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Milano

The Museum of the
Hanseatic League

The Resistance Museum
in Oslo

Viking museums

The new Money
Museum in
Frankfurt

Illicit traffic

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and much more



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Title page: Cup of the Viking Vale of York Hoard, found 2007 by British detectorists. Most pieces of the Vale of York Hoard were found inside this cup. Source: Wikimedia Commons/Treasures from Medieval York - Vale of York Hoard Cup, uploaded by singinglemon, author: vintagedept from Olen (London), Belgium (United Kingdom). See the article by Utz Anhalt on the Vikings in this issue, particularly p. 26 with a picture of parts of the treasure uncleaned.

munications situated in Paris (*1995).⁶ The view of this conference was a comparing one – just to quote the founder of the agency agenda Corinne Estrada: “It’s about learning from outside, copy from what people do successfully in other industries”.⁷ Both conferences, in which I participated as a journalist writing for EXPOTIME!, had museums as an important cultural institution in their focus. In the following, I will analyse the conference of ICOM in Milan first. The Berlin meeting will be published in a later issue of EXPOTIME! in 2017.

These questions will be the basis of my analysis:

- “Who are the target groups which are framing the way of mediating museum contents?”
- “How was the process of communication with the media on an international level organized?”
- “Which ‘key learnings’ could the participants take home — or were there rather ‘hidden messages’?”
- “Will the museum’s work improve by those rather oversized meetings?”⁸

The General Conference of ICOM in Milan⁹

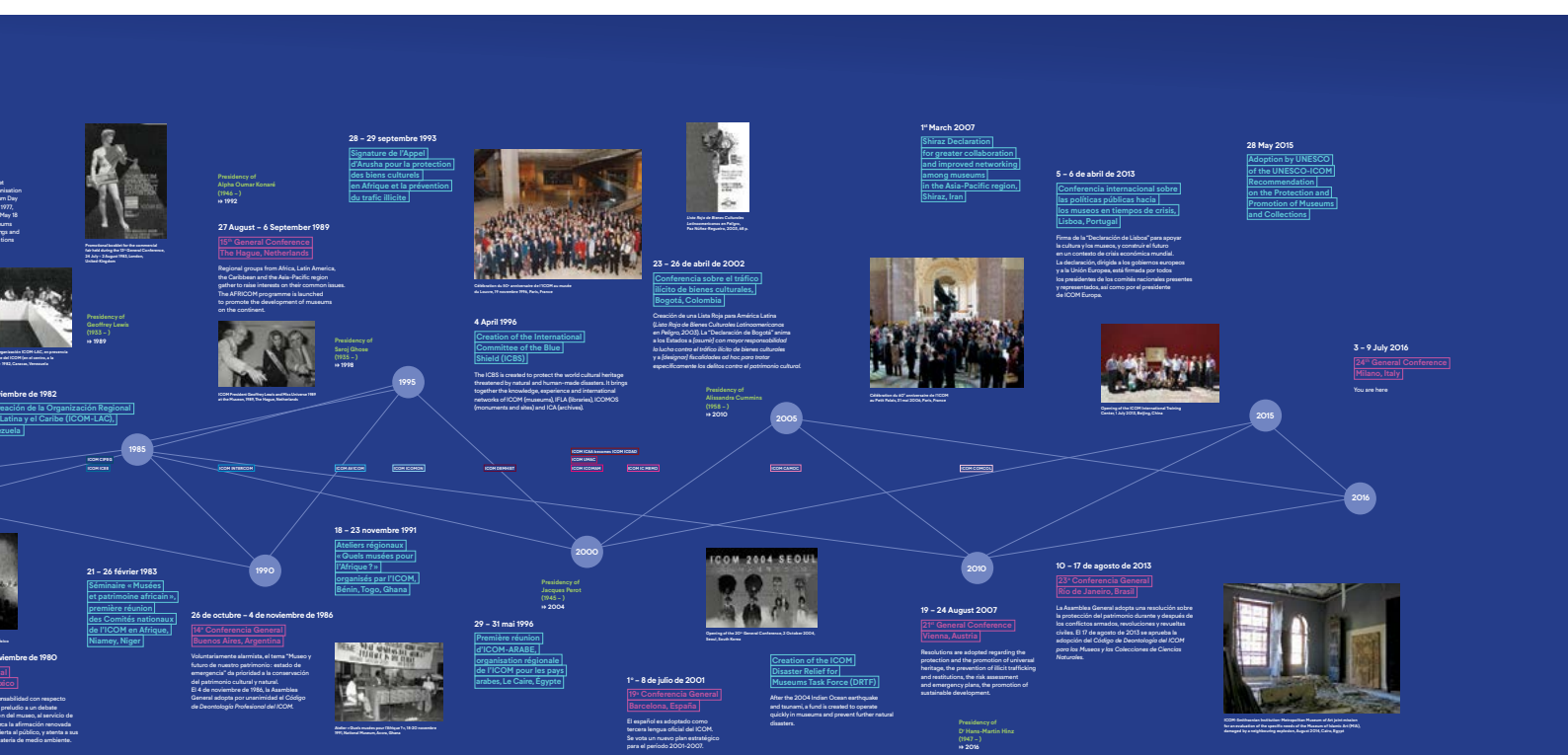
The theme of the conference “Museums and Cultural Landscapes” focused on the dual role of museums as reference points and at the same time promoters of the territory. From 36,678 ICOM members representing 138 countries and territories (in 2015) participated 3.433 (9%) coming from 129 countries / territories.

Besides informing about general museum trends and politics of the association, one main aim of the conference was the networking of the international committees which, on a voluntary level, work to enhance their museums worldwide.¹⁰ This (informal) networking happened mainly in the committee meetings together with their own conferences during five days (from Monday to Thurs-

day), framed by more or less public activities of the general conference like: the Advisory Committee Meeting¹¹ (Sunday and Saturday); different panel discussions (Monday and Tuesday); keynote speeches (Monday to Wednesday); an official day of excursions on Friday; the Extraordinary General Assembly followed by the General Assembly with the voting process on Saturday morning; the welcome reception on Monday, and the farewell one with the handing over of the ICOM flag on Saturday evening. A museum trade fair (lasting only three days, Monday to Wednesday), in addition to several other parallel events during the whole week in different places and areas of Milan, made the conference a turbulent and untransparent mega event for all participants. Three important ICOM highlights were the presentation of the new ICOM logo on July 6 and July 9, 2016;¹² the election of the new president of ICOM together with the chair of the Advisory Committee and its new board members (to which I will refer to below); and the exhibition.

The exhibition “Where ICOM from”

For the 70th birthday of the council, founded in Paris in 1946, the pun-titled multimedia exhibition “Where ICOM from”, together with a video under the same title, was opened from July 4 until July 6, 2016 in the exhibition site of the conference venue in the congress centre of Milan (MiCo).¹³ The exhibition occupied more than 235 m² and was announced on Facebook by ICOFOM in June 2016: “An immersive display will highlight how ICOM has grown into an international organisation since its creation in 1946 and will question its past evolution and future changes. The exhibition will retrace the commitment of an ICOM member, since his/her very first steps in the organisation, to his/her personal development as an actor of the ICOM network. Graphics, timelines and maps will illustrate ICOM’s expansion and achievements throughout the years. Ar-



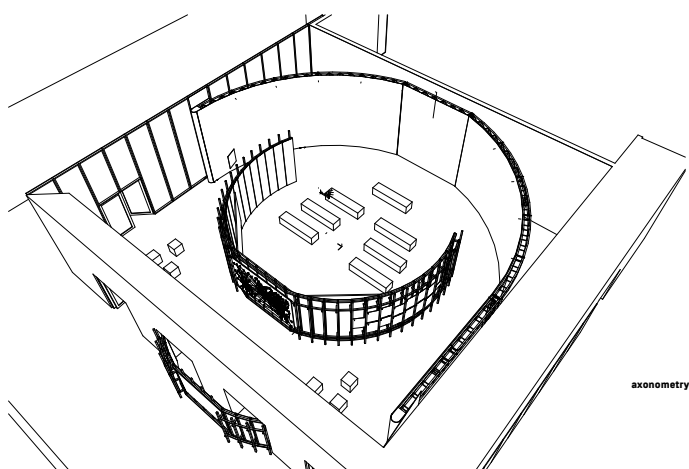
chive documents, including pictures, posters and goodies will immerse the visitors into ICOM's long and exciting history. The main ICOM topics and its future challenges will be told through the personal experience and views of ICOM members, and interactive devices will allow the visitors to participate in the discussion. Translated in English, French, Spanish and Italian, the "Where ICOM from" exhibition will turn into a travelling exhibition at the end of the 24th ICOM General Conference." ¹⁴ Contrary to this opulent announcement, during the exhibition in Milan only a few objects were shown. The main elements were a large timeline, a data-vision map of the ICOM network displaying the committees and areas of implantation, a selfie-wall, and 30 posters from ICOM archives (reproductions). ¹⁵ A three-screens display, the main part of the exhibition, presented more archives and pictures in relation with the interviews. ¹⁶

The preparations for the exhibition started already in September 2015 with a campaign under the title: "Faces of ICOM". ¹⁸ All members of ICOM (resp. the users of Facebook and of the ICOM website together with the readers of the e-newsletter) were invited to take a selfie in front of a characteristic working background and to send it to the General Secretariat of ICOM in Paris. ¹⁹ On the website of ICOM one still finds the keywords of the campaign together with a short video clip under the motto "But first, let me take a selfie", produced by the students after the campaign. ²⁰ For the exhibition, 50% of the 201 selfies was rejected and just 100 pinned on a wall, quite woosily connected with strings. ²¹ According to Bastien Noël this should "express the idea of an interconnected network of individuals, with many centers of attraction". ²² This participative selfie project found a continuation in the film project, in which 20 members of ICOM were interviewed and asked about their common history with ICOM. ²³ The film was made by ICOM and "Bird", a company specialized in the recording of oral archives. ²⁴



According to Noël, the graphical network of the selfie wall is missing any deeper sense and context. Photo: ICOM

The curator of the exhibition was the museologist M. François Mairesse, President of the ICOFOM International Committee. Bastien Noël was the Project Manager. The scenography was designed by atelier scenorama. ¹⁷



Axiometric presentation of the ICOM exhibition "The rondell" © Scenorama

The general presentations

For the opening ceremony, special guests were invited to speak to the ICOM members — besides the officials of ICOM and UNESCO together with Italian politicians and representatives. ²⁵ Quite unorthodox, the first keynote speaker was the wrapping artist "Christo" (i.e. Vladimirov Javacheff) who was invited to present several pictures of his projects. His performance, in which he heralded his financial and conceptual independence, was diverting and convincing. ²⁶ But despite an artistic connection of his project to landscaping, the logical connection to the topic of the conference and museums remained unclear. When "Christo" was asked by ICOM colleagues from Russia and Africa if he would start a project in their countries also, he refused this immediately with the argument: "There are no collectors in your country — why should I come?" With this answer and selling attitude, "Christo" missed one main focus of the ICOM conference. As he put it, working completely independently in close relationship with his collectors only and not on demand,



The artist "Christo" (left) acting as keynote speaker at the ICOM conference in Milan. Photo: Anette Rein

"Christo" rejected ICOM's helping hand and the chance to express a statement of solidarity with countries in trouble. Official communication beforehand with both artists could have avoided such a rather frustrating opening.

While he showed up in person during the opening ceremony, the Nobel laureate in literature and founder of the "Museum of Innocence", Orhan Pamuk, was present only in a video link.²⁷ After having exposed the close connection between the fictional persons in his novel (*2008) and his four years later opened "Museum of Innocence" (*2012) in Istanbul, Pamuk defended his manifesto for museums in nine points:²⁸ In this manifesto, he created a contrast between big museums like the Louvre which — according to Pamuk — represent national history and those museums which (conform with his private idea of collecting and museums) offer personal everyday stories:²⁹ "In museums we have History, but what we need is stories. In museums we have nations, but what we need is people. We have groups and factions in museums, but what we need is individuals. We have great and costly museums and will continue to have yet more, especially in Asia, where government money is funding these museums. Yet, what we need are small and economical museums that address our humanity".³⁰

Some European colleagues complained *inter se* after this agenda item that Pamuk's idea is not that new and many museums tell the stories of everyday life in most countries worldwide³¹ — "to support and encourage people to transform their small houses and small stories into places of narrative".³² In addition, another aspect relying to ICOM definitions would have been worth for an official ICOM discussion on the understanding of museum of both artists in the plenum. In his video message, Pamuk stated that Istanbul has been a city without a City Museum until he opened his private museum. The collected items (among them lots of cigarette butts) are pretended to cover a timeline of about 50 years, not in a typical museum manner, but following the dramaturgy of his novel with its fictional characters. In his video message, he referred to his private museum term, not to the ICOM definition of "museum" at all. As far as I know, no institution's collection may be called a museum, as long as it is based on fiction only. Starting basis for museums is "material evidence of people and their environment" (ICOM Statutes 2001, Article. 2, Section 1). Martin Schaerer therefore delivered the following proposal for a new museological museum definition in 2010: "The museum is a place where things and related values are preserved and researched, as well as communicated, as signs that interpret absent facts."³³ It had been also Martin Schaerer who said: "There is no such thing as a neutral collection. Every collection reflects the political and social context of the museum and the preferences of the curators. Even if the museum's mission is clearly defined, it is never possible to collect everything, so there is necessarily a selection process which always has subjective elements".³⁴

Could it be that in this case the museum refers only to the life of the artist Pamuk and his very personal perspectives on the city of Istanbul? His statement that his "museum" is the actual City Museum of Istanbul, without reflecting the lives and the history of real persons and events in Istanbul, was a deliberate affront to ICOM. Accordingly, the discussion if the "Museum of Innocence" on fictive characters working with pretending referential semiotics is a museum at all or an art installation marketing the book, is still open.

Like in some other situations in the following days, these critical aspects mentioned somewhat privately after the entries of the two keynote speakers, were not directly discussed by the conference, but were swept under the carpet (in the best case mentioned in publications later). Therefore, the goal of the keynote speeches remained unclear. The avoidance of so called "conflicts in public" (while there is no public!) seems to be typical for international conferences. On the other hand, these obvious differences could have been taken up as possible challenges for an inspiring cultural debate, the development of the institutions and as an important focus of a museological culture of discourse.

The topic of the closing panel was the social role of museums within the immigration processes, moderated by Brenda Emmanus, a BBC journalist. The panel participants Giusi Nicolini (Mayor of Lampedusa and Linosa), David Flemming (Director of National Museum Liverpool and president of the Federation of International Human Rights Museums); Robin Hirst (Director research program Museum Victoria), and Marlen Mouliou (Lecturer University of Athens, Greece) highlighted the tragic stories of the ship wrecks combined with the hope of the acknowledgement of integration and welcoming as accepted values. Museums and their task as a new social communication channel for society together with the role as an agent of social change and diversity were topics of this panel.

The General Assembly

The General Assembly in Milan had several highlights: the Resolutions,³⁵ the Strategic Plan 2016-2022),³⁶ the approval of a new Honorary Member (Bernice Murphy), and the elections for 16 ICOM positions.

From 14 submitted resolutions, only four were selected and distributed to the members beforehand, presented and accepted in the general assembly. 1. "The responsibility of museums towards landscape"; 2. "Inclusion, intersectionality and gender mainstreaming in museums"; 3. "Strengthening the protection of cultural heritage during and after armed conflict, acts of terrorism, revolutions and civil strife"; 4. "Promotion and protection of cultural objects on international loan".

After the presentation, it became obvious that it was not explained to the members why all other 10 resolu-

tions were rejected from the agenda, neither mentioned nor why they were refused by the committee responsible for the selection. The four accepted resolutions seemed more or less oriented to abstract topics or specific transit situations like war or international loans. They do not focus on the daily routine with the materiality of museum collections. But, according to Gaël de Guichen, another resolution was submitted by two national and four international committees concerning storage “Recommandation sur l’importance des réserves”.³⁷ It has to be asked, if this focus of the accepted resolutions is an expression for a new trend in ICOM which is officially mainly advised by academic museologists and not by people working hands-on in museums from day to day.

In her first speech, the new President of ICOM, Suay Aksoy emphasized: “This is a time to hold on to our principles: to accentuate international collaboration, to adhere firmly to our ethics codes and to work for more democracy and equality in our societies”.⁴²

Conclusion

The 24th general conference of ICOM in Milan had several important topics, which will shape the development of the council in the near future: Those meetings are meaningful tools to create and to stabilise the identity of each ICOM member. This could have been a good reason, to run for an offensive promotion in the media.

Ordinary members Membres ordinaires Miembros ordinarios		President Présidente Presidente	
electd élus electos	votes voles votos	electd élue electa	votes voles votos
1 Carina JAATINEN	385	1 Suay AKSOY	421
2 Diana PARDUE	384	not electd pas élue no electa	
3 Inkyung CHANG	381	2 Kéria CHAU SUN	142
4 Léontine MEIJER-VAN MENSCH	371		
5 Maria de Lourdes MONGES SANTOS	371	Vice-presidents Vice-présidents Vicepresidentes	
6 Terry Simioti NYAMBE	371	electd élus electos	votes voles votos
7 Hilda ABREU DE UTERMOHLEN	344	1 Laishun AN	351
8 Emma NARDI	335	2 Alberto GARLANDINI	329
9 Carlos Roberto FERREIRA BRANDAO	318	not electd pas élus no electos	
10 Vinod DANIEL	312	3 Goranka HORJAN	189
11 Carol SCOTT	302	4 Ossama Abdel MEGUID	128
not electd pas élus no electos		Treasurer Trésorier Tesorero	
12 Ech-Cherki DAHMALI	291	electd élu electo	votes voles votos
13 Jean-Paul KOUDOUGOU	277	1 Peter KELLER	558
14 Hugues DREYSSE	274		
15 Mikhail GNEDOWSKY	227		
16 Aysen SAVAS	173		

The results of the elections for the Executive Council and appointment of the President Suay Aksoy (2016-2019) in the General Assembly on Saturday July 9, 2016. Photo from a beamer presentation: Anette Rein

Every three years during the General Conference, several elections happen. After six years as President of ICOM, Hans-Martin Hinz could not run for a third term and a new President had to be elected for the period 2016-2019. Furthermore, the following positions had to be filled also: two Vice Presidents, the Treasurer, 11 ordinary members of the Executive Council³⁸, and for the Advisory Committee³⁹ the Advisory Chair together with the Vice-Chair.⁴⁰ During Saturday morning in the General Assembly, the new names of the first 16 positions were proclaimed.⁴¹

While studying the program of the general conference, one recognizes immediately the many parallel sessions which implied the miss of several presentations and events.⁴³ Evaluated from the perspective of a journalist who tried to document the conference (at least the basic topics), this was a huge challenge for the ICOM team but also for the participants.

Without any intense personal assistance by the conference team it seemed to be foredoomed. Regarding the information politics of ICOM, one has to differentiate several possible methods: printed material (distributed



Here it is, the original video message to the ICOM conference in Milan on the "Museum of Innocence", the museum concept of Orhan Pamuk and his claim to have created the true City Museum of Istanbul.

per eMail or handed over in the press office in Milan), digital information through the social media, and a possibly personal assistance during the conference itself. ⁴⁴

As I mentioned already above, the support of the international press was limited — before the conference started as well as during the conference. The press was not informed about the press conference in time ahead, nor about the presentation of the new candidates on Sunday, nor was there a personal invitation to join a preview in the very well done exhibition. Furthermore, there was no pre-introduction for the press about the process of the development of the new logo of ICOM. ⁴⁵

Although on a daily routine, at least the public relation department and the director of most museums worldwide are in contact with journalists. They are used to communicate their museum. However, the way ICOM communicates itself — as the international association for museums — mediates the impression that ICOM is neither seriously interested in a close collaboration with the press nor in public transparency. ⁴⁶ Without the continuous private support of Bastien Noël after the conference, many details of the different presentations of ICOM in Milan would have remained hidden to me as a long-term ICOM member. ⁴⁷

In retrospect, open questions remain like: "In how far those over-sized events really support museum's work in the future?" and, furthermore, "How the public relation

work of ICOM could be professionalised in close collaboration with the international press during the three time slots: before the conference, during the events in situ, and after the events?"

Networking during a conference — to see and to be seen — cannot remain the only issue for museum people during a conference. The other side of the coin is the improvement of the museum's work dedicated to the world heritage. Leaving aside the aspect of the press, those conferences are a great chance for people to meet each other, talking face-to face instead of communicating per social media and the internet only, while doing the voluntary business of international committees to support the great visions of ICOM worldwide. As the new President in her first speech expressed, "It is a challenge and an opportunity that urges us to mobilise our thinking and efforts in open debate and transparency", proclaiming a different culture of discourse.

Notes

- 1 Quote from the entrance panel text from the exhibition "Where ICOM from" in the congress centre of Milan. Thanks again to Bastien Noël who forwarded important information for my article. Many thanks also to my colleagues and friends Ralf Ceplak and Regine Schulz for their helpful comments.
- 2 What may have severe consequences for the director's position.
- 3 See f.e. the new organization structure developed for the

- Oakland Museum of California with the visitor in the centre of the museum's work (Rein 2014, p. 15).
- 4 To become a member in ICOM one has to work at least 20 hours a week for or in a museum.
- 5 Mairesse 2016, p. 28
- 6 <http://culturebrands.de/corinne-estrada/> (visited September 2, 2016)
- 7 *ibid.*; see also <http://www.agendacom.com/> (visited September 2, 2016)
- 8 http://react-profile.org/ebook/ICOM2016_FinalProgramme/#3/z (visited November 5, 2016)
- 9 A sneak peak of ICOM Milano 2016 <https://www.youtube.com/watch?v=3qDQcXtNLiM> (visited September 4, 2016). The General Conference was organised by ICOM and ICOM Italy in collaboration with the Italian Ministry of Cultural Heritage and Activities and Tourism; the Italian Ministry of Foreign Affairs; the Lombardy Region; the City of Milan, the Municipality of Milan; the National Italian Commission for UNESCO; Fiera Milano Congressi; Banca Intesa Sanpaolo; The Milan Chamber of Commerce/PROMOS; and 12 universities in the Lombardy Region.
- 10 Weschenfelder 2016
- 11 "The Advisory Council [the former Advisory Committee] is the advisory body of ICOM. It consists of Chairpersons (or their appointed representatives) of National and International Committees, Regional Alliances, and Affiliated Organisations. The Advisory Council advises the Executive Board and the General Assembly on matters concerning the policies, programmes, procedures and finances of ICOM, and may propose amendments to the Statutes". <http://icom.museum/the-governance/advisory-council/> (visited September 5, 2016)
- "The Executive Board is the elected head of the organisation vested with the responsibility of implementing the strategies identified by the General Assembly and shall take necessary actions to implement the General Assembly's decisions". <http://icom.museum/the-governance/executive-board/> (visited September 3, 2016)
- The Presentation of the candidates happened on Sunday, July 3, 2016 during the Executive Council — the candidates for the different elections (presidency and vice-Presidency of ICOM; together with the candidates for the chair of the Advisory Committee and for the Board) introduced themselves. Neither information on that nor an invitation was communicated beforehand to the press.
- 12 See for the story of the new ICOM-logo: Rein 2016 and the comment by Christian Mueller-Straten "The new ICOM logo: A Greek Gift" (<http://www.museum-aktuell.de/expo-Time/eTime/ExpoTime!-2016-08/index.html#p=3>). Information about the election: http://icom.museum/fileadmin/user_upload/pdf/excomembers2016-2019/BrochureElectionsGB.pdf (visited September 4, 2016)
- 13 The exhibition: <http://network.icom.museum/icom-milan-2016/programme/exhibitions/where-icom-from/> (visited September 3, 2016); <https://www.youtube.com/watch?v=ws8bwjnK0ZM> 27 Min (visited August 5, 2016) Björn Stenvers, published July 9, 2016 'Where ICOM from' Film to Celebrate 70 years of ICOM. Key words of the many activities together with personal memories are presented in the film like important steps in history, the meaning of being member of ICOM explained by some interview partners from different countries, the code of Ethic and illicit traffic; the importance of volunteer work — which seems to be more important than the ICOM membership card. Training of museologists in the ITC Beijing Workshops since 2014. The first general conference happened in Paris from June 28 — July 3, 1948.
- 14 <https://www.facebook.com/icofom/posts/1031868603565360> (post from June 13, 2016; visited November 5, 2016); see also pp. 28-29 http://react-profile.org/ebook/ICOM2016_FinalProgramme/#3/z (visited November 5, 2016)
- 15 Noël, eMail October 21, 2016
- 16 "This was made possible by the research phase in ICOM archives between April and March 2015 with the support of Benjamin Paradis, an archivist who refurbished ICOM archives the same time" (Noël, eMail October 21, 2016).
- 17 "The exhibition was prepared with the help of the students from the Master 2 History and Management of Cultural Heritage, Paris 1 — Panthéon-Sorbonne University. Anne-Catherine Robert-Hauglustaine and Bastien Noël teach in this master ... The students suggested the title "Where ICOM from" and they prepared a fake exhibition catalogue, while we didn't publish any catalogue for the exhibition in real life; they drafted a communication plan, they designed a website etc." (Noël, eMail October 21, 2016)
- 18 https://www.facebook.com/hashtag/whereicomfrom?source=feed_text&story_id=289536638047341 (visited September 4, 2016), About the Exhibition on the ICOM website: <http://network.icom.museum/icom-milan-2016/programme/exhibitions/where-icom-from/> (visited September 4, 2016). This selfie-campaign started from September 3, 2016 until November 1, 2016. http://icom.museum/news/news/article/icom-celebrates-70th-anniversary-in-pictures/L/0/?utm_content=buffer13420&utm_medium=social&utm_source=facebook.com&utm_campaign=buffer (visited September 4, 2016)
- 19 http://archives.icom.museum/e-newsletter/e-newsletter2015-10_eng.html (3.9.2016) (visited September 4, 2016)
- 20 Video: <https://www.facebook.com/International.Council.of.Museums/videos/832622290215067/> (visited September 4, 2016; website from ICOM: see note 18)
- 21 "We collected 210 selfies and we displayed 100 of them. 200 magnets available for on-sight selfie (we had a Polaroid). Our decision was based on the quality of the pictures. We kept the one with the highest resolution". (Noël, eMail, October 21, 2016)
- 22 Noël, eMail October 21, 2016
- 23 <https://www.youtube.com/watch?v=dqraGyXCCJw&feature=youtu.be> (visited September 4, 2016). "We had no budget, which means that we were not able to cover travel expenses for interviewees. So we had to catch ICOM people when they were in France. This is why we scheduled a first round of interviews during ICOM June Meetings in 2015, in Paris. The decision process was eased by these constraints. We first drafted a list of ICOM VIPs, as you say. We had like 100 names. We tried to make this list representative in terms of area of origin, age, committees, languages, period of activity in ICOM etc. Then we started to send emails, first to the past ICOM Presidents and ICOM General Director, then to other members. 15 people were interviewed in June 2015. Another 5 interviews were shot in late September 2015." (Noël, eMail October 21, 2016). "We tried to gather individuals who were able to cover ICOM's key events and activities since its creation". (Noël, eMail November 16, 2016)
- 24 <http://www.bird-agence.com/bird-sera-a-milan-en-2016/> (visited November 6, 2016)
- 25 More information about the content of the speeches:

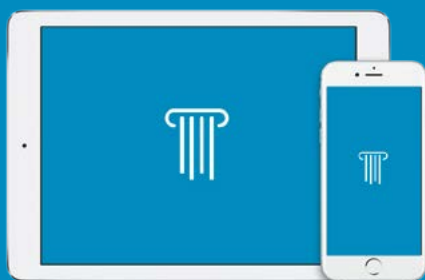
- <http://icom.museum/news/news/article/24th-icom-general-conference-in-milan-3500-museum-professionals-130-countries/> (visited September 7, 2016)
- 26 cp. <http://christojeanneclaude.net/> (visited September 3, 2016)
- 27 <https://www.youtube.com/watch?v=BCdwSBepnSU> (visited November 8, 2016)
- 28 <http://en.masumiyetmuzesi.org/page/a-modest-manifesto-for-museums> (visited September 3, 2016)
- 29 Rein 2015
- 30 Pamuk 2016. <http://theartnewspaper.com/comment/comment/orhan-pamuk-s-manifesto-for-museums/> (visited September 3, 2016)
- 31 Weschenfelder 2016
- 32 Pamuk 2016
- 33 Schärer 2010, p. 170
- 34 Schärer 2004, p. 37
- 35 The following four resolutions have been adopted during the 31th General Assembly of ICOM: <http://icom.museum/the-governance/general-assembly/resolutions-adopted-by-icoms-general-assemblies-1946-to-date/milan-2016/> (visited September 6, 2016)
- 36 http://icom.museum/fileadmin/user_upload/pdf/Strategic_Plan/ICOM_STRATEGIC_PLAN_2016-2022_ENG.pdf
- 37 Gaël de Guichen, email of July 11 and November 16, 2016 and personal conversation. The participating committees were l'ICOM-France, l'ICOM-Italie, ICFA, ICMA, ICOM_CC and COCOFOM.
- 38 The Executive Board is the executive decision making body of ICOM. It is the elected head of the organisation vested with the responsibility of implementing the strategies identified by the General Assembly and shall take necessary actions to implement the General Assembly's decisions. The Executive Board shall ensure the good management of ICOM, and shall oversee ICOM's various resources (financial, human, intellectual and technical) and the development thereof. It shall undertake to protect ICOM's reputation, international esteem and public regard and shall provide direction to the Secretariat. It shall recommend the amount for the membership fees that shall be subject to the approval of the General Assembly. The name of the Executive Board, previously known as 'Executive Council', was changed with the adoption of the New Statutes by the Extraordinary General Assembly of ICOM in Milan (Italy), held on 9th July 2016 and presented by Per Rekdal. <http://icom.museum/the-governance/executive-board/> (visited November 12, 2016)
- 39 The Advisory Council is the advisory body of ICOM. It consists of Chairpersons (or their appointed representatives) of National and International Committees, Regional Alliances, and Affiliated Organisations. It was previously known as 'Advisory Committee'. The name 'Advisory Council' was changed with the adoption of the New Statutes by the Extraordinary General Assembly of ICOM in Milan (Italy), held on 9th July 2016. <http://icom.museum/the-governance/advisory-council/> (visited November 12, 2016)¹²
- 40 All candidates for the election were introduced in a brochure, distributed in Milan. http://icom.museum/fileadmin/user_upload/pdf/excomembers2016-2019/BrochureElectionsGB.pdf (visited November 12, 2016).
- 41 The new president, Suay Aksoy is a lecturer in museum studies at Mimar Sinan Fine Arts University (2009-present), and a Lecturer in Cultural Heritage and Museums at Bogazici University (2011-present) http://icom.museum/fileadmin/user_upload/pdf/excomembers2016-2019/Suay_Aksoy_en.pdf (visited November 14, 2016). Regine Schulz (CIPEG, Germany) has been elected Chairperson of the Advisory Council and Gustavo Adolfo Ortiz Serrano (Colombia) has been elected Vice-Chairperson. The election for the Vice-Chair of the Advisory Committee (AC) happened in the afternoon in the Session of the AC.
- 42 <https://www.youtube.com/watch?v=6RYiYGmolvM> (access 4.8.2016) First speech 4:20 min <https://www.youtube.com/watch?v=6RYiYGmolvM> (visited September 7, 2016)
- 43 Besides an app which could be used in smart phones, the printed Programme in three languages embraced 251 pages in DIN A4. It was impossible to carry this heavy book everyday besides the other distributed material during the conference. Furthermore, to search for special events, the design of the programme was confusing. It seems to be easier, when each language gets an own book in a smaller format and a compilation of diverse events under their key words like: key note speakers, panel discussions etc. would be helpful to find it on the first view. Furthermore, a more detailed description of the content of the presentations of the key note speakers or the panel discussions — besides printing their names or the title of their papers — would have been helpful for making a decision where to go first.
- 44 There was no active personal assistance by ICOM during the conference. Especially for those journalists, who missed the press conference on July 30, 2016 in Milan.
- 45 There was a first press kit sent to me on June 27, 2016 by the German responsible orga-team K.I.T Group in Berlin — only a few days before the press conference happened in Milan on June 30, 2016 (KIT, eMail June 27, 2016) Under the title: "Press Kit final" the kit did not mention the presentation of the new logo. This announcement had been added in the printed Press Kit distributed in Milan. https://gallery.mailchimp.com/fc89d8ad-c65a4e85a807fb5db/files/ICOM_PressKit_2016_FINAL.pdf (visited November 6, 2016). Furthermore, the press was excluded from all conference tours (K.I.T. Group, eMail June 14, 2016). There was an office in the conference center, where I received the last version of the press kit. The team in the office complained about the difficult collaboration as well.
- 46 Additionally, an offered professional collaboration with two international media, already one year in advance of the conference, was rejected by ICOM.
- 47 The key word "Important dates" on the website of ICOM advertises: "To be announced soon!!!" <http://network.icom.museum/icom-milan-2016/the-conference/important-dates/> (visited November 6, 2016).

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