

**From:** [icreports@icom.museum](mailto:icreports@icom.museum)  
**To:** Sarah Deters  
**Subject:** INTERNATIONAL COMMITTEES ANNUAL REPORT 2019-2020  
**Date:** 29 January 2026 11:15:35

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## Formstack Submission For: EN-ICOM IC/RA ANNUAL REPORT 2025

Submitted at 01/29/26 12:14 PM

Name of person  
filling in this  
form::

Sarah Deters

You are:

The Secretary of

Name of  
International  
Committee (IC)/  
Regional alliance  
(RA)::

ICOM MUSIC - International Committee for Museums and  
Collections of Instruments and Music

Email::

[sarah.deters@ed.ac.uk](mailto:sarah.deters@ed.ac.uk)

Has your IC/RA  
been able to  
conduct its  
Annual  
Assembly in  
2025?:

Yes

Annual  
Assembly  
format::

Digital Annual Assembly

Has your IC/RA  
been able to hold  
an Annual  
Conference in  
2025?:

Yes

Annual  
Conference  
format::

Hybrid conference (in-person and digital)

When did it take  
place?:

12-13 November 2025, as part of the ICOM DUBAI 2025: 11-17  
November 2025

What was the  
host institution?:

ICOM, Dubai World Trade Centre

How many

20 ICOM MUSIC and 14 ICMEMOHRI members attended the  
conference. We are not aware of the number of members who attended  
online aside from virtual presenters. We have requested this

**people attended the Conference?:**

information but have not received an answer. We do not know the full number of attendees or affiliations as that information has not been shared with our IC, even though we have requested it.

**How many attendees were ICOM Members?:**

See above

**How many attendees were non-ICOM Members?:**

See above

**Did you cooperate with another committee(s)?:**

Yes, ICMEMOHRI

**Was the conference concurrent with another event? If yes, please explain shortly.:**

Yes, our joint IC sessions took place during the 2025 ICOM 27th General Conference. During the conference, attendees were able to participate in a variety of sessions associated with the General Conference and attend concurrent papers presented by other ICs.

**In which language(s) was the conference held?:**

English

**What were the theme and sub-themes?:**

Main Theme: The Landscape of Memory and Resistance Through Music and Performance. Thematic ideas often cross over International Committee boundaries. Music, while often thought of as intangible heritage, is also reflected in the material culture found in many types of museum collections. The ubiquity of music in cultural life, the myriad ways in which it delights and moves people, and its rich scope for cultural significance at many levels, make music and its tangible heritage important fields of inquiry and collaborative research. Musical instruments may be viewed at the heart of such investigations, yet when placed within historical and contemporary contexts, musical practices may be intertwined with other artefacts, such as costumes, which also embody and express cultural identity, social, political, and spiritual ideas and values. Best practices in museum work allow for new ways for society to see, hear, access and engage with tangible and intangible heritage, and learn about the histories, artistry, craft, and techniques. The importance and fragility of such work is directly impacted by current wars and conflicts, suppressing and destroying material and immaterial cultural heritage.

The Scientific Committee welcomed issues related to: Music and Memory; Stories Costumes Tell; Displaced and Transported Instruments; Diverse Heritage and Practices; Music and Animation on the Digital Stage; Museums as Space for Cultural Action, Resistance, Peace, and Human Rights.

**Number of contributors and presentations::**

17 presentations from 17 contributor. The contributors were from 16 different countries.

**List of represented countries::**

Azerbaijan, Bangladesh, Brazil, Estonia, Germany, Italy, Japan, Namibia, Poland, Rwanda, Slovenia, Spain, South Africa, Switzerland, Taiwan, and Zambia.

**Is there anything you would like to add regarding the conference?:**

As part of the 27th ICOM General Conference in Dubai, ICOM MUSIC co-organised the joint meeting The Landscape of Memory and Resistance Through Music in Museums with ICMEMOHRI, the International Committee of Memorial and Human Rights Museums. This collaboration directly supports the ICOM Strategic Plan by strengthening partnerships across International Committees and amplifying the global relevance and responsibility of the museum sector. In the spirit of "Museums have no borders, they have a network," this year's conference became an opportunity to focus on what brings us together rather than what divides us, and to step in with clarity and purpose. During the conference, in addition to the General Assembly, activities, and excursions, our ICs hosted three paper sessions, a poster session and dinner. The ICOM conference platform and international museum network allowed us to communicate the kind of world—and the kind of museums—we want to help create. Our intentions and presence in Dubai affirmed that museums, and our IC, have a role to play in upholding human rights, social justice, and freedom of speech. Please find more information in conference booklet: <https://cimcim.mini.icom.museum/icom-27th-general-conference-icom-music-and-icmemohri-program>

It is important to note that we did not plan an IC Day because it was too expensive. We heard from members that online attendance did not work well or at all. The online fee was expensive and did not seem to be good value.

**Please provide more details about your IC/RA's decision to cancel or postpone the Annual Conference::**

Workshops  
Other meetings

**Please provide information on conferences that your IC/RA held during 2025::**

1. "Bi-lingual Documentation and Outreach: Expanding ICOM MUSIC's LAC Impact": Conservation workshops. A course-workshop on conservation of musical instrument collections, for museums and collections of/with musical instruments. This five-session course took place every Friday in October 2025. Part of our SAREC-funded special project, the workshops had 50 to 60 attendees per session. The attendees were from Latin American institutions and ICOM LAC was vital partner who helped in disseminating the information to their members. The workshops were: "Documentation of instruments and collections" led by Dr Jonathan Santa María Bouquet (3 October 2025); "Preventive conservation of collections" led by Geraldhyne Fernández (10 October 2025); and "Management and administration of musical instrument collections" led by Cristina Bordas (17 October 2025). The final two sessions (24 & 31 October) were opportunities for participants to present case studies from their institutions and collaborate with peers.

2. The translation workshops of "The Care of Historic Musical Instruments", by Robert Barclay (ed.) In order to create a thorough and

**Please provide information on workshops that your IC/RA held during 2025::**

nuanced translation of this important resource for musical instrument conservation, a series of workshops were organised to translate the book into Spanish. The workshops involved specialists and students from Argentina, Chile, Mexico and Paraguay who met every Friday in September, October and November to study and translate the book. This group, led by museum professions included six students of conservation and lute making from Mexico and Argentina, not only managed to translate the text as closely as possible to the original language, but also found appropriate terms, often absent in Spanish or in the specialised literature, to name instruments and their parts, specific conservation actions, and even include current references on the topics covered in the book. The result of the workshops is an online publication of the updated and edited book.

3. SAREC workshop supporting Latin-American integration into MIMO. One of the SAREC project's special activities was a free online workshop aimed at supporting the integration of Latin-American musical instrument collections into the MIMO (Musical Instrument Museums Online) portal (<https://mimo-international.com/MIMO/>). Held on 6 November 2025, the session provided a detailed explanation of the workflow and the steps required to become a MIMO partner and addressed potential barriers to participation. A significant part of the session focused on photographic documentation. To support this, the MIMO Digitization Standard and the guide How to Digitize a Musical Instrument Collection were translated into Spanish specifically for the workshop. Twenty-six participants attended online, representing institutions and universities in Argentina, Brazil, Chile, Colombia, Costa Rica, Guatemala, Mexico, Paraguay, Peru, and Uruguay.

**Please provide information on webinars that your IC/RA held during 2025::**

1. The ICOM MUSIC General Assembly 2025 took place online on 2 December 2025. The meeting was attended by 34 ICOM MUSIC members. The General Assembly included detailed reports from various ICOM MUSIC members and gave an overview of the results of various initiatives from the past year. The General Assembly also announced the results of the election of the 2026-2028 Executive and Ordinary Board as well as the vote for the revised By-Laws of our committee.

2. The ICOM MUSIC Board meets online every month, and these meetings of direct dialogue are fruitful for moving forward and finalising ICOM MUSIC's ongoing projects and activities.

3. The Provenance Working Group met on 7 October 2025. This meeting reviewed what had been accomplished by the group over the last three years and what were the next steps for the working group. The results of the achievements of the Working Group for term 2022-25 will be published as soon as possible.

**Has your IC/RA implemented any training activity in 2025?:**

Yes

The MIMO workshop held on 6 November 2025, included training on the best practice of the digitisation of musical instruments. This included practical information on how to photograph musical

**Please describe briefly the training activity(ies) provided by your IC/RA::**

instruments to a specific standard, methods of storing and naming files, collecting metadata, and how to fill out the MIMO integration spreadsheet. This training was targeted to museum professionals across Latin America who look after collections of musical instruments and who might have an interest in joining the MIMO platform.

Membership in MIMO provides an opportunity to make Latin American collections visible, findable, and accessible. At the moment there are 242 museums with musical instrument collections on the MIMO database, however, at the time of the workshop, no Latin American collections were represented. The objective of the training was to ensure that Latin American collections understood the parameters of joining MIMO and had the tools to do this according to the website's standards. MIMO provides a powerful platform to valorise musical heritage and brings together instruments from diverse regions, periods, and cultures creating a rich basis for comparison, identification, and research. It is important to ICOM MUSIC that Latin American collections are represented in what is an internationally recognised reference tool, supporting a global, non-Eurocentric understanding of musical instrument heritage. Following the workshop, the first LAC collection has joined MIMO.

**In what format was this training delivered?:**

During an online workshop.

**How many trainers and participants did you have?:**

Three trainers working with two translators. 26 participants.

**Did your IC/RA publish something during 2025?:**

Yes

**Please list and briefly describe all publications produced by your IC/RA in 2025. Please indicate the subject, the language(s), the format, and also mention ISSN, ISBN and/or DOI numbers, if applicable.:**

Martens , Marie, Sarah Deters, Giovanni Paolo Di Stefano, eds. "Prospects and Challenges of Museum Accessibility, Diversity, and Equity." Proceedings of the 2023 General Meeting of ICOM–CIMCIM, 30–August–1 September 2023, Rijksmuseum, Amsterdam and Speelklok Museum, Utrecht, The Netherlands. ISSN: 2959-8834; ISBN: 978-2-487970-25-0; DOI: 10.46477/XXXL3511. English, e-book.

Palacios Uribe, Jimena, ed. "El cuidado de los instrumentos musicales históricos." Publicado por el Comité Internacional de Museos y Colecciones de Instrumentos y Música (ICOM MUSIC) del Consejo Internacional de Museos (ICOM), 2025. Originally published as "The Care of Historic Musical Instruments." Edited by Robert L. Barclay. Published by the Canadian Conservation Institute, Ottawa; The Museums and Galleries Commission (UK), London; and CIMCIM, Edinburgh. 1997. ISBN: 978-2-487970-25-0; DOI: 10.46477/VXJM1116. Spanish translation, e-book.

1. International Directory: The ICOM MUSIC International Directory of Musical Instrument Collections is available on a dedicated page of the ICOM-MUSIC website (<https://cimcim.mini.icom.museum/resources/international-directory-of-musical-instrument-collections/>) as a downloadable file. Throughout 2025, continuous updates have been made to the Directory. As a result, 38 newly identified collections were added, bringing the total to 2,879 collections, compared with 2,841 at the end of 2024.

2. ICOM MUSIC Ambassador network: this initiative was set up to create a contact index of museums and private collectors who may be

interested in joining or collaborating with ICOM-MUSIC. The creation of this contact index will not only support targeted communication and outreach but also help strengthen professional ties, encourage participation, and broaden the international representation within ICOM-MUSIC. Once completed, this resource will therefore serve as an important tool for expanding our network and for membership campaigns.

3. Sigla Working Group: The ICOM MUSIC Sigla for musical instrument collections is a resource maintained online as part of the ICOM MUSIC website (<https://cimcim.mini.icom.museum/resources/sigla-for-musical-instrument-collections-new>). Since the last webpage refresh, Sigla for nine collections have been created or updated.
4. Classification Working Group: The main goal now is to make a more general Thesaurus of musical instruments (cf. the MIMO keywords) available. Revisions and Addenda are available on ICOM MUSIC's website (<https://cimcim.mini.icom.museum/resources/classification-of-musical-instruments/>).
5. Conservation Interest Group: the focus of the Conservation Interest Group was mainly on outreach to our colleagues in Latin America, through the SAREC Special Project grant. This was partially used to organise five online conservation workshops for conservators working with musical instrument collections and for the translation into Spanish of the book "The care of historic musical instruments", by Robert Barclay.
6. Provenance Interest Group: The goals set focus on providing resources to ICOM MUSIC's members and guidelines on musical instrument provenance research. The guidelines will be published on ICOM MUSIC's website.
7. Sustainability Working Group: Sustainability guidelines have been created which include checklists and workflows. These guidelines will be published on ICOM MUSIC's website.

**How did your IC/RA co-operate with other ICOM National Committees, International Committees, Regional Alliances, and/or other (museum) organisations? Please, describe the key collaborations and their results in the course of the year::**

1. The ICOM MUSIC 2025 Annual Meeting in Dubai was jointly arranged with ICMEMOHRI.
2. SAREC Special Project: The project was made possible through collaborations with ICOM Regional Alliance of Latin America & Caribbean Countries (ICOM LAC), ICOM México, Asociación Internacional para la Protección del Patrimonio Cultural (ASINPPAC), Musical Instrument Museums Online (MIMO), and Yale University.
3. The ICOM MUSIC Chair is an alternate Board member of ICOM Denmark; Board member Sabari Christian Dao is Chair of ICOM Burkina Faso and Spokesperson for the National Committees.
4. MIMO (Musical Instrument Museums Online): ICOM MUSIC and the MIMO Core Management Group, most of whom are members of ICOM MUSIC, continue to further strengthen relations in a joint collaboration (<https://mimointernational.com/MIMO>). A ICOM MUSIC Board member is a liaison to MIMO. MIMO and ICOM MUSIC worked together to provide a workshop for Latin American museum professionals in November 2025 as part of the SAREC Special Project grant.
5. RIDIM (Répertoire International d'Iconographie Musicale): ICOM MUSIC maintains a liaison officer on the RIDIM council. The liaison represents ICOM MUSIC at RIDIM events.

<b>Website address::</b>	<a href="https://cimcim.mini.icom.museum/">https://cimcim.mini.icom.museum/</a>
<b>What is your IC/RA's main means to keep in contact with the members?:</b>	ICOM MUSIC mainly keeps in contact with our members through our IC's email ListServ (CIMCIM-L). Additional communications include: ICOM MUSIC's Facebook page and Facebook group, the ICOM MUSIC Bulletin newsletter publication, the bi-monthly ICOM MUSIC e-Newsletter, and ICOM MUSIC website.
<b>In which social media are you active?:</b>	Facebook
<b>Frequency or estimated number of posts (articles, media, videos, etc.):</b>	120 posts in 2025 to the Facebook group page.
<b>Newsletter::</b>	Yes
<b>Newsletter frequency::</b>	The ICOM MUSIC Bulletin is published online two times a year. Further, a bi-monthly e-Newsletter is issued by the ICOM MUSIC Board via our ListServ and posted on our website; see "other ways of communicating" below for more information.
<b>In which language is the newsletter published?:</b>	English
<b>Estimated number of articles or posts::</b>	<p>On average, the ICOM MUSIC Bulletin contains five to six articles and/or posts with additional Board-generated content and news, particularly following the Annual Meeting or General Assembly. During an unforeseen transition on the Editorial Board, the 2024 issues were delayed. Hence, the December 2024 volume was published in May 2025: 2024 December Issue Bulletin is online - ICOM CIMCIM - ICOM CIMCIM Please see for the latest 2025 issue: <a href="https://icom.jlbinfo.info/bibliothque/jlbWeb?html=Bur&amp;base=documentation&amp;ref=51456&amp;file=7626.pdf&amp;path=IC-Music_Bulletin_2025-08_en.pdf">https://icom.jlbinfo.info/bibliothque/jlbWeb?html=Bur&amp;base=documentation&amp;ref=51456&amp;file=7626.pdf&amp;path=IC-Music_Bulletin_2025-08_en.pdf</a> 2025 volume 2 will be published as soon as possible.</p>
<b>Please indicate any other ways of communicating that your IC/RA used during 2025::</b>	<p>The ICOM MUSIC Board publishes a bi-monthly brief e-Newsletter of ongoing activities on the website and our IC's other platforms; this Newsletter encourages the members to subscribe to ICOM's e-Newsletter and to use the member space on ICOM's website for information in general. In 2025, the website featured 11 news postings.</p>
<b>Have you implemented (new) strategies to better attract members?:</b>	<p>During 2025 much of the focus of membership growth was on Latin American Countries. Activities that promoted membership included the SAREC Special Project "Bi-lingual Documentation and Outreach: Expanding ICOM MUSIC's LAC Impact" activities.</p> <p>ICOM MUSIC has four co-opted Board members. These members were chosen to strategise and facilitate ICOM MUSIC's development, strengthen its network, membership, and fundraising.</p> <p>Ongoing work on the International Directory plus the ICOM MUSIC Ambassador network serve as national/regional liaisons to foster membership, engagement, etc. We continue to strengthening ties with</p>

MIMO, helping to promote ICOM MUSIC to a global audience. Regular monthly Board meetings, as well as other meetings, support ICOM MUSIC activities.

**Have you implemented any strategy specifically dedicated to young or emerging professionals?:**

The ICOM MUSIC Board specifically aims to engage young members in our IC's ongoing activities. Several Board members are young members; the Conservation Interest Group is led by young members; the work on ICOM MUSIC's International Directory is carried out by young members. Furthermore, young members are always a specific and targeted focus for travel grants.

Many of the activities associated with the SAREC Special Project "Bilingual Documentation and Outreach: Expanding ICOM MUSIC's LAC Impact" included young participants. Specifically, the five-course workshop on the conservation of musical instrument collections encouraged emerging conservation professionals from across Latin America to attend and these individuals were given a certificate of attendance with curricular value. The translation workshop of the "The care of historic musical instruments" by Robert Barclay had six students as part of the translation team.

**Did you provide financial support for your members?:**

YES, for young members  
YES, for Board members

**Please, provide information about the selection process and criteria according to which you granted financial support to your young members::**

The criteria and selection procedures followed the ICOM MUSIC travel grant guidelines and ICOM MUSIC's standardised application/submission process and equitable numerical grading system procedure guarantee that all grant applications are transparently and equally assessed against official and disseminated criteria in line with ICOM guidelines. Young members and members from ICOM countries cat. 3, 4 & 5 are openly given priority. After that, members who have never attended an ICOM MUSIC meeting are prioritized. Members who have not received a grant in the prior three years are also given special consideration. Application quality is also a supporting factor.

**Please, provide information about the selection process and criteria according to which you granted financial support to your members outside the Board::**

**Please indicate what kind of financial support was awarded to your Board members in 2025 and why::**

ICOM MUSIC supported one young Board member to go to Dubai for the ICOM 2025 meeting. This individual is both a young member and is from a cat. 5 country. The support was through ICOM MUSIC's travel grant funds.

One ICOM MUSIC Board member was granted financial support to cover the online registration fee to attend the conference in Dubai online. This sponsorship was based on their engagement in the planning of the conference. The support was the ICOM MUSIC's general funds.

ICOM MUSIC continues to engage with sustainable development in various ways and makes a commitment to further sustainable practices as reflected in ICOM MUSIC's Strategic Plan 2022–2025 (see:

<https://ICOM MUSIC.mini.icom.museum/ICOM MUSIC-strategic-plan-2022-2025/> ), modelled on ICOM’s Strategic Plan 2022–2028. ‘Sustainability’, ‘DEIA’, and ‘Provenance’ unify the three thematic pillars of the ICOM MUSIC term 2022–2025.

**In which way does your IC/RA contribute to sustainable development?:**

ICOM MUSIC engages with the current climate crisis and makes a commitment to further sustainable practices, and so, e.g., environment, climate change, and materials are central topics to ICOM MUSIC’s strategic pillar ‘Sustainability’. The 17 United Nations Sustainable Development Goals, their sub-targets and a toolkit are the starting point for the development of sustainability goals for musical instrument museums and collections.

Engaging with our Latin American colleagues highlights ICOM MUSIC’s focus on the various aspects of ‘DEIA’. The translation of the conservation reference book “The Care of Musical Instruments” into Spanish shows ICOM MUSIC’s dedication to the dissemination and accessibility of knowledge. We have made a commitment that our annual meetings are to always be hybrid. This allows for international audiences who are not able to attend in person because of various issues, including funding, travel and visa constraints and make the meeting more equitable to our members. Hybrid conferences also address sustainability as they lower the carbon footprint of attendees who join online rather than in-person. The work by our Provenance Working Group continues to imbed the important work happening in decolonisation, provenance research and issues revolving around human remains.

**To which Strategic objective(s) of ICOM’s Strategic Plan 2022-2028 have your IC/RA contributed? How?:**

Global positioning  
Governance  
Sustainable funding  
Financial principles  
Climate change  
Communication  
Digital futures  
Diversity  
Leadership  
Decolonisation

**Please explain how your IC/RA has contributed to ICOM’s strategic goal of global positioning::**

ICOM MUSIC is recognised as the trusted, objective voice and global platform for tangible and intangible musical heritage in knowledge and practice. ICOM MUSIC supports ICOM campaigns, sharing ICOM news and activities with IC members. ICOM MUSIC actively campaigns to engage LAC countries and to increase outreach to underrepresented areas. ICOM MUSIC’s partnerships include a relationship with ICMEMOHRI, digital platforms through MIMO and geographic networks such as with ICOM Regional Alliance of Latin America & Caribbean Countries (ICOM LAC), ICOM México, Asociación Internacional para la Protección del Patrimonio Cultural (ASINPPAC).

**Please explain how your IC/RA has contributed to ICOM’s strategic goal of governance::**

With ICOM MUSIC’s strategic plan, we continue to develop and enhance governance structure – balanced in gender and geographical representation – increasing transparency and expanding and clarifying roles and responsibilities towards our three strategic pillars via the expanded Board, strategic pillar Chairs, WGs, and member participation via multiple means. ICOM MUSIC’s growing Ambassador network develops governance alliances beyond its Board, as do reviewed WGs and committees to implement new resources and activities. ICOM MUSIC recently revised By-Laws were approved by a member vote during the General Assembly in December 2025.

ICOM MUSIC supports the value of museums through empowering and supporting its members, improving our own social cohesion.

**Please explain how your IC/RA has contributed to ICOM's strategic goal of sustainable funding::**

ICOM MUSIC spends its funds (as recommended by SAREC), typically towards travel grants for young members and resource projects. ICOM MUSIC is democratic and inclusive and especially supports Cat. 3-5 countries members. Being a small IC, it is difficult to fund basic initiatives (e.g., Proceedings, translation services), and so a co-opted Board member is helping to develop membership & fundraising. The design of the translation of the Barclay book was contracted to Mexican professionals, supporting high quality work in a LAC country at affordable prices.

**Please explain how your IC/RA has contributed to ICOM's strategic goal of financial principles::**

Financial transparency is essential to ICOM MUSIC's operations, and the Board manages funds according to ICOM standards. ICOM MUSIC continues to strategise fiscal efficiency and maximize impact (especially with accessible, deliverable resources, e.g., digital publications; online meetings). ICOM MUSIC's Treasurer presented the financial report for 2025 and the budget for 2026 at the 2025 General Assembly; budget figures are available to ICOM MUSIC members in good standing. ICOM MUSIC relies on the volunteering of its Board and is expanding this also gradually to members for sustainability. See also, further strategy above.

**Please explain how your IC/RA has contributed to ICOM's strategic goal about climate change::**

'Sustainability' is a ICOM MUSIC strategic pillar, focusing on climate change, environment, and materials. ICOM MUSIC established a vision, plan, and three 2025 deliverables: a ICOM MUSIC Sustainability statement; action checklist for museums; and website resource page, including conservation standards. ICOM MUSIC's Sustainability WG, whose Chair is ICOM MUSIC liaison to IC Sustain, will also align with ICOM Resolution—Agenda 2030 & UN 17 goals. Beyond raising awareness of issues, ICOM MUSIC's WG will soon be publishing their results. Further, ICOM MUSIC's General Assembly and meetings in 2025 have been online or hybrid.

**Please explain how your IC/RA has contributed to ICOM's strategic goal of communication::**

Transparent and accessible communication are key factors to ICOM MUSIC's work, and so it is essential for any ICOM body to have accurate membership numbers and to be able to get in contact with the members. The ICOM MUSIC Board has appointed a volunteer social media manager to strengthen communication and digital presence. Various ICOM MUSIC communications also include the Business Meeting, bi-monthly e-news, newsletter publication, the Bulletin, ListServ, Facebook, surveys, votes, webinars, website, and Proceedings.

**Please explain how your IC/RA has contributed to ICOM's strategic goal of digital futures::**

ICOM MUSIC By-Laws promotes online and hybrid meetings for democratic and environmental reasons. Livestreaming is possible only if budgets allow. ICOM MUSIC has shifted more to digital publications and periodically connects with the members via webinars and other online meetings. Our website hosts a number of digital resources, including resources on conservation, classification, digital catalogues, technical drawings, and ICOM MUSIC's International Directory. Further, ICOM MUSIC supports MIMO, the field's largest online database and offered a training workshop on onboarding, enhancing collections management and creating greater equity.

**Please explain how your IC/RA has contributed to ICOM's strategic goal of diversity::**

'DEIA' is a ICOM MUSIC strategic pillar, in tandem with the new Museum Definition and diversity issues, and ICOM MUSIC aims at mutual understanding of differences with respect to music. ICOM MUSIC is developing impact and membership in underrepresented areas – LAC & Africa, including Board representation, programming, and engagement. The 2025 SAREC project not only engaged with museum professionals from across LAC but also resulted in the translation of an important conservation resource and the promotion of LAC collections to MIMO. To promote ICOM MUSIC we are dedicated to online meetings and a hybrid option to our Annual Meetings, which lower fees and for a more equitable membership.

**Please explain how your IC/RA has contributed to ICOM's strategic goal of leadership::**

ICOM MUSIC's Strategic Plan lists 3 strategic pillars, including roles and responsibilities, guiding and mission statements, and principles to foster innovative and effective operations. All to further ethical music museums globally, nationally, and locally, and to foster music museums to be agents of change. ICOM MUSIC is broadening strategic participation beyond the Board, e.g., expanding its Ambassador network. ICOM MUSIC's institutional memory is enhanced with website archives, and now also a series of Proceedings. To support inclusivity and internationality, ICOM MUSIC actively attracts young members to enhance participation, engagement, and promote future IC leadership.

**Please explain how your IC/RA has contributed to ICOM's strategic goal of decolonisation::**

'Provenance', a ICOM MUSIC strategic pillar and 'Decolonisation' is among the subtopics of ICOM MUSIC's Provenance Interest Group. The group, which met regularly in 2025, is working to create task forces for Decolonisation, Human Remains, Repatriation, Spoliation, and Stolen Objects. ICOM MUSIC aims to identify issues, best practices, and provide helpful resources. ICOM MUSIC members are invited to join these groups and ICOM collaboration is welcome. The newly elected board of 2025-28 plans to have decolonisation as a major focus of the term.

**2025 Financial Report and 2026 Budget:**

[View File](#)

**Supporting Document 1:**

**Supporting Document 2:**

**Supporting Document 3:**

**Supporting Document 4:**

**Supporting Document 5:**

**Supporting Document 6:**

**Supporting Document 7:**

**Supporting Document 8:**

**Supporting Document 9:**

**Supporting Document 10:**

**Comments: is there anything you would like to share with us?:**

:

I agree

I hereby confirm  
the authenticity  
of the  
information and  
purposes  
provided in this  
form. Please  
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