Professor of Heritage and Museum Studies.** University of Lincoln (May 2013 – current).
- **Lecturer in Museum and Heritage Studies,** University of Salford (Sept. 2009 – April 2013).
- **Research Fellow in Cultural Tourism,** Leeds Beckett University (Oct. 2007-Aug. 2009).
- **Research Associate in Museums and Public History,** Northumbria University and Tyne and Wear Museums (Nov. 2006 – Sept. 2007).

PROFESSIONAL EXPERIENCE (CURATORIAL)

- 'Kobi Levi and the playful world of shoes' exhibition, Northampton Museum & Art Gallery, Northampton, 20 May – 24 July 2014 (REF2021);
- 'Objects of religion: Yorùbá beliefs displayed' exhibition, Brewhouse Yard Museum, Nottingham, 1 April 2003 – 1 August 2003.

PUBLICATIONS – SELECTED

Full list can be found <https://staff.lincoln.ac.uk/ebf61dbb-930b-4e8b-9007-a9fca95d5398>

Book

- Edited book: Colomer, L. and Catalani, A. (eds). *Heritage Discourses in Europe: Responding to Migration, Mobility, and Cultural Identities in the 21st Century*, ARC Impact-Arch Humanities Press, July 2020 (REF 2021).

Journal Articles

- Catalani, A. and Hughes, H. (2020). 'Engaging young audiences before, during and after lockdown', *Museum and Society Journal* (COVID19 special issue), pp.319-322
- Catalani, A. (2019). 'Refugee artists and memories of displacement: a visual semiotics analysis', *Visual Communication Journal*, pp.1-25.
- Catalani, A. (2013). 'Integrating Western and non-Western cultural expressions to further cultural and creative tourism: a case study', *World Leisure Journal*, 55 (3), 252-263.
- Catalani, A. (2007). 'Representing traditional Yorùbá religious objects in museums: the Western remaking of a cultural heritage', *Library Trends* (Special Issue: Preserving Cultural Heritage), 56 (1), 66-79.

- Catalani, A. (2004). 'Objects of religion: interpreting the Yorùbá intangible heritage from a western perspective', *Journal of Museum Ethnography*, 16, 9-18.
- Catalani, A. (2003). 'Oggetti di religione: l'intangibile patrimonio Yorùbá' in *La nuova Museologia*, ICOM Italia, November, 9, 21-24.

Book Chapters

- Catalani, A. (2020). 'Resilient heritage and the capacity to aspire during displacement', in Colomer, L. and Catalani, A. (eds) in *Heritage Discourses in Europe: Responding to Migration, Mobility, and Cultural Identities in the 21st Century*, ARC Impact-Arch Humanities Press, pp. 11-24.
- Catalani, A. (2010). 'Telling another story: western museums and the creation of non-western identity; in Encouraging Collections Mobility – A Way Forward for Museums in Europe, M. Hagedorn Saupe, S. Pettersson and A. Weij. (eds), Finnish National Gallery, Erfgoed Nederland & Institut für Museumsforschung, Staatliche Museen zu Berlin, Preussischer Kulturbesitz, pp. 258-268.
- Catalani, A. (2005). 'From shrines to glass cases: Yorùbá intangible heritage displayed in Western museums', in Orisa. *Yorùbá gods and spiritual identity in Africa and in the Diaspora*, T. Falola and A. Genova (eds) Trenton and Asmara: African World Press, pp. 243-257.

Online contributions

- Catalani, A. 'A Babalawo shrine in Yorubaland', online project 'Gods Collection' (<https://www.godscollections.org>), The Open University.

CONSULTANCY AND OTHER EXHIBITIONS/PUBLIC SEMINARS

- **Trustee** of Manchester City of Sanctuary, Manchester, May 2020–December 2020.
- **Climarte Festival**, 23 April–2 June 2019, Melbourne, Australia.
- **Opening presentation** of Kobi Levi, fashion designer, at the opening of the exhibition 'Kobi Levi and the playful world of shoes', Northampton Museum & Art Gallery, Northampton, 20 May 2014.
- **Motherhood Heritage** Project Evaluation, Warm Hut UK, Salford, October 2016 – June 2017.

PROFESSIONAL BODIES MEMBERSHIP

Association of Critical Heritage Studies; Memory Studies Association; International Council of Museum Ethnography; ICOM UK.

References upon request

CONTACT

Email: annacatalani@gmail.com
acatalani@lincoln.ac.uk
 Tel.: 07958 629434



Ralf Čeplak Mencin
ICME CHAIR CANDIDATE, 2ND TERM
Museum Councillor
Slovene Ethnographic Museum, Ljubljana, Slovenia

“I’m running for my second term as ICME chair and I would like to realize annual ICME conferences in 2023, 2024 and 2025. I would also like to increase our ICME membership, which even today is not bad at all! But I would like to have ICME membership more equally distributed around the world! I would like ICME News to be published at the same pace as until now with a lot of interesting information and contributions from all over the “ethnographic world”!

And I hope for a new ICME Board with more members than in the period 2019-2022 with a lot of fresh ideas, new energy and a lot of time to dedicate our common goal of the core values of ICOM with our new ICOM president’s words: ‘much of the focus and vision for ICOM/ICME is to help ICOM/ICME become a fully inclusive, global organisational structure that is sustainable and provides equal opportunities for everyone. Other core values and visions for ICOM/ICME that are important to me are Transparency, Diversity and Accountability’!”

Born in 1955, and graduated in Ethnology and Psychology in Ljubljana, Slovenia. MSc in Museology at the Faculty of Arts in Zagreb, Croatia.

38 years of curator experience in different museums (provincial, city, ethnographic) in Slovenia, including 11 years as head of the Ethnographic Museum in Goričane Manor near Ljubljana. In 1986 I lived one year in PR China, and throughout my career travelled extensively on all continents. Research work is focused on Asian studies and Museology.

Two terms chair of the Museum Association of Slovenia (1991-1993-1995), two terms chair of ICOM Slovenia National Committee (1997-2000-2003). Three times member of the board of ICME (1989-1992, 2007-2010 and 2016-2019),

board of ICOM-Europe (2002-2007), and ICOM Task Force on National Committees and Regional Organizations (2005-2007). From 1991 - 93 was a member of the expert group in the Ministry of Culture in Slovenia. From 2003 to 2019 member of the editorial board of National Geographic Junior in Slovenia.

Published 200 articles and three books, was editor of the scientific periodical *Etnolog/The Ethnologist* (2012-2015) and organised (as author or co-author) 40 museum exhibitions. My last exhibition *Afghanistan - Slovene views* (2016-2017) with an emphasis on the humanitarian and refugee crisis (I was in Afghanistan in 1974 and 2011) was nominated for the state professional Valvasor museum award, which I won in 2006 and 2011 already. I have given numerous lectures in Slo-

venia and abroad (Austria, Belgium, China, Croatia, France, Germany, Hungary, Peru, Romania, and Serbia).

At the 25th General ICOM Conference in Kyoto (September 2019) I was elected chair of ICME (International Committee for Museums and Collections of Ethnography). In the last three years of my presidency, ICME went through many challenges. The biggest was the Covid Pandemic. We started to use the ZOOM meetings. In addition to usual tasks such as informing ICME members, participating in numerous ZOOM meetings, writing reports and taking care of ICME finances, we have also organized:

CONFERENCES

The Annual ICME Conference we planned for 2020, we had to postpone to 2021. For the first time in the history of ICME we organised a hybrid conference in Baku /Azerbaijan, together with INTERCOM and ICOM Azerbaijan, October 13 -15, 2021 with the title: Transforming collecting policies in Museums: the Need for Leadership and Societal Responsibility.

The second annual Conference was organised together with UMAC, NATHIST and ICR with the title: “The Power of Museums – Inclusion, Sustainable Development Goals and Authority and Networks” and it was integrated into the 26th ICOM General Conference in Prague, on August 22, 23 and ICME Offside meeting August 25th with the title “The Power of Ethnographic Museums”.

<https://icme.mini.icom.museum/conferences/past-conferences/>

PROJECTS

ICME communicated with other ICOM committees and joined 4 projects:

1. Commonwealth Association of Museums (CAM) & Iziko Museums of South Africa; „Living Forward, Looking Back: Museum Practice for Postcolonial Futures at the South African Museum“, international conference and two workshops, Cape Town, South Africa, March 9-15, 2020.
2. “ICOM Costume: Solidarity’ project called „Clothing the Pandemic: Bringing Repositories and Collections online. Resiliency, Community, Unity: Creating Networks Through an Online COVID-19 Facemask Exhibition“.
3. UMAC, ICOM Australia, EthCom, „ER - The Ethics of Restitution and Repatriation“.
4. EU under the call: JPICH Cultural Heritage, Identities & Perspectives: Responding to Changing Societies. „The future of heritage-based identities in diverse democracies: An applied ethics for addressing contested, hidden and painful histories in museums and heritage institutions.“ RCMG, The University of Leicester, Department of Museology at the University of Paris, Pantheon-Sorbonne, National Museum of Estonia and Research Center for Material Culture, Tropenmuseum, Amsterdam.

<https://icme.mini.icom.museum/activities/projects/>

ICME NEWS

ICME has suffered a severe loss with the death from Covid 19 of our dear editor Dr Jeremy Silvester. The new editor became Dr Abd El-Rahman Othman Elsayed. Since 2020 ICME pub-

lished ICME News 89, 90, 91, 92 and 93 in English, Spanish and Arabic.

<https://icme.mini.icom.museum/publications-2/news-letter/>

ICME membership is growing:

YEAR	INDIVIDUAL	INSTITUTIONAL
2022	697	111
2021	457	66
2020	485	55
2019	518	65

Since January 2020 I am a member of the ICOM Define (the new museum definition) group. The new museum definition was accepted by a large majority at the 26th ICOM General Conference in Prague.

ICME OBSTACLES

A very big obstacle was the pandemic Covid19. A second big obstacle in ICME activity was a too small ICME board. There is a big disproportion of ICME members by the continents and countries. It is still too Europocentric, but that is a problem of ICOM too. We tried to overcome this by translating ICME News to Spanish and Arabic, but we still didn't reach enough members from Spanish and Arabic-speaking countries. A big obstacle is also too small financial means to cover more ICME grants for young members to join the conferences in person. A big obstacle is also, that ICME didn't publish a book since 2019. It's a pity because there were a lot of quality contributions at the conferences in Tartu, Kyoto, Baku and this year in Prague. I hope we can fill this missing part of ICME activity. And last but not least a big inactivity of ICME members. We try to reach our ICME members through our website, emails and social media: Facebook, Instagram and LinkedIn, but the response is usually very modest.

ICME 2022 – 2025

I'm running for my second term as ICME chair and I would like to realize annual ICME conferences in 2023, 2024 and 2025. I would also like to increase our ICME membership, which even today is not bad at all! But I would like to have ICME membership more equally distributed around the world! I would like ICME News to be published at the same pace as until now with a lot of interesting information and contributions from all over the “ethnographic world”! And I hope for a new ICME Board with more members than in the period 2019 -2022 with a lot of fresh ideas, new energy and a lot of time to dedicate our common goal of the core values of ICOM with our new ICOM president's words: “much of the focus and vision for ICOM/ICME is to help ICOM/ICME become a fully inclusive, global organisational structure that is sustainable and provides equal opportunities for everyone. Other core values and visions for ICOM/ICME that are important to me are Transparency, Diversity and Accountability”!

CONTACT

Email: Ralf.ceplak@etno-muzej.si
<http://icme.mini.icom.museum>



André Delpuech

BOARD MEMBER CANDIDATE

General Curator of Heritage

Centre Alexandre-Koyré - UMR 8560

École des Hautes Études en Sciences Sociales, France

“Former director of the Musée de l’Homme in Paris from 2017 to 2022, and former head of the Americas Department at the Musée du Quai Branly from 2005 to 2017, I am now, as General Curator of Heritage, a researcher at the Alexandre Koyré Center, Ecole des Hautes Etudes en Sciences Sociales in Paris. See:

<http://koyre.ehess.fr/>

<http://koyre.ehess.fr/index.php?3709>

After having held various other field positions, notably in the Caribbean as an archaeologist, my current research themes are the following

- History (19th-20th centuries) and current debates (21st century) on museums of anthropology, archaeology and society
- Birth of archaeology and anthropology in the French Americas (Antilles, Haiti/ Saint Domingue, Guyana, New France) in the 18th and 19th centuries

This new position, which I have held since the beginning of 2022, gives me complete freedom of action and research, without any hierarchical or political pressure, and also the ability to intervene very freely in the debates that are currently shaking the world of anthropology, ethnography, and society museums: the question of restitutions, post-colonial debates, the intrusion of political correctness, the governance of cultural institutions, etc. Ethnographic museums are at the heart of the debates that are shaking the world of museums at the beginning of the third millennium and we must show adaptation, imagination, but also courage and determination for the best place of our institutions in the current social and cultural debates.”

PROFESSIONAL EXPERIENCES

Since February 2022

Researcher, Centre Alexandre Koyré, Ecole des Hautes Études en Sciences Sociales, Campus Condorcet, Aubervilliers

April 2017 to January 2022

Director of the Musée de l'Homme, Muséum national d'Histoire naturelle, Paris.

January 2005 to March 2017.

Head of the department of the Americas, musée du quai Branly - Jacques Chirac, Paris

2002 - 2004.

Head of the bureau of Archaeological Research, Direction de l'Architecture et du Patrimoine (Ministère de la Culture et de la Communication, Paris)

2000 - 2001.

Researcher at the Laboratory "Archaeology of the Americas". (Université de Paris I et C.N.R.S.), Maison de l'Archéologie et de l'Ethnologie (Nanterre).

1992 - 1999.

Director of the Archaeological Service of Guadeloupe, Direction régionale des affaires culturelles de Guadeloupe, (Basse Terre, French West Indies)

1990 - 1992.

Study Officer, bureau of Archaeological Rescue, Sous-direction de l'archéologie, Direction du Patrimoine (Ministère de la Culture et de la Communication, Paris)

1988 - 1989.

Director of the Archaeological salvage operations on the highway A5 (Melun - Sens - Troyes, Bassin parisien), Association pour les Fouilles Archéologiques Nationales

1984 - 1987.

Study Officer for archaeological rescue on the highway A71 (Clermont-Ferrand - Bourges), Auvergne, contractuel de l'A.F.A.N.

1983 - 1984.

Study Officer for Archaeological Map of France (D.R.A.C. Auvergne, Clermont-Fd)

CONTACT

Email: andre.delpuech@mnhn.fr
andre.delpuech@ehess.fr



Dr. Abdelrahman O. ELSAYED
BOARD MEMBER CANDIDATE

Head of technical Office of the head of museums' sector
Ministry of Tourism and Antiquities, Egypt

“For three years ago, ICME has taken more effective steps towards increasing its membership base in line with the mission for which the ICME was established, despite the challenges faced by museums due to the COVID-19 pandemic.

One of my candidacy purposes in the previous term (2019-22) was to get the Arabian Ethnographic Museums as well as the Arab museologists involved in the ICME community, and we have already succeeded in doing so. After Dubai won the organization of the next General Conference, I believe that many of the opportunities and projects that we will seek partnerships to implement and then these partnerships will provide a greater opportunity to explore many Arabian Ethnographic Museums and ethnographic collections, which exceed 300 museums.”

DR. ABDELRAHMAN ELSAYED is the head of technical Office of the head of museums' sector, the Egyptian Ministry of Tourism and Antiquities. Prior to joining the museums' sector in 2020 till the present, Dr. ELSAYED was a curator for many large museums such as the National Museum of Egyptian Civilization (NMEC), Egyptian Museum Cairo (EMC) and The Library of Alexandria for the period from 2011 to 2020.

Dr. Abdelrahman graduated from the Faculty of Archeology, Cairo University in 2008, then obtained a MA in Museum Studies (Collection Management of Ethnographic Museums: A comparative study between Ethnographic Museum in Cairo and National Museum of Ethnology in Osaka, Japan) from the Faculty of Tourism and Hotel Management at Helwan University in 2016, and then received a Ph.D. in Heritage and Museum Studies (The Impact of Interactive Distant Museum Approach

on Learning outcomes: A case study) in 2021 from the Faculty of Tourism and Hotel Management, Helwan University.

Currently, Dr. Abdelrahman serves as a board member (2019-2022) of ICME and an editor of ICME NEWS, a biannually released digital publication of the International Committee of Museums of Ethnography published in English, Arabic, and Spanish. He succeeded Dr. Jeremy Silvester, the last editor of ICME NEWS, who passed away on July 5, 2021. His attempts to engage the Arabian Ethnographic Museums and museum professionals with the ICME activities, movements, and initiatives will be aided by finishing his second term as a board member of the ICME.

CONTACT

Email: abdo.nmec@gmail.com



Camille Faucourt
BOARD MEMBER CANDIDATE
Heritage Curator
Mucem, Marseille, France

“Ethnographic museums are now places of innovation and inspiration for the professional museum community worldwide. By their multiform nature, they have asserted themselves as tools for citizenship and involvement, which, through their local roots or their international influence, work towards the concrete involvement of communities in the preservation and sharing of a common heritage, both within and outside the museum walls. The orientations and actions undertaken by ethnographic museums for over two decades have paved the way for the new definition of the museum finally adopted in August 2022, in Prague.

In this context, ICME’s action within ICOM is decisive. ICME must continue to be the voice of the many ethnographic museum professionals around the world whose commitment and daily actions in the field can be a source of reflection and inspiration for the wider museum community. To achieve this, I believe that ICME should, in the future:

- encourage more active networking among members, promoting mutual support, resource sharing and good practice among members. ICME could develop its online presence, through the organization of regular thematic exchange sessions (e.g. exhibitions and eco-design; decolonization and collections databases...), offered between each annual conference, and mentoring sessions aimed at young professionals.
- promote and disseminate the projects and innovative methods of ICME members within ICOM through the development of publications. Each annual conference with a scientific selection committee should be the subject of the publication of proceedings accessible to all, allowing the visibility of the work carried out by the ICME community to be reinforced.
- be involved in the reflection and drafting of ICOM’s guiding documents, including the Code of Ethics, soon to be revised.

- broaden the geographical, cultural and professional diversity of its community. The newsletter, already available in English, Spanish and Arabic, should also be translated in French, one of the three official languages of ICOM. The committee will also work to develop collaborative projects (publications, webinars and conferences) with other international committees, in order to foster dialogue between all museums professions and museologists around ethnographic museums.

As an elected member of ICME Board, I wish to contribute to these different actions by using the scientific and professional skills acquired through my experience in French museums. This candidacy is first and foremost an act of commitment to all ICME members, whom I hope to serve with passion, seriousness and friendship during the next three years.”

SKILLS

Collections Management

Collection enrichment: negotiation with donors or vendors, inventory, documentation and monitoring of restorations.
 Digitalization: monitoring of photographic campaigns, database indexing, online publications.
 Loan of objects in France or abroad: research assistance, documentation of loaned works, transport and installation on site.

Projects Management

Exhibitions, seminars, conferences, public events:
 Scientific curating, research of partnerships, budgetary management.
 Collaborative works:
 Artists residencies, artistic and cultural education projects for school audience, interdisciplinary projects with guest researchers and external curators.

Research

Expertise in Native American arts and French colonial history in the Mediterranean. Courses, hosting of trainees, participation in juries, colloquia and working groups at the University of Aix-Marseille, the National Heritage Institute, the Ecole du Louvre, and the National Museum of Immigration History.
 Publications:
 Exhibition catalogs (author and director), essays, reading committee member of the *Revue des Musées de France*”.

PROFESSIONAL BACKGROUND

Since 2017 **Heritage curator**, head of the collections unit,

Mobilities and Interculturality, at Mucem (Museum of Europe and Mediterranean Civilizations), Marseille, France.
 2017 **Trainee heritage curator** at University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, United States.
 2016 **Trainee heritage curator** at Museum of the New World, La Rochelle, France.
 2016 **Trainee heritage curator** at Cultural Affairs Office, Cayenne, Guyane.

INTERNATIONAL COMMITMENTS

Since 2020 Member of the International Visitors Leadership Program, US Department of State.
 Since 2018 Member of the International Council of Museums and Ethnographic Collections (ICME). 2019: ICME Fellow at the 25th ICOM General Conference in Kyoto.

EDUCATION

2017 Diploma of Heritage curator, specialising in museums (National Heritage Institute, Paris, France).
 2014 Master 2, Research in art history applied to collections (Ecole du Louvre, Paris, France).
 2013 Master 1, Museology (Ecole du Louvre, Paris, France).
 2012 Bachelor, General history of the arts. Specialty Arts of the Americas (Ecole du Louvre, Paris, France).

CONTACT

Email: camille.faucourt@mucem.org
 Tel. : +33(0)4.84.35.14.48
fr.linkedin.com/in/camillefaucourt



Dr Serena Iervolino

BOARD MEMBER CANDIDATE

Lecturer in Arts & Cultural Management and Senior Tutor
King's College, London, UK

Since the outset of my academic career, I have been fascinated by ethnographic and world culture museums and their efforts to remain relevant in a postcolonial world. I explored these issues in my PhD entitled 'Ethnographic Museums in Mutations: Experiments with exhibitionary practices in post/colonial Europe' (2013, Leicester University). This project examined changing exhibition strategies, exhibition-making processes and associated expertise in two museums that had been pioneers in responding to the cultural diversity of their societies: specifically, the Tropenmuseum (Amsterdam) and the Museum of World Culture (Gothenburg).

I have since expanded my research beyond Europe and the ethnographic museum, examining issues of representation of minoritised communities and addressing questions of power and control in authoritarian contexts. Alongside this work, I have continued my investigation of the ongoing shifts taking place in the European ethnographic landscape. My interest has moved beyond issues of representation, as I have examined processes of institutional change and the impact of anxious diversity management regimes on museum practices. My research has taken me back to the Netherlands and Sweden, but also to other countries including Switzerland, Belgium, Austria, Germany, Italy, the UK and the US. I am in the process of bringing this work together to produce the first longitudinal study of institutional change in ethnographic museums, which will complicate our current understandings of what decolonisation entails in ethnographic/world culture and other museums. My involvement in the Board would benefit both my research and ICME.

Having been associated to ICME for the last 13 years as a member, a conference contributor and, more recently, as a conference committee member, I am ready to join its Board. As a Board Member, I aim to lead and push forward ICME's

research agenda. I share ICME's concerns around the colonial, racist and sexist legacies underpinning (some) ethnographic collections and museums, and its beliefs in their potential to promote intercultural dialogue. I strongly believe that ICME has a critical role to play in leading ongoing debates around the role of museums and collections of ethnography in reconfiguring discourses and practices around decoloniality, repatriation and restitution. More broadly, I think that ICME can play a critical role in current debates around how museums of every kind can decolonise their practices and address issues of inequalities, racism and contemporary identity politics. Having long engaged in this critical work, ethnographic museums can contribute to transforming the museum sector for the 21st century. During the next three years, my ambition would be to transform ICME in the leading ICOM committee addressing issues of representation, cultural diversity, identity politics and discrimination.

As an advocate of collaborative and cross-sectorial approaches to knowledge production, I will strive to facilitate constructive dialogue and productive collaborations between ICOM-ICME's museum professionals and academic members. Working together we can advance debate in many areas of contemporary museum theory and practice.

ICME will benefit from my experience working internationally as a Lecturer, a Researcher and a Programme Director working in world-class, research-led universities. My experience working in the Middle East has equipped me with diplomatic and intercultural skills necessary for ICME work, which would be especially useful when planning the Dubai 2025 ICOM-ICME conference. My experience designing and leading influential MAs in museum studies/arts management will also help us reflect on how museum practice, training and research can be best integrated, in both ICME and ICOM.

As an academic whose research interests are intimately tied with ICME's objectives, I am confident I can make a strong contribution to ICME. If elected, I look forward to working in close partnership with the rest of the Board and other ICME members. Many thanks for your attention.

EDUCATION / QUALIFICATIONS

2008 – 2013: **PhD in Museum Studies** - School of Museum Studies, University of Leicester. Thesis title: 'Ethnographic Museums in *Mutation*. Experiments with Exhibitionary Practices in Post/Colonial Europe' (Awarded in January 2014).

2000 - 2006: **Magistral Doctor in Cultural Tourism & Economics**, University of Naples 'Parthenope' (Italy) (Awarded in April 2006; Mark: 110/110 *cum laudem*).

Taught Course (2001-2005); **Erasmus Student** (2003-2004), Department of Economics and Business, Universitat Pompeu Fabra (Barcelona, Spain) funded through the EU Exchange Pro-

gramme 'Erasmus'; Final Thesis (2005-2006): *Museum Marketing: The Application of the Experiential Trend* (55,000 words).

1996 - 2000: **Diploma, Classical Lyceum** 'Armando Diaz' (Ottaviano, Italy), mark: 97/100.

KEY TEACHING & ACADEMIC ROLES

Sept 2017 – present: **Lecturer in Arts and Cultural Management**, CMCI, KCL.

- *Undergraduate and Postgraduate Teaching Responsibilities* including BA module 'Museums, Audiences and Communities' and MA module 'Exhibitions, Identities and Politics: in Museums and other Exhibiting Organisations'.

- 5 PhD Supervisions funded by the UK's Arts and Humanities Research Council and Economic and Social Science Research Council, and the London Borough of Barking and Dagenham (including two Collaborative Doctoral Awards with the Museum of London and Tate).

Administrative Responsibilities

- January 2023 - : Senior Tutor (UG) (BA students - Culture, Media and Creative Industries BA).
- Sept 2018 - July 2022: Programme Director, MA in Arts and Cultural Management.

Sept 2017 - Sep 2020 **Honorary Senior Research Associate**, UCL Qatar, **University College London**.

Sept 2014 - Sept 2017: **Lecturer in Museology and Curatorial Studies**, UCL Qatar, UCL.

- Postgraduate Teaching Responsibilities including 'Museum Policies and Practice' and the 'Exhibition project'

Administrative Responsibilities

- June 2015 - Sept 2017 Degree Coordinator, MA in Museum and Gallery Practice
- Sept 2016 - Sept 2017 Deputy Chair, Departmental Teaching Committee

March 2014 - July 2017 **Visiting Lecturer**, Centre for Museum Education, **Università Roma Tre** (Italy).

Sept 2013 - August 2014 **Teaching Fellow in Cultural Policy Studies**, Centre for Culture and Media Policy Studies, **University of Warwick**.

KEY PROFESSIONAL EXPERIENCES IN THE CULTURAL & CREATIVE INDUSTRIES

Dec 2008 - Dec 2012: **Youth Worker** (part-time), Education & Learning Department, Leicester City Council.

Sep 2007 - June 2008: **Marketing Assistant**, Marketing Department, 'the Bluecoat' arts centre (Liverpool), funded through the EU Programme 'Leonardo da Vinci'.

July 2006 - Dec 2008: **News Editor**, KVH Media Group, formerly Headland Media (Liverpool).

SELECTED RESEARCH PROJECTS & FUNDING

2021- **Research Project: Inequalities, Class and the Pandemic (Role: PI - co-led with Dr Domenico Sergi, Senior Curator, Museum of London)**

This project explores the impact of the pandemic on working-class Londoners and critically considers how museums should better address the working-classes with their displays and interpretation.

Funding: £13,000 (co-funded by the Museum of London and King's College) £+70,000 (AHRC's Collaborative Doctoral award)

2020-2022: **Research Project: 'Creative AI: Machine Learning as a Medium in Artistic and Curatorial Practice' (Role: Co-i)**

This project tackles the existing gap in media literacy around the use of Artificial Intelligence (particularly machine learning) in artistic and curatorial practices.

Funding: £76,697.00 through the AHRC UK-US Collaboration for Digital Scholarship in Cultural Institutions programme

2018 - 2019: **Conference: 2019 Museums in Arabia Conference**, 26-28 June 2019, KCL (co-organised with Dr Sarina Wakefield, Director, Museums in Arabia). <http://www.museumsinrabia.com/conference-programme-2019.html>

Funding: KCL's Quality-related (QR) funding calls 2018-2019 (£2,000), KLC: Faculty of Arts and Humanities' Grant (£3,000) and the British Council (£30,000)

2019 - 2020: **Research Project: Queer Museology (co-led with Dr Red Chidgey, CMCI, KCL)**.

The project aims to examine what a queer museum might be and to establish connections with museum professionals, activists and scholars.

Funding: KCL: Arts & Humanities Research Institute's Pop-up Research Competition, KCL: Quality-related (QR) funding 2018-19 and King's Undergraduate Research Fellowship and, in 2019-20, through King's AHRI Associate Director.

2016 - : **Research Project: Ethnographic Museums in Contemporary Multicultural Europe: Changing Institutions for Plural Societies. (Role: PI)**

This project expanded my PhD research by returning to my two case-study museums and exploring how these and other European ethnographic museums are embracing change and are seeking to decolonise their practices in response to shifting cultural policy systems and diversity management regimes.

Funding: UCL Qatar - Annual Research Funds {QAR 25,000=£5,109 (2015-16) + QAR 40,000=£8,175,64 (2016-17); UCL Qatar - Visiting Researcher Fund - covering the costs associated to two visiting researchers (QAR 60,000= £13,205) and King's Undergraduate Research Fellowship and Quality-related (QR) funding.

2016 - 2018: **Research Project: Museums in the 21st Century and Global Art History: Building Knowledge Base through Online Resources in Qatar (Role: PI)**. Led by VCU Qatar and carried out with UCL Qatar and Qatar Museums, this project sought to build professional capacity in the museum field in Qatar through the development of web-based resources focusing on newly developing paradigms in art history and curatorial training.

Funding: Qatar National Research Fund - National Priorities Research Programme (NPRP). (\$544,000). UCL Qatar Matching Funding was also awarded (QAR 22,000= 4,494.46).

2014 - 2015: **Research Project: AHRC-funded Research in Translation: Public Engagement through Exhibition Displays. (Role: PI with Dr Ceri Jones, University of Leicester)**. This collaborative project trained 12 Early Career Researchers across the Humanities and Social Sciences on how to communicate their research to non-specialist audiences through museum displays.

Funding: AHRC Collaborative Skills Development funding (£5,013) + UCL Qatar Matching funding (QAR 40,000=£8,175,64) + (£1,000 matching funding was awarded by Leicester University).

2013 – 2014 **Postdoctoral Fellowship: AHRC-funded Postdoctoral Research Fellow, Science Museum**, London (AHRC Connected Communities All Our Stories project). This project aimed to support community and enthusiast groups researching their heritage and interests.

SELECTED PUBLICATIONS

Iervolino, S. (in preparation) *Ethnographic Museums and Institutional Change: Negotiating Cultural Identities and Anxious Politics*. Routledge (monograph).

Iervolino, S. and Sergi, D. (2022) 'Museums are failing to address working class experiences'. *Museums Journal*. July/August 2022, p. 13.

Iervolino, S. and Sergi, D. (in press) *Inequalities, Class and The Pandemic. Sharing the experiences of working-class Londoners*. London: Museum of London.

Iervolino, S. (2020) 'Qatar's accelerated developmental model of its museum sector: actors, policies and their limitations'. In Wakefield, S. (ed.) (forthcoming) *Museums of the Arabian Peninsula: Historical Developments and Contemporary Discourses*. Abingdon and New York: Routledge, pp. 67-84

Iervolino, S. (2020) 'Curating Contemporary Global Art in Doha, Qatar: Anticipated "Conversations," Undesirable Controversies, and State Self-Censorship'. In Marstine, J. and S. Mintcheva (eds.) *Curating under Pressure: International perspectives on negotiating conflict and upholding integrity*. New York and London: Routledge. Museum Meanings series, pp. 51-71.

Iervolino, S. (2018). 'Museums, Trans Youth and Institutional Change: Transforming Heritage Institutions through Collaborative Practice'. In S. Watson, A. Barnes, and K. Bunning (eds.) *Heritage and Interpretation. Leicester Readers in Museum Studies*. London and New York: Routledge, pp. 664-685.

Iervolino, S. and Sandell, R. (2016) 'The World in One City: Tropenmuseum, Amsterdam'. In Butler, S. R. and Lehrer, E. (eds.) *Curatorial Dreams: Critics Imagine Exhibitions*. Montreal & Kingston, London and Chicago: McGill-Queen's University Press, pp. 211 – 230.

Iervolino, S. (2013). 'Museums, Migrant Communities and Intercultural Dialogue in Italy'. In V. Golding, and W. Modest (eds.) *Museums and Communities: Curators, Collections and Collaboration*. London: Bloomsbury Academic, pp. 113-129.

EXHIBITIONS

- *Research in Translation: Can museums practice foster public engagement and greater collaboration amongst researchers?*, School of Museum Studies, University of Leicester (June 2015 – February 2016). Role: Co-curator with Dr Ceri Jones, University of Leicester (see Research in Translation Exhibition Guide - <https://www.youtube.com/watch?v=kfkiE6JDAEo>).
- *What Makes your Gender* (February – July 2014) Update Display Case in the Who Am I? gallery (2010 – to date), Science Museum, London. Role: Content Developer and Display Development Facilitator.

AWARDS

- *College of Arts, Humanities and Law's 2014-15 Doctoral Prize and Inaugural Lecture, University of Leicester* (27 May 2015). This prize is awarded by the University of Leicester to recent doctoral graduates who are academically outstanding and can present their cutting-edge research in an engaging and accessible way to the wide University and the public.

PROFESSIONAL MEMBERSHIP & QUALIFICATIONS

- Member of ICOM (ICME committee – International Committee for Museums and Collections of Ethnography; conference committee 2019-2022)
- Member of the UK's Museums Association
- Senior Fellow of the Higher Education Academy (SFEA) (From July 2020)

CONTACT

Address: Department of Culture, Media and Creative Industries, Room 1.05 Chesham Building Strand campus, King's College London

E-mail: serena.iervolino@kcl.ac.uk

Office: +44 (0)20 7848 4098;



Ali Mahfouz

BOARD MEMBER CANDIDATE

Director of Mansoura Storage Museum
Ministry of Tourism and Antiquities, Egypt

“I believe that Ethnographic Museums are the memory of peoples, and I am pleased to submit my candidacy for the position of a board member of ICOM ICME for the upcoming three years. As the ICOM ICME Committee is considered one of the most important committees of the International Council of Museums, I seek, through my candidacy, to spread widely and reach a larger number of museum professionals to join the Committee. I also seek for the Committee to provide some training courses in cooperation with civil society organizations and national committees of the International Council of Museums.

I believe that the upcoming ICOM General Conference in Dubai 2025 will be one of the most distinguished conferences, so we must think about how to make the best use of it and how to reach a broad base of Arab museums and establish cooperation with them. The most important characteristic of the ethnographic committee is diversity. It is one of the anxious committees that provides newsletters in Arabic. I will endeavor to offer all possible means of support for the committee to introduce the committee and its activities.”

ALI MAHFOUZ received a BA in 2010 and an MA in Egyptology in 2017, both from Mansoura University. He is currently a PhD researcher. Mahfouz began working as an inspector of antiquities at the Ministry of Antiquities in 2012. In August he was promoted to be the supervisor of Mansour’s Storage Museum and in October 2018 he became its director until now.

During his work at the Ministry of Tourism and Antiquities, he participated in many archaeological expeditions working in the Dakahliya Antiquities sector, as well as archaeological sites management projects, such as Memphis Site Manage-

ment and Community engagement project funded by the USAID in cooperation with York University and the Ministry of Antiquities. He also participated in many projects funded by the Netherlands embassy in cooperation with the Ministry of Antiquities such as rehabilitate the tombs of Beni Hassan in Minya project, and Suhag National Museum project. This is in addition to his participation in many national projects that focus on community engagement. Recently, he is also one of the team responsible for preparing a management plan for Abu Mina World Heritage site to remove the site from the UNESCO List of World Heritage in Danger.

Mahfouz has participated in many conferences and workshops around the world on museum studies, heritage, collection management, and the preservation and protection of cultural property in Georgia, Italy, Germany, London, Ireland, Japan, the United States of America, the Netherlands, the Czech Republic and many more countries. He was selected in the UNESCO Forum for Young Professionals in the Arab World in the Field of Heritage, which was held in the Tunisia in 2019.

In international participation, he is a member of the International Council of Museums since 2017, and he is now a Board member of the National Committee of the International Council of Museums (ICOM EGYPT) since January 2022 and for the next three years. He is also a member of the College of Art Association CAA, USA. And an active member of the

Institute of Conservation ICON, London. He is now a member of the Scientific Conferences Committee of ICOM ICME conferences. and Jury member of CAA-Getty international program which be held in New York February 2023.

In volunteer work, Mahfouz participated in many initiatives concerned with preserving heritage and raising community awareness of the importance of heritage and antiquities. He is also a co-founder and projects Director of the Egypt Heritage Association. He has many publications in the field of Archaeology, Museums, and Heritage in many international and local journals.

CONTACT

Email: ali_mahfouz55@yahoo.com



Heidi McKinnon
BOARD MEMBER CANDIDATE
Curators Without Borders, Founder
Santa Fe, New Mexico, USA

“Since I began attending ICME conferences in 2009 in South Korea, I have always been Keen to support the work of the organization in any way I can but have not had many opportunities to do so. While attending ICOM Kyoto, I proposed to organize a conference in Mexico and Guatemala, which is a region where ICME has not visited in some time. My hope is to help Ralf and the board plan an upcoming conference in Mexico for 2024, should it be approved by the board in the coming months.

My focus has been on social justice, human rights and migration issues over the past decade or more as I have worked with indigenous communities throughout Latin America for both the Smithsonian’s National Museum of the American Indian as well as independently in both Guatemala and Panama. I believe that the new museum definition that has recently been approved can allow ICME to explore these issues in the coming years in more depth and I would be pleased to help find ways to develop programming and capacity building around these issues for members and museum colleagues.”

For 20 years, I've worked to support cultural heritage, social cohesion and systemic change as a curator, writer, public speaker, and entrepreneur on issues of indigenous history, human rights, and women's rights throughout Latin America. My greatest strengths are my vision, sense of ethics, empathy, and pragmatic, entrepreneurial leadership. I am fluent in Spanish and currently live in Santa Fe, New Mexico.

As an experienced director with a demonstrated history of working with the museum and international development sectors, I am skilled in nonprofit organizations, budgeting, fundraising and communications. I have deep expertise in

human rights, museum strategy and planning, vision making and master planning, partnership development, qualitative research, oral history, writing, and public speaking. I thrive in positions involved in exhibition-making, philanthropic outreach and partnership building, and thought partnerships with museum management teams and board members.

KEY QUALIFICATIONS

- Eighteen years of experience in exhibition content development and management with museums and nonprofits
- Ten+ years of experience conducting field work, interviews, oral histories, and analysis with community stake

holders and partners in indigenous communities in the US and Latin America

- Five years of experience in organizational management and planning, budgeting and strategic communications
- Graduate of Getty Leadership Institute, an internationally-recognized museum leadership program
- Fluent in Spanish; competent in Portuguese and basic French

EXPERIENCE

August 2022- 2024

Arts Commissioner

City of Santa Fe, New Mexico. (United States)

- Appointed by Mayor Allan Weber to serve on board with fiscal and curatorial oversight of the Arts and Culture Department of the city of Santa Fe, New Mexico, budget of \$3 million USD.

May 2012- Present

Executive Director

Curators Without Borders, Inc. (United States)

- Founder of nonprofit exhibition development and cultural consultancy organization
- Cultural consultant for indigenous representation across Walt Disney Company programs (2019-present) in collaboration with Smithsonian Institution/National Museum of the American Indian
- Principal museum planner and curator for a new national human rights museum in Panama- Museum of Freedom and Human Rights (2016-2019). Work involved overseeing all aspects of construction, planning, curation and research, exhibition development, design, fabrication, installation, programming, and partnerships.
- Developed traveling photographic exhibitions on social issues for in collaboration with various international artists and top-tier contemporary photographers
- Designs outreach strategies for museum involvement in emergency education
- Clients: Smithsonian Institution/National Museum of the American Indian, Walt Disney Company, Democracy and Freedom Foundation (Panama), National Head Start Association, National Geographic Photo Camp, Internews, and US AID, Office of Transitional Initiatives (OTI), Slovenian Ethnographic Museum

October 2019- Present

Cultural Consultant

Walt Disney Pictures (United States)

- Consultations on indigenous representation across various departments and platforms.
- Consultations at request of Smithsonian Institution/NMAI staff.

November 2016- June 2019

Director, Planning and Exhibitions

Museum of Freedom and Human Rights (Panama)

- Directed long-range strategic planning, developed budget and hired staff for new museum
- Designed policies and structures for all museum departments in consultation with board
- Curated and managed content development and project

management for inaugural exhibitions on the Universal Declaration of Human Rights and future generations of human rights. Wrote 700 pages of an 800-page bilingual script; selected 2,500 images, over 100 videos and produced 16 new videos and video mapping experiences.

- Oversaw communications strategies and institutional development planning to include a joint Culture Pass for entrance to museums in the Amador corridor and Panama City in the future
- Developed partnerships and MOUs with embassies, UN agencies, regional and international human rights and museum organizations, foundations and donors
- Worked with civil society organizations, indigenous communities, international human rights monitors and legal teams to develop all aspects of the content

July 2014- March 2015

Director, Exhibitions and Community Programs

Sandy Spring Museum (Sandy Spring, MD)

- Contracted to review, revise, and oversee educational and public programs strategy for increasing programs' relevance to the mission, profitability, and reflection of community diversity
- Developed relationships with community stakeholders to create more inclusive programming that reflects the diversity of the immigrant community
- Developed first ever partnerships with Indian and Salvadoran embassies for programming and exhibitions
- Curated three exhibitions, including *Migrating Lives*, which worked with undocumented Central American youth and local high schools, which garnered the widest publicity and attendance of any exhibition in the museum's history
- Conceived program and curriculum and co-facilitated arts-based workshops for *Migrating Lives*, a trauma-informed art therapy program for first-year youth migrants in the ESOL 1 program of Sherwood High School in Montgomery County, MD
- Managed IMLS grant, artist residencies, public programs, and educational programs to comply with accreditation guidelines

September 2008- March 2012

Independent Curator/ Latin American Coordinator

Asociación Agua, Ríos y Pueblos (Spain/Guatemala)

- Managed a nine-city tour in Guatemala for international traveling exhibit, *Water Rivers and People* that reached over 100,000 visitors
- Fundraised and managed over \$100,000 in grants and in-kind support for the project from UN agencies, embassies, the Academy of Mayan Languages and the Office of the Vice President
- Organized four-day symposium on the human right to water for 40 indigenous women leaders from mining-affected communities in Guatemala, in coordination with UN FAO and invited speaker, Maude Barlow (Council of Canadians)
- Managed all aspects of national tour of exhibition in Guatemala, including customs, logistics, staffing and volunteers, security, fundraising, public programming and community collaborations

- Researched and curated exhibit content, worked with artists and photographers, film producers and venues for a vigorous public programming schedule
- Produced seven photo essays and an exhibit catalog on human rights and environmental issues facing indigenous communities in Guatemala

May 2010- to July 2010

State Department Fellow

Partners of the Americas (US/Chile)

- Conducted field research and interviews with over 35 earthquake-affected artists in Rari, Chile about their art tradition, history, and effects of the 2010 earthquake on their families and economy
- Designed economic development initiatives with earthquake-affected artists in southern Chile
- Conducted capacity-building and quality control workshops for horse-hair weavers in Rari
- Coordinated successful attendance of a women’s cooperative from Rari at the Santa Fe International Folk Art Market, generating \$14,000 in sales for artisans from the affected community in their first year. The cooperative attended the festival for five years after my fellowship

March 2008- May 2009

Peace Fellow

The Advocacy Project (US/Guatemala)

- Served as technical consultant to indigenous human rights NGO, ADIVIMA
- Conducted capacity building workshops on development of ICT skills for NGO staff
- Conducted field research and interviews with over 50 Mayan genocide survivors and artisans on cultural losses from displacement and cultural genocide
- Wrote socio-cultural recovery plan for ADIVIMA reparations proposal to government
- Secured matching grants of over \$90,000 for economic development grant proposals
- Evaluated work of IDP artisans and developed capacity building workshops
- Lobbied banks and law makers in Washington in support of economic development plan for affected communities. Liaised with international media outlets for ADIVIMA, wrote all press releases and communications and managed ADIVIMA website
- Created a memorial quilt with genocide survivors and youth in Rabinal, Guatemala for the international exhibition, *Women Are The Fabric*. Opened at UN in NYC in March 2012

November 2004- August 2008

Founder

Materiaprima, LLC, (Santa Fe, NM)

- Created economic development business with indigenous cooperatives in Latin America
- Conducted field research and interviews with over two dozen artisans in Argentina and Chile over a six-month period in 2005-2006
- Conducted product design workshops and economic capacity building seminars with artisans in the Southern Cone

- Developed brand concept and product lines from the Southern Cone in collaboration with Native artists, cooperatives, and underserved communities
- Represented artists at international trade fairs such as the Ethical Fashion Show in Paris, Santa Fe International Folk Art Market, High Point Furniture Market, and Sundance Film Festival

October 1999- October 2004

Museum Specialist

Smithsonian Institution, National Museum of the American Indian (Washington, DC; Brazil; Chile)

- Co-curated inaugural exhibits on Native history and identity in collaboration with indigenous communities in the U.S. and Brazil
- Conducted field research, content development, image sourcing and acquisitions for exhibitions
- Organized and participated in content and design workshops with visiting tribal delegations
- Compiled detailed reports and research briefs and maintained extensive binders, files, database and inventory of all research documents
- Translated research materials, transcripts, and correspondence in both Spanish and Portuguese
- Wrote scripts, captions and object labels and edited exhibit scripts with NMAI editorial team
- Collaborated with exhibit designers and illustrators to develop design and multimedia components for exhibits
- Drafted text and sourced images for NGS/Smithsonian inaugural publications
- Field produced and managed A/V shoot with a crew of eight in Brazil
- Developed and managed travel budgets and contracts for photographers and consultants
- Member of planning team for opening events and schedules for Native curators
- Member of installation team for inaugural exhibits

August- September 1999

Museum Assistant/Researcher

Jay I. Kislak Foundation (Miami, FL)

- Assisted with design, content development and editing of online catalog for *Callaloo*, an exhibit exploring the history of the Caribbean basin from contact to the present
- Worked with rare manuscript, map and book collections charting the history of contact in the Americas
- Assisted Director in daily activities prior to donation of the collection to Library of Congress

March-April 1999

Research Assistant

Puerto Rico Industrial Development Company, Craft Development Office, (San Juan/Puerto Rico)

- Conducted research for an ethnographic exhibition on cultures of the Greater Antilles
- Consulted with governments and museums in the Caribbean to acquire materials for the exhibit
- Corresponded and translated documents between Spanish, English and French

April-September 1998

Program Coordinator

Smithsonian Institution, Center for Folklife Programs and Cultural Studies, (Washington, DC)

- Coordinated a 'living exhibition' program during the Folklife Festival on the National Mall for Smithsonian's Center for Folklife Programs and Cultural Studies
- Co-authored and edited text for exhibit and program book articles, and sourced imagery.
- Supervised 24 participants, 4interns, 15 volunteers and 7 academic presenters from the U.S. and Mexico.
- Co-produced all program-related public programming events for over 5,000 attendees.
- Worked with embassies and international partners to secure visas and passports for participants.
- Fundraised \$100,000 from New Mexico state legislature for future Folklife programs

August-December 1997

Field Worker

Smithsonian Institution, Center for Folklife Programs and Cultural Studies (Washington, DC)

- Conducted field research and interviews with 6 herbalists and curanderas in the Middle Río Grande Valley of New Mexico in preparation for the 1998 Smithsonian Folklife Festival
- Transcribed and catalogued all interview tapes and photographic slides
- Archived all photography and interview tapes at the Center for Folklife Programs and Cultural Studies in Washington, DC.

EXHIBITS

- *Derechos Humanos: tuyos, míos, universales*, Permanent Exhibition, Museum of Freedom and Human Rights, Panamá. May 2019-present (Curator)
- *The Learning Kiosk and the Displaced Pavilion*, London Design Biennale, London, England, September 2018 (Invited presenter)
- *Syria: Cultural Patrimony Under Threat*, New Mexico History Museum, June-December 2017. (Guest Curator for CWB program, The Learning Kiosk, for refugee emergency education)
- *Push Factors: Perspectives on Guatemalan Migration*, Corcoran Museum of Art, Washington, D.C., Fall 2015; University of Illinois, Winter 2017; University of Idaho, Winter 2019 (Curator)
- *Between You and Me*, Idyllwild Arts Center, California, July 2016 (Curator Contemporary migration narratives with artists from Canada, Cuba and Guatemala)
- *Migrating Lives/Vidas Migratorias*, Sandy Spring Museum, Sandy Spring, Maryland March-May 2015 (Curator)
- *Lost Opportunities: A Lens on Head Start and the Sequester*, National Head Start Association, U.S. Senate, Washington, D.C., January 2014 (Curator)
- *Pakistan Through Our Eyes: Emerging Photographers from the Tribal Areas*, National Geographic Photo Camp, USAID, Internews, United States Institute of Peace, Washington, D.C., June 2013 (Curator)
- *Women Are the Fabric*, UNFPA and The Advocacy Project Traveling Exhibit: United National Headquarters, New

York City, March-April 2012 (Curatorial Consultant, Photographer)

- *Water, Rivers and People*, Fundación para una Nueva Cultura del Agua Traveling Exhibit: Barcelona and Madrid, Spain; Oslo, Norway; Mexico City, Mexico; Antigua, Guatemala; Rio de Janeiro, Brasil, 2010-2013 (Local Curator, Guatemala; Curatorial Consultant, International Tour; Latin American Coordinator)
- *Our Peoples*, Smithsonian Institution, National Museum of the American Indian Permanent Exhibit: Washington, DC, 2004-2014 (Curatorial Specialist)
- *Our Lives*, Smithsonian Institution, National Museum of the American Indian Permanent Exhibit: Washington, DC, 2004-Present (Curatorial Specialist)
- *Callaloo*, Jay I. Kislak Foundation Temporary Exhibit: Miami, FL, 1999 (Catalog Researcher)
- *Ethnographic Hall*, Museum of Toa Baja Permanent Exhibit: Toa Baja, Puerto Rico, 1999-Present (Curatorial Researcher)
- *Culture and Environment along the Rio Grande/Rio Bravo*, Smithsonian Institution, Center for Folklife Programs and Cultural Studies Temporary Exhibit: Washington, DC, 1998 (Researcher, Program Coordinator, Fundraiser)
- *Inventing the Southwest: The Fred Harvey Company and Native American Art*, Heard Museum Temporary Exhibit: Scottsdale, AZ, 1995 (Catalog research through research assistantship at University of New Mexico)

EDUCATION

Getty Leadership Institute. Claremont, CA, 2018

Claremont Graduate Institute, Certificate of Museum Management from Getty Foundation
Museum Leaders program

Museum Leadership Seminar, Washington, D.C., 2014

George Washington University, Dept. of Museum Studies

University of New Mexico, Albuquerque, NM, 1992-1997

Bachelor of Arts in Anthropology/Spanish, cum laude

CITIZENSHIP

USA

LANGUAGES

Native: English; Professional: Spanish; Intermediate: Portuguese French (Reading, Comprehension)

COUNTRY EXPERIENCE

Argentina, Brazil, Chile, Guatemala, México, Panamá, Puerto Rico, Spain

HONORS AND AWARDS

Cum Laude, UNM Honors Program

PROFESSIONAL ACTIVITIES

American Anthropological Society
American Alliance of Museums
International Council of Museums/International Council of Museums of Ethnography (ICME) Working Group on Challenging Museums, 2012,
ICOM/ICME Member

PUBLICATIONS

2020. Contributing author. "This Is Ours, Not Yours: Breakthroughs in Protecting Indigenous Intellectual Property Rights in Latin America." In *First American Art*, Spring 2020.
2015. Contributing author. "Dancing with Fire: The Majestic and Dangerous Work of Indigenous Theater in Guatemala." In *First American Art*, Winter 2015.
2014. Contributing author. "Dreams, Tears, and the Work of a Retrafe: Mapuche Silver of Chile." In *First American Art*, Fall 2014.
2014. Contributing author. "Proposing a Museum of Memory: Maya Achi Reparations and Museums of Memory in Latin America." In Annette B. Fromm, Viv Golding, Per Rekaldal (ed.), *Museums and Truth*. Cambridge: Cambridge Scholars Publishing.
2009. Contributing author, "The Río Negro Massacres: Chixoy Dam, Guatemala." In *Water Rivers and People*, Málaga, Spain: Diputación Provincial de Málaga.
2009. Author, "Advocacy Project Supports Social Justice." In *Weave a Real Peace Newsletter*, Spring.
2009. Author, ADIVIMA Blog. <http://advocacynet.org/blogs/index.php?blog=109>.
2008. Author, ADIVIMA Blog. <http://advocacynet.org/blogs/index.php?blog=109>.
2004. Contributor, *Native Universe: Voices of Indian America*, National Geographic Press, October 2004. Inaugural Book of the National Museum of the American Indian.
2004. Contributor, *National Museum of the American Indian Souvenir Book*. National Geographic Press, October 2004.
1998. Co-author "Culture and Environment in the Rio Grande/Rio Bravo Basin: A Preview." In *Smithsonian Folklife Festival 1998*. Pp. 79-93. Washington: Smithsonian Institution (with Olivia Cadaval and Cynthia Vidaurri).
1993. Author, "Mediation between Conservation and Tradition: The Ache of Paraguay." In *UNM Anthropology*, Vol. 12.1. Pp. 14-17. Albuquerque: University of New Mexico, Department of Anthropology.
2020. Invited Speaker, "Museums and Emergency Education." Lecture to be presented at MuseumID conference, London England, October 2020.
2016. Guest Lecturer, "Migration and Emergency Education," Idyllwild Arts Center, California, July 2016
2015. Invited Speaker, "Museums and International Development." Lecture presented at MuseumNext conference Geneva, Switzerland, April 19-21, 2015.
2015. Invited Lecturer. "Indigenous Rights and Civil Society Struggles in Guatemala." Briefing presented to The Foreign Service Institute, Western Hemisphere Area Studies, Department of State, Washington, DC, February 25, 2015.
2012. Invited Speaker, "Evolving Responsibilities: Social Relevance and Expanding Museum Constituencies." Paper presented at ICOM-ICME conference Windhoek, Namibia, September 12-15, 2012.
2009. Invited Speaker, "Proposing a Museum of Memory: Maya Achi Reparations and Genocide in Guatemala." Paper presented at 2009 ICOM-ICME conference on Museums of Peace and Reconciliation in Seoul, South Korea, Oct 19-21, 2009.
2009. Invited Speaker, "Rebuilding after Genocide in Guatemala." Paper presented at Georgetown University Human Rights Forum and the Institute for the Study of International Migration.
2001. Invited speaker, "Repatriating Intellectual Knowledge: Developing Responsive and Responsible Exhibit Research Methods." Paper presented at *Preserving Our Past or Gambling on Our Future? Research and Cultural Preservation*, Association of College and Research Libraries/ New England Chapter. Annual Meeting.
2000. Session Organizer, "Making Big Medicine at the National Museum of the American Indian: Collaborative Strategies for Developing a National Museum." American Anthropological Association Annual Meeting.
2000. First author, "Flexible Research Strategies: Responding to Native Communities." American Anthropological Association Annual Meeting.
1998. Presenter/moderator, "Art Traditions Along the River" narrative session in Spanish/English at the Smithsonian Folklife Festival, Washington, D.C.

PAPERS AND PRESENTATIONS

2020. Invited Speaker, "The Human Right to Culture and Emergency Education." New Mexico Museum Association, November 2020.

CONTACT

E: heidi,mckinnon@gmail.com
T: +1.202.341.8818



Anamaría Rojas-Múnera
BOARD MEMBER CANDIDATE
Museologist
Coyhaique, Aysén Region-Patagonia, Chile

“As was discussed during ICOM Prague 2022, one of the main challenges faced by ICOM and particularly by our committee ICME, is how to strengthen the social role of museums in current times of crisis, turning their premises into platforms for integration and self-representation. Small and medium scale museums, mostly created by communities in rural and isolated territories, have been impacting their surroundings with a social function in a silent and even unrecognised way. Through ethnographic collections (particularly everyday objects) they have promoted new understandings of local/regional identities and have challenged stereotypes of the “periphery” opting for more plural and diverse narratives. They have adopted alternative functions beyond the technical, providing emotional containment and facilitating communication among areas of scarce connectivity.

Due to its focus on people and cultures, I believe ICME is the optimal forum for exploring such a relevant social role. Being the committee that gathers ethnographic museums, ICME leads this conversation on the local and international level. To support this, my commitment as a board member coming from South America would be providing the perspective of Sociomuseology or Social Museology, a practice where museums engage and are integrated with the needs of their social and natural environments. I would like to promote a more active and diverse participation of members from historically underrepresented territories, and to support our committee in increasing their network by reaching wider communities such as schools, universities, NGOs and local governments, key actors in the sustainability of small and medium scale museums particularly from the Global South. Finally, I envision ICME as an inclusive committee that puts the wide trajectory of all its members at the service of society, believing that ethnographic collections curated with a social purpose transform museums into “integrated museums”, truly connected with heritage, territory and community.”

ANAMARÍA ROJAS-MÚNERA is a Colombian museologist based in Southern Chile (Patagonia), member of ICOM Chile, ICME and Associate Researcher at the Austral University of Chile.

She holds a Master of Arts in Museum Studies (University of Leicester) and BA in International Relations (Universidad del Norte, Colombia). Her professional interests are related to community-based museums, focusing on project development, collections interpretation and exhibitions. Her experience in museums includes countries such as Colombia, Chile and England. Since 2021, she is the director of “Museology in Aysén: history of museums and narratives in an isolated territory”, a research project funded by the Chilean Cultural Heritage Fund 2020, supported by ICOM Chile and Austral University of Chile. supported the creation of the first museums network in the Aysén Region, a platform that gathers 27 community-based museums in Patagonia (www.redmuseosaysen.cl). Editor ad-honorem of the journal *Revista de Aysenología* (www.aysenologia.cl).

LANGUAGES

English advanced, French intermediate, German intermediate

EDUCATION

2015 – 2017 Master of Arts (Distinction) in Museum Studies. University of Leicester, UK

2010 – 2014 BA in International Relations. Universidad del Norte, Barranquilla, Colombia

RESEARCH AND PROFESSIONAL FOCUS

Sociomuseology – social role of museums in Latin America and the Global South

Community-based museums, museums in rural and isolated territories

Collections interpretation and research

WORK EXPERIENCE

2021 – Present: Principal investigator and director, research project “Museology in Aysén: history of museums and narratives in an isolated territory”, Funded by Cultural Heritage Fund 2020, from the Chilean National Service of Heritage.

Supported by ICOM Chile and Austral University of Chile.

2018 – 2021: Coordinator of museology, project “Aysén Museums Network: museological research and collections registry”, run by Universidad Austral de Chile (Campus Patagonia).

2017 – Present: Curator, consultant and project developer in Aysén Museums Network (Chilean Patagonia). www.redmuseosaysen.cl

2015 – Present: Editor (ad-honorem) of the academic journal *Revista de Aysenología*. Coyhaique, Aysen Region, Chile <https://www.aysenologia.cl/editores>

2017: Research internship on accessible exhibition design. Human Resources– *Access for All* project, The Shakespeare Birthplace Trust. Stratford upon Avon – England

2014: Educator and research assistant - Parque por la Paz Villa Grimaldi. Education project funded by the International Coalition of Sites of Conscience. Santiago, Chile.

2013-2015: Museum educator - Museo Arqueológico de Pueblos Karib (MAPUKA) – Universidad del Norte. Barranquilla, Colombia

FUNCTIONS WITHIN ICOM

2018- Present: Regional delegate of ICOM Chile in Patagonia. Supported the national consultation on the new definition of museums.

2018- 2021: Producer of the radio programme The Voices of the Museum (Las Voces del Museo) of the Committee of Education and Cultural Action CECA Chile.

2021: Member of the international advisory board (ad-honorem), ICOM Solidarity Projects 2021 Museos para llevar, Asociación AcciónArte and ICOM Costa Rica.

CONTACT

Email: anamariarmu@gmail.com

Tel: +56 986545120



Rahma Qassim J. Al-Farsi
BOARD MEMBER CANDIDATE
Director General of Museums 2017 - 2020
Sultanate of Oman

NATIONALITY

Omani- Sultanate of Oman

EDUCATION

- Bachelor in Archaeology- Major, University of Jordan, Amman, The Hashemite Kingdom of Jordan 1986

POSTS AND PROFESSIONAL EXPERIENCE

at the Ministry of Heritage and Culture (currently Ministry of Heritage and Tourism)

- Administrative experience in Archaeology, Museums and Media
- Organizing exhibitions, conferences, seminars and cultural events
- Participating in many local and international cultural committees, exhibitions, conferences, seminars and cultural events

Head of archaeological studies and Expeditions Section 1987 - 2009

supervision of:

- Foreign archaeology missions and following-up their seasonal reports
- Archaeology reports and studies
- Archaeology Library
- Journal of Omani Studies periodical
- Translation, proofreading and editing many reports, books, booklets.

Public Relations and Information Department

2009 - 2017

- Head of Information Section since March 2009
- Director of Public Relations and Information Department since January 2015-August 2017

UNESCO Silk Road Program

2016 - 2020

- Oman's Focal Point UNESCO Silk Road Program 2016 - 2020

Directorate General of Museums

2017 - 2020

- Director General of Museums since August 2017- December 2020: Administration of the Museums under the supervision of the Ministry of Heritage and Culture Museums
- Chairman of ICOM-Oman (International Council of Museums) August 2017-2020

TRAINING/SKILLS:

- Microsoft word
- PowerPoint
- Communication skills
- Joined various local and international training courses in archaeology, museums and media
- Translation in archaeology and museum fields (A&E/E&A),
- Editing and proofreading Arabic and English language texts
- Team work

LANGUAGES

- Arabic Language: fluently Speaking, writing & reading
- English Language: Speaking, writing & reading

Honored by AlSaiyida Al Jalila (The First Lady) of Sultanate of Oman on the occasion of Omani Women's Day October 17th, 2020

RETIREMENT

- Retired since 31/12/ 2020

CONTACT

Email: heritageculture@hotmail.com

Mobile: 00968-96556032



Dr Peter Ride

BOARD MEMBER CANDIDATE

Head of School of Fine Arts at Memorial University,
Newfoundland, Canada

“Serving with ICME has been very rewarding. It has ambition and a commitment to the international museum sector which is exciting.

To say what ICME should do in the future is complicated. There is a difference between the things that it would be great if ICME could achieve and the things that it is possible for ICME to do. We have to remember that ICME is not a business that operates with its own momentum and with employees, it is a membership association. So when we talk about what ICME does, we mean the members, and more particularly the Board. In other words, we are talking about individuals, all of whom have many other professional commitments. Therefore, we need to be realistic about what ICME can achieve.

Having said that, these are things that I think ICME can do in the next 12-24 months. Some of these are building on current initiatives. Some are new.

Continued partnership with other committees:

Some people are members of ICOM because of their allegiance to a particular committee (i.e. they work in an art museum or they work in museum learning) but others are members of ICOM for more general reasons. Therefore we need to keep in touch with people who aren't immediately in dialogue with us but who might be interested. Working with other committees through shared conferences and maybe shared publications or distribution and promotion of our newsletter is part of that. Thinking collectively makes sense. It also efficient since we all have limited resources.

International breadth:

Holding activities whether they are conferences, events or gatherings in the global

south (or outside northern/western powerful nations) is important. It enables a two way flow of information that might otherwise not happen.

Virtual events:

Holding events around the world has impact on the community (national or local) where the event takes place and creates an energy. But it is expensive and demands resources. It would be good to see if we can use virtual platforms to reach more people and to enable conversations to take place between people in different parts of the world.

Working with indigenous communities about representation:

Often conversations at ethnographic museums are about what is in the collections, what to do with it and how to use it appropriately. I now live and work in a remote part of Canada where the indigenous cultural heritage is very strong. But the representation of these cultures in museums, of their histories and of people's stories, is not great. Some of the communities I speak with wonder if museums are useful places anyway because they are based around western notions of ownership (ie. museum collections). I think ICME can and should look at ways to support the idea of the 'post-museum' or 'not-a-museum' that suits the needs and interests of indigenous cultural groups. This is especially relevant when a lot of discussion is around spiritual and intangible relationships to land and the environment."

Dr PETER RIDE is the Head of the School of Fine Arts at Memorial University, Newfoundland, Canada. He is also a curator and works internationally with museums arts organisations.

Prior to moving to Canada in 2022, Peter was Principal Research Fellow and Course Leader for the Masters in Museums, Galleries and Contemporary Culture at the University of Westminster, London, UK. Peter has also worked with a wide range of museums and arts organisations in the UK with a particular emphasis on photography, digital media, and interdisciplinary arts projects. These include the National Museum of Photography, Film and TV, The Photographers' Gallery, Cambridge Darkroom Gallery, and DA2 Digital Arts Development Agency.

His research addresses multi-sensory experiences in museums and how participatory projects can enable multicultural visitor engagement. His international research includes projects in Qatar, Uzbekistan, Australia, and Canada.

His teaching practice has focussed on experiential and vocational learning, devising opportunities for students to collaborate with museums, galleries, and other organisations to develop projects that contribute to their learning, and to use self-reflection to map how their learning develops.

He is the co-author, with Professor Andrew Dewdney, of 'The New Media Handbook', (Routledge: 2006) and the 'Digital Media Handbook (Routledge: 2013) and he has published widely on new media projects in museums and galleries.



Dr. Patrizia Schettino
BOARD MEMBER CANDIDATE
Researcher in digital heritage
Consiglio Nazionale delle Ricerche, Italy

STRATEGIC PLAN ICME 2022-2025
Key points

- Dialogue with AVICOM, about qualitative research (digital ethnography, narrative inquiry, grounded theory, case study, etc.) applied to digital media analysis in museum context
- Dialogue with CAMOC, about cities, cultural diversity, communities
- Dialogue with ETHCOM, about ethical data management in qualitative research
- Dialogue with all other ICOM committees, for common topics
- Mapping the diverse topics and typologies of museums in ICME
- Developing the internal discussion about the concept of home/homes, community/ies, interpretation, making meaning
- Supporting ICME members in applying the new museums definition and the new strategic ICOM plan in their local context, in dialogue with national committees
- Fostering the active participation and discussion on the main topics of ICOM 2025: The Future of Museums in Rapidly Changing Communities, focusing on change, recovery, accessibility, and transparency

Dr. PATRIZIA SCHETTINO is a digital media specialist and researcher in the area of digital heritage, with 25 year experience in digital media. After a Masters in Design, Multimedia and Visual Communication at Politecnico in Milan, she worked as multimedia designer in Milan and Paris and taught at NABA, in Milan. She was an eLearning consultant for the European Network ERIC (European Resources for Intercultural Communication), and was involved as a graphic designer and instructional designer in twelve eLearning proj-

ects supported by the Swiss Virtual Campus in Switzerland. As filmmaker, storyteller and photographer, she has participated in several film festivals and exhibitions in Italy, Switzerland, Germany and UK. She has been visiting researcher at the Department of Information Studies and Interactive Media (INFIM), University of Tampere, the iCinema Center, University of New South Wales (UNSW), Sydney, the Immigration Museum, Melbourne, and visiting PhD scholar at the School of Museum Studies, University of Leicester, supported by a grant

from the Swiss National Science Foundation. From April 2018 to 2021, she worked for AgID, Rome, as digital media specialist and ux researcher. She works for CNR, Italy, as a researcher in digital heritage and she is a student at the Accademia di Belle Arti di Brera, Milan.

CV

Ph.D., Communication Science, University of Lugano, 2014

Dissertation: Re-thinking the digital intercultural design process in museums. A qualitative study based on constructivist embodied GTM digital ethnography in situ.

Dissertation Advisor: Prof. Paolo Paolini, Ph.D.

Members of the jury: Prof. Charles Ess, Ph.D.; Prof. Andrea Witcomb, Ph.D

Main results: A new model of computer mediated designer-visitor communication in museums and a new methodology to conduct research in user experience inside museums.

M.A., Design, Visual Communication and Multimedia, Politecnico di Milano, 1999

Thesis: For the global citizen. Designing artifacts for intercultural education in Milan, a multicultural city.

Thesis: Prof. Giovanni Anceschi, arch. Pier Paride Vidari

CURRENT POSITION

Researcher in digital heritage

Since March 2022, I have been working for CNR, on the Codex4D project regarding digital media and ancient manuscripts. My role involves: collecting data about visitor experience online and inside cultural sites (museums, archaeological sites, libraries, etc.), designing online and in situ augmented experiences (e.g. using holograms, etc.), producing content and writing scripts for stories. I am also part of a team working with the Minister of Culture on digital libraries, digitalization and new scenarios of use for digital content.

Independent researcher

Since June 2020, I have been working as a volunteer for ICOM Italia on a mixed method research of digitalization, digital content and Italian museums.

PREVIOUS EXPERIENCES

20 year experience in digital heritage, working for universities, public institutions and private companies

PROFESSIONAL AND SCIENTIFIC MEMBERSHIPS

- ICOM (international Council of Museums) since 2010
- Panorama Council (since 2016)
- Visitor Studies UK (2011-12)

CULTURAL AND SCIENTIFIC EVENTS ORGANISATION

I worked as a volunteer to organise two pre-conference events for the ICOM ICME conference in Milan (2016). I also presented a paper during the ICOM ICME 2016 conference, with a grant by ICOM Switzerland (1000 CHF). The two pre-conference events were:

- a visit to the Campari Gallery in Sesto (Milan), with a talk by the director of the Max Museo, Nicoletta Cavadini and a guided tour by the director of the Campari Gallery, Mr. Cavallo;
- a walk through the city, with a focus on contemporary architecture. This walk was organised with the support of Pro Helvetia and in collaboration with Istituto di Cultura Svizzero (Milan).

Relevant skills: Fluent in English, French, and Spanish, mother tongue: Italian

CONTACT

Email: pattyschettino@gmail.com



Maria Chiara Scuderi

BOARD MEMBER CANDIDATE

Ph.D. student at The School of History, Politics and
International Relations, University of Leicester, UK

“I am delighted to apply for the role of ICME board member, as it offers an exciting opportunity to contribute actively to the ICME programme, such as developing initiatives for research networking with museum professionals and different institutions, organising conferences, and related social and cultural activities. I would relish this chance by working closely with different stakeholders on diverse levels, from my fellow ICME members to all those who care of ICME, and with a wider public engagement programme. I am open to listen to other people’s needs to better understand how to work collaboratively for the good of the ICME community, as well as to propose independently my vision and strategic objectives as follow.

My vision for ICME 2022-2025

- Creating experiences (digitally and in the real world) to make ICME known and accessible to a wide range of museum enthusiasts, by involving and inspiring current museum practitioners as well as academics, students and volunteers.
- Sharing significant research within the field of ethnology and ethnography museum collections, anthropology, and history, by developing a programme of conferences and encounters that shape ICME’s identity and goals.
- Creating moments of enjoyment within a programme of social events and off-site excursions that allow the ICME community to be united by shared interests and values, as well as developing a space for networking in an informal and friendly environment.
- Engaging with a wider range of institutions, from universities, museums and research centres.

My strategic objectives:

- Sharing activities on the existing website and on social media, and updating a dedicated newsletter with conferences, social events and the possibility of

grants. The creation of a blog with short and easy-to-read posts for relevant research in the field of ICME would be thought-provoking to disseminate the scientific interest of the committee.

- Fostering exchange and interconnection with the academic world, by organising conferences or joined projects in universities. I am active as a PhD student at the University of Leicester, and as a visiting researcher at the University of Cambridge's Museum of Archaeology and Anthropology, and I can facilitate relationships between ICME and the two institutions.
- Playing an active role in organising the ICME Conference in Mexico City in November 2023, including the social programme of a 3-day off-site excursion. During the 26th ICOM General Conference in Prague, I had the opportunity to meet the founder and director of Casa K'ojom in Antigua Guatemala, Mr Samuel Franco Arci, and we discussed the possibility of a tour in Antigua and nearby villages with living heritage and local museums. In addition to Casa K'ojom, the tour would include a visit to the Ixchel Museum of Indigenous Textiles and Clothing in Guatemala City, a visit to San Antonio and its nearby villages of weavers, and a visit to the volcanic Lake Atitlan, famous for the skills of its indigenous communities in making basketry. I am in touch with Mr Arci to facilitate this potential excursion as part of ICME 2023.
- Taking active part in working independently as well as collaboratively with the ICME board to organise the 27th ICOM General Conference in Dubai (2025).

I believe that the ideas proposed here - in addition to a genuine interest in the field of ethnographic collections underlined in my CV and in my PhD research, and my attitude as an open-minded and dynamic person - would provide me with a valid background to help ICME to grow in accordance with the values recently approved by ICOM on the definition of museum. I would relish this opportunity with respect, commitment and high responsibility.”

PERSONAL STATEMENT

I am a practice-based PhD student at the University of Leicester and Leicester Museum and Art Gallery, researching the international circulation of the Dryad craftwork collection, a global and colonial collection of material culture from ex-British colonies and eastern Europe. My project aims to illuminate the relationship between collectors, merchants and artists *behind* the arrival of the objects in Leicester, and therefore what linkages with the global and colonial context this new material culture history can reveal, and how this relates to museum practice today. I also am a visiting student at the University of Cambridge's Museum of Archaeology and Anthropology, with an interest in African basketry. With two MA degrees in Art Museum and Gallery Studies (Leicester) and Art History (Venice), I have a strong background in the historical research. As far as the practice, I have experience in important English and Italian institutions (Manchester Art Gallery, Francois Pinault Foundation in Venice, Palazzo delle Esposizioni in Rome), where I have been able to articu-

late inspiring goals for visitors and to identify strategies for achieving them through the use of the collections. I define myself an ethnographic collections enthusiast, particularly interested in basketry, and seeking for a career as a museum curator after my PhD. Willing to undertake a more active role in the ICOM - ICME Committee as a board member.

EDUCATION

September 2020 – Ongoing: University of Leicester (School of History Politics and International Relations) and Leicester Museum & Art Gallery, PhD funded by Arts & Humanities Research Council (AHRC).

With a networking approach, my research Global Leicester: The Dryad Craftwork Collection at Leicester Museum and Art Gallery is focussed on global and colonial collecting in the early 20th century. Related social engagement activities include a blog post for the British Library, a blog dedicated to the Dryad collection, a seminar series to share my research and develop networking, a symposium planned for

January 2023, and a museum exhibition titled “Intertwining Cultures: the Dryad Basketry Collection” planned for September 2024.

September 2018 – September 2019: University of Leicester, MA Art Museum and Gallery Studies (distinction, funded by AHRC).

Modules: Locating the Art Institutions; Curating Now; Managing Art Collections; Designing for Creative Lives; practice-based curatorial project with the Arts Council Collection.

September 2013 – November 2016: Ca’ Foscari University of Venice, MA Art History (distinction, 110/110).

Modules: Analysis for Research Sources for Modern History; Art History of Eastern Asia; Art History of Russia; History of Modern Art and Architecture; History of Modern Art Collection; History of Art Criticism; History of Drawing, Etching and Illustration; Restoration Techniques for Cultural Artefacts; History of Libraries.

October 2009 – November 2013: Roma Tre, University of Rome, BA History and Conservation of Artistic Heritage (First Class, 107/110).

Modules: cultural Anthropology; Medieval Art History; Modern Art History; Art History of the Renaissance; Contemporary Art History; Greek, Roman and Late-ancient Archaeology; History and Techniques of Restoration; Artistic Literature; Legislation of Cultural Heritage.

PROFESSIONAL AND VOLUNTEER EXPERIENCE

February 2020 – February 2021: volunteer researcher for the University Heritage Project *So that they may have life*, University of Leicester.

The project aimed to commemorate the centenary of the foundation of the University of Leicester as a “living memorial” for those local men who had lost their lives in the First World War.

- Archival and historical research on one of the founder father of the University of Leicester, Harry Peach, and the role he played in developing the Arts & Crafts movement and the Dryad business in Leicester;
- Writing a blog, and developing an online exhibition on Harry Peach, to share the content of my research on social media channels;
- Liaising with other volunteers and my supervisor to arrange visits, online events and study days during the challenging period of Covid-19.

April – June 2020: Intern (learning and engagement), Palazzo delle Esposizioni, Rome.

Palazzo delle Esposizioni is the largest interdisciplinary exhibition area in Rome. It hosts exhibitions of contemporary art, film festivals, and social & cultural activities in a multifunctional hall.

- Researching the good practices of museums in dealing with the Covid-19 pandemic, in order to deliver a paper at the School of Management of Artistic and Cultural Events at the IULM University, Milan;
- Working as social media museum assistant to develop the digital strategy during the period of Covid-19;

- Liaising with stakeholders to develop and deliver ideas for the museum’s website;
- Engaging audiences with online events and educational projects.

July – September 2019: Intern (learning and engagement), Manchester Art Gallery, Manchester.

Under the directorship of Alistair Hudson, Manchester Art Gallery explores the concept of becoming a Civic Think Tank by giving more power to the learning department. I evaluated the exhibition *Get Together and Get Things Done*, realised for the bicentenary of the Peterloo massacre, and contributed to engage audience with the collection.

- Evaluating the exhibition *Get Together and Get Things Done* with qualitative and quantitative metrics;
- Exploring ways the civic role of the museum can be realised through museum collections, displays and public programmes about ahistorical and political event;
- Testing out a model for exhibition making based on co-production and new approaches to interpretation that give people’s opinions parity with museum staff (constituent process);
- Exploring the concept of ‘usership’ and what it means to create a convening space (physical and digital) for voices across the city that allows a democratic spirit to surface through conversation and collective action on the issues that matter to constituents.

April – July 2015: Intern, Museum Mediator, Punta della Dogana Museum - François Pinault Foundation, Venice.

Since 2009, Punta della Dogana has been presenting temporary exhibitions and working closely with the University Ca’ Foscari of Venice.

- Working in a team project to develop a learning programme within the exhibition *Slip of the Tongue*, curated by Vietnamese-born Danish artist Danh Vo;
- Engaging audiences in debates around social issues hidden behind museum objects;
- Collaborating with the Danish pavilion during the 56th Venice Biennale of Art;
- Evaluating learning and engagement experiences.

SKILLS AND ABILITIES

Digital skills

- Digitizing museum collections of material culture - especially basketry;
- Collections management database systems;
- Wordpress;
- Software for image processing - advanced Adobe Photoshop certification;
- Microsoft Operating Systems;
- CMS management (Content Management System) for online content management;
- Internet: browsing, researching and evaluating web information;
- Accessibility and Usability: structure and content design for web pages;
- Web Content Specialist;
- Social Media Communication for Cultural Heritage.

PLANNING AND ORGANISING

- Collaborating with a range of stakeholders and community groups to plan and deliver projects that meet a range of people needs (e.g. in the field of museums, music and athletics);
- Effective organisational skills, ability to multi-task and deliver projects to deadline (e.g. blog articles and reports, curating exhibitions, PhD assignments).

COMMUNICATION

- Excellent verbal and written communicator in English, Italian mother-tongue, experience in presenting ideas clearly and concisely to a range of audiences (e.g. delivering

- papers in conferences, tour guiding, teams meeting);
- Effective team worker in developing ideas into good strategies (e.g. setting up an exhibition at the University of Leicester with the works of the Arts Council Collection).

References are available on request

- Prof Clare Anderson (1st supervisor, Leicester), Dr Kate Smith (2nd supervisor, Birmingham).

CONTACT

Email: mcs38@leicester.ac.uk



**Board Members
ELECTIONS**

2022 - 2025
