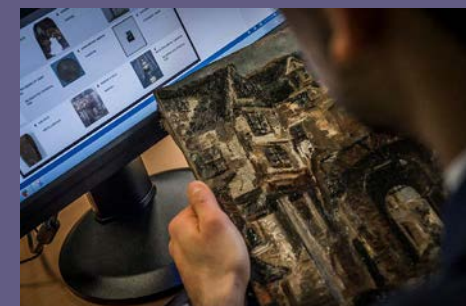


# news from ica Flash

N° 40 OCTOBER 2020

## Focus : International Legislation



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## International Cooperation and Archival Legislation: The role of ICA



## Editorial

# International cooperation and archival legislation



For this issue, I thought it would be interesting to run through the legal concerns that archives and archivists must address across the world. Little did I realise when I embarked on this project quite how complex and deep-rooted the ramifications of the relations between archives and the law would turn out to be.

As soon as you begin to delve deeper into such issues, you soon realise how vital it is for our profession, for archives, record-keepers and information managers not only to be well-informed about international legal developments but also to work actively with legal experts over such matters. For decisions made today on legal and technical issues we may not always fully understand will, in future, have major repercussions on our

work and will colour the way governments and citizens view archives.

There are a number of areas where ICA can play an active role. It can make proposals for developing international cooperation on issues common to archives throughout the world, for example efforts to establish a legal framework for action against document trafficking.

It can also defend the archival professions, standing up for their interests and needs in international negotiations, not least those in progress over copyright, and argue in favour of archiving demands with regard to accessibility for the public.

In addition, it can provide an international framework for resolving disputes over archives, in particular “displaced” archives: who should

be their rightful owners and to whom should they really belong.

Combating document trafficking, copyright and shared archival heritage are just three areas where legal and archival issues are closely intertwined. They are, however, excellent examples of why we would be well advised to bring the legal profession on side and develop our own legal capabilities in order better to understand the underlying issues and why ICA should be involved in work on topics such as these.



**Marianne Deraze**  
Flash Editor-in-chief

## Flash

Editor: International Council on Archives (ICA)

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The International Council on Archives (ICA) is dedicated to the advancement of archives through international cooperation. Archives, by providing evidence of human activities and transactions, underlie the rights of individuals and states, and are fundamental to democracy and good governance. In pursuing the advancement of archives, ICA works for the protection and enhancement of the memory of the world.

Flash communicates news on ICA activities and highlights current issues in archives. It is the complement to the in-depth professional reflection, reports and debate in *Comma*. The ICA publishes *Flash* twice a year as a membership benefit. Contents may be reproduced and translated in part or in whole, provided that credit is given. Information in this issue of *Flash* was current at the closing date for production on 8 March 2018.

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# An international system for reporting theft of archives?

All archival institutions are eventually confronted with the disappearance of one or more documents. In the best of cases, these were simply misplaced, but sometimes they were unfortunately stolen. Like old books, manuscripts, maps, and drawings, splendours preserved in museums or even objects taken from archaeological excavations, archives are regularly the target of people or organizations with ill intent.

It is difficult for professionals to speak openly and publicly about this kind of painful event. In addition to the discretion required during investigation when a theft is reported, professionals often feel that they are at fault. Their reputation, skills, vigilance and professionalism are called into question. And yet this subject, as unpleasant as it may be, must be approached frankly and openly by the international community not only with the purpose of sharing information and experiences, but also to advance the fight against theft and trafficking in general.

The ultimate objective is to put in place adequate measures to find the stolen archives and return them to the institutions to which they belong, if possible. Therefore, one of the avenues that EGATTT would like to explore is organising an international mechanism to report a theft and publicise the stolen

document(s). Whether this measure is called the «red list», echoing the list made available to the International Council of Museums (ICOM), or accomplished in another way, is secondary. What matters at this stage is for the community to discuss the appropriateness or necessity of creating such a mechanism at the international level. As the recent study by Matthieu Cevey shows (cf. following article), there are different options in this matter; all present advantages and disadvantages. However, the choice of the solution should not depend only on the members of EGATTT. It must be supported by the members of FAN (Forum of National Archivists) and SPA (Section on Professional Associations), given their role in the different countries of the world, as well as by the Executive Committee and the General Assembly, should a proposal be put to the vote. Because, ultimately, it is the entire community that stands to benefit from this mechanism, and could one day even be brought to contribute to it. In the next twelve months, it is likely that EGATTT will submit one or more proposals in relation to the creation of a system or the adaptation of an existing system.

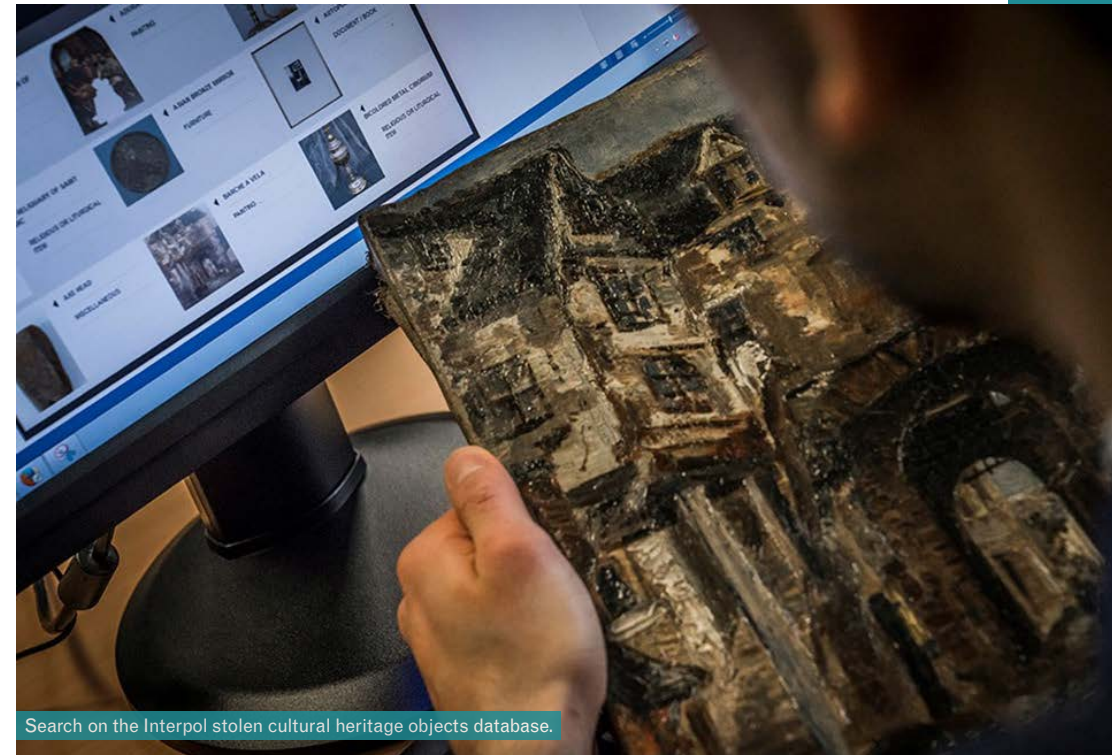
The members of the group of experts will also have to pursue their efforts in other directions: information sharing and feedback, training, awareness raising, partnerships, and even debates around legislation. The first steps have been taken, but the pandemic that has hit our planet has slowed down the work in recent months.



**Didier Grange**  
Chair of EGATTT  
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# Fighting theft and trafficking: tools and their methods of application

Commissioned by the Expert Group against Theft, Trafficking and Tampering (EGATTT), this master's thesis deals mainly with the analysis of the various existing tools and specific archival needs.



Search on the Interpol stolen cultural heritage objects database.

In this study, the term «tool» is used in the sense of both a tool (a list, a database), as well as intellectual and material means used to help combat theft and trafficking of cultural property in general. This study presents an analysis and review of the various existing tools in order to assess the approach we should adopt to this issue and proposes recommendations as to the form that a tool specifically dedicated to fighting theft and trafficking of archives should take.

There are many tools that list stolen documents and objects at the international level. They are managed by associations and organizations acting in various fields that sometimes overlap, such as the International Council of Museums (ICOM), UNESCO, the International League of Antiquarian Booksellers (ILAB), The Antiquarian Booksellers' Association of America (ABAA), the FBI and even Interpol. Many international organisations ●●●

Ancient documents exhibited.



●●● issue recommendations on the tools to be used in their field, such as [Blue Shield](#) for example, or have their own solutions, such as UNESCO or the [World Customs Organisation](#), but in the case of the latter, their database is only accessible to law enforcement agencies. The UNESCO database identifies the types of cultural property at risk, classifying them by country and listing examples, but it does not disseminate information on the stolen objects themselves. Furthermore, most countries have official databases, such as the FBI in the United States, the *Office Central de lutte contre le trafic de biens culturels (OCBC)* in France, or RIPOLE in Switzerland, but with the notable exception of the FBI's, they are not available to the general public. Anti-theft and anti-trafficking measures are extremely diverse at all levels. These tools come in different forms, from PDF documents to database aggregation and blogs. Some are freely accessible to the general public, while others are reserved for law enforcement. Some are international, others geographically limited, not all eras are necessarily covered, and not all types of objects are always taken into account. The form of the tool and the type of information it contains varies widely, often reflecting the institutions or associations that created them. There are even some that have been professionalized, selling their research, authentication and traceability services to the professionals of the art world, while at the same time cooperating with the authorities. But recording stolen objects requires being able to identify them very clearly, which is why description standards are important, although in practice the required description fields range from none at all to the fairly widespread use of the "Object ID" standard, created at the initiative of the Getty Information Institute. This standard has been adopted by

a large number of players in the field, from museums to customs services, Interpol and organizations active in the art market. While there are a plethora of existing tools to combat theft and trafficking of cultural property, none of them have been designed specifically for the archival field. Moreover, the multiplication of international, national, law enforcement and professional associations that also operate at several levels does not facilitate coordination between police and experts in the fields concerned, and even less so the work of the archivist who discovers the disappearance of a valuable document. The first observation made on the basis of interviews with archivists, library security officers and members of the police force is that there is a lack of cooperation between all the professions involved in the theft and trafficking of cultural property, and that this subject, though regularly publicized in the media, is not a political priority. Some countries, more affected than others in the looting of their patrimony, have already taken strong measures and dedicated entire units of their law enforcement agencies to combat traffickers in cultural property. But sometimes the legal apparatus and administrative procedures put in place for this purpose are too permissive or, on the contrary, too restrictive, which also plays into the hands of dishonest dealers and eager thieves. The fact that the field of archives is not well known to law enforcement and politicians does not help in the development of adequate strategies and tools. But in the face of the increase in the theft of archival documents due to the development of a parallel market and the ease with which they can be concealed, the will to act exists. The results of my work, have been made available to EGATTT members and, propose a few

recommendations, including the suggestion to create a tool developed specifically for archives internationally, where the issues of identification and traceability of documents would be at the heart of the issue. This, combined with improved organization and cooperation between archivists, law enforcement agencies and actors in the art world, whether museums or galleries, but especially auction houses, should, I hope, best serve the fight against theft, trafficking and falsification of archives.

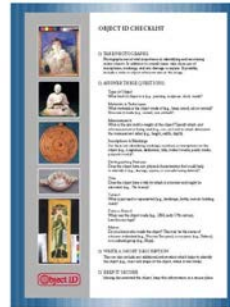


**Matthieu Cevey**  
Master's student in  
Information Science  
Geneva School of  
Business Administration,  
HES-SO

## ICOM Standards

### Object ID standard

- Inventory remains the first way to protect cultural objects from theft



Unavailable document at Archives départementales de Maine-et-Loire, France.



# Barriers to access: legislation and practice in Europe and beyond



Ariadna Matas at Europeana 2019 - Connect Communities.

At Europeana, we encourage cultural heritage institutions to embrace open access practices as much as possible. Allowing digital cultural heritage not only to be seen, but also to be used and shared, can make a more meaningful contribution to society, and is in line with cultural heritage institutions' public interest mission. Apart from the very obvious benefits of open access for researchers and educators, among others, these practices have led to better connections with local communities, to improvements to the content, notable increase in access to records following the sharing of data outside of the institutional portal.

Europeana works with archives, libraries, museums, and other cultural heritage institutions. Their collections and fonds often have a very different nature, and are managed in very different ways, not to mention the diversity in approaches and priorities that exist from one country or region to another. It remains their decision to identify what is most relevant to be shared with the public through Europeana, and to consider ethical and legal questions that might stand in the way, but all in all we consider that "openGLAM makes good business sense", as Dafydd Tudur said in a recent webinar.

## HOW DOES EUROPEANA CONTRIBUTE TO THESE PRINCIPLES?

Among other things, Europeana sets standards to be able to deliver its mission and to support the digital transformation of the cultural heritage sector. Through our Data Model, for instance, we streamline the very diverse policies and approaches to data management from across types of institutions submitting data to Europeana, to then be able to provide structured and clear information through a single online portal. We also use these standards to encourage the adoption of open practices. A condition

to share data with Europeana is to accept that all metadata in Europeana.eu is marked with the Creative Commons Universal Public Domain Dedication (all rights are waived, worldwide), and that all digital objects are assigned a rights statement to inform users about the extent to which the item can be used. In addition, one of the criteria to consider digital objects as "high quality" is their level of openness. These will be promoted and showcased more broadly on Europeana.eu and beyond.

Europeana has also clearly indicated its position against the practice by some institutions of claiming rights on the digital reproduction of works that are in the public domain. In the words of Dougal McCarthy and Andrea Wallace, this practice "holds back creativity, innovation and knowledge generation around the public domain artworks stewarded by cultural institutions". European legislators also took a stance to address this issue through one of the provisions in the Copyright in the Digital Single Market Directive, which is currently being implemented by European Union member states. It mandates, roughly, that digital reproductions of works of visual arts in the public domain should remain in the public domain (unless the reproduction is a new original work of art in itself, separate from the record that is subject to digitisation).

## IS IT ENOUGH TO BE WILLING TO OPEN UP?

Institutional policies are not the only thing that stands in the way of an institution's collection and reuse. Archivists need ●●●



●●● to weigh concerns related to privacy or personal image protection, or even ethical considerations. A perhaps even bigger challenge are unbalanced copyright laws, which combined with a lack of copyright knowledge and of adequate institutional policies, make it difficult to clear the necessary rights, or make the necessary decisions, to make content available online. Indeed, some copyright laws are designed in a way that ignores the nature of archival fonds. Authors are often unknown, and permission cannot realistically be obtained. Determining that something is in the public domain can also be extremely complicated given the long (and expanded) duration of copyright protection terms, the existence of neighbouring rights or sui generis rights and the (automatic or not) transfer of rights that may occur in the life of a work. This has created many orphan works, and led to the so-called twentieth century blackhole. In addition, while research, education, creation or long-life learning happens across-borders, copyright laws tend to stop where their jurisdiction ends. This raises many challenges in the digital age, and professionals sometimes need to choose between fulfilling legal requirements or complying with the institution's public interest mission.

#### HOW DO WE OVERCOME THESE CHALLENGES?

The difficulty in using content across borders is one that we cannot overcome in isolation, and it is one that has a negative impact on archival institutions as much as on other areas of the cultural heritage sector. This and other common challenges have brought representatives of the archive, library and museum sector, to advocate internationally in favour of up to date exceptions and limitations to copyright. European decision-makers have also made steps towards solving these issues. At first,

the orphan works directive introduced an exception to copyright that all member states needed to adopt, but its limited scope and extensive requirements have rendered it almost unusable. The more recent Copyright in the Digital Single Market Directive, however, holds some more promises, particularly around works that are out of commerce. When it comes to institutional practices, with more and more practitioners actively engaging in conversations through the OpenGLAM movement (check their Twitter account takeovers, they are great!), and more institutions leading with example, there are less doubts about the positive impact of such practices, and less fear of loss of control, or of revenue (which sometimes remain to be proved). Part of Europeana's mission in the coming years, as described in the 2020-2025 strategy and in line with the direction already taken in the past, will be to "make it easier for people to use cultural heritage for education, research, creation and recreation". To achieve this, we will keep collaborating and cooperating, in order for our work to contribute to "an open, knowledgeable and creative society".



**Ariadna Matas**  
Policy Advisor Europeana  
Foundation



OPEN  
GLAM

## International Partnerships in Copyright Advocacy

Since 2010, the ICA has been an accredited observer at WIPO's Standing Committee on Copyright and Related Rights (SCCR), the forum where international copyright treaties are negotiated. Traditionally, SCCR has focused on treaties that strengthen the rights of copyright owners. However, since 2004, the SCCR has been engaged in a discussion of copyright exceptions for "education, libraries, and disabled persons." Exceptions for each of these domains has emerged as a separate agenda item. For the past decade, the ICA has advocated for a binding international treaty setting out copyright exceptions enabling libraries, archives, and museums (LAMs) around the globe to preserve their holdings and make them available for use. Obviously, the ICA cannot effectively act on its own in this undertaking. Instead, the ICA has worked collaboratively with a coalition of national library and archival associations led by the International Federation of Library Associations and Institutions (IFLA). The International Council of Museums (ICOM) joined the coalition in 2015. The benefits of our cooperative efforts far outweigh any differences in our respective professional practices and priorities. In addition to advancing its focused agenda, the LAMs coalition has recognized the clear connection between LAMs and their role in supporting education and research. Thus, LAMs have also developed a mutually supportive working relationship with the education sector advocating for copyright exceptions to support the work of educators and research institutions. While we have different agendas – the LAMs issues have



Jean Dryden,  
ICA representative,  
at WIPO SCCR  
committee plenary  
session.

been more fully studied, and the education sector presents a much more complex copyright landscape -- we recognize several areas in which we can support each other. The conversations have also provided an opportunity to educate other domains about the role of archives. Finally, the Covid19 pandemic has provided an opportunity for the ICA to work with an even broader coalition of researchers, educators, and civil society groups to urge WIPO to consider the importance of copyright exceptions as part of a balanced international IP system. Collaborative international research into vaccines and potential treatments is being urgently conducted. However, without robust exceptions, copyright laws present a formidable barrier to essential remote digital access and cross-border collaboration. Although progress at the international level is often painfully slow, the ICA will continue to work collaboratively to advance common interests.

**Jean Dryden**  
ICA Representative to WIPO's  
Standing Committee on Copyright  
and Related Rights

# Looking back, looking forward: In quest of closure on issues of displaced archives

Archives are invaluable in making a nation understand and appreciate her past and present, hence contributing to the overall development of the people. The ability to access and use that which define you as person, community and a nation need not be over emphasised. In that respect, this brief article seeks to bring the attention of all 'shared heritage' principalities, authorities and stakeholders on the need to conclude the issue of displaced archives. As such, I particularly want to acknowledge and applaud the efforts that the International Council on Archives (ICA) together with various national archival institutions and individual experts have been putting towards resolving the issue of shared heritage, displaced and or migrated archives.

As insinuated in the last sentence of the above paragraph, it is clear that to this date, interested parties do not agree in terms of how to refer to archives that are being kept in a different country from which they were created. Consequently, a plethora of terms have been invariably used to seemingly suit the views and interests of those using the terms. Such terms include but may not be limited to migrated archives, displaced archives, shared archival heritage, disputed archives, expatriate archives, seized archives, exiled archives, requisitioned archives, lost archives, archives in the diaspora, confiscated archives, contested archives, colonial archives, archives in the wilderness, archives purchased under duress and archives gone astray. The invariable use of so many terms to refer to the same item(s) points to the

inner feelings and thoughts that different people, institutions and countries have towards the issue of archives being kept in a different country from which they were created. To that effect, I wish to highlight that it is high time responsible authorities and all affected stakeholders move away from conflicting views and genuinely work towards at least fair and equal access to the archives in question.

The efforts by ICA in resolving the issue of archives being kept outside their country of creation cannot go unnoticed. Seized with the importance of the issue and the professional need to offer an amicable solution to the delicate matter of displaced archives, ICA established an Expert Group on Shared Archival Heritage (EGSAH) during the September 2016 ICA Congress in Seoul. The goal of the group is to discuss and conduct empirical field research on issues pertaining to the history and cultural heritage of more than one community, country or region where the custody, ownership and access is unclear or in dispute. ICA has been very supportive in helping the established group attain its noble obligation of obtaining a composite picture of the current extent of this issue on a global level. This has assisted and will continue to assist concerned parties to know the key issues and be able to define priorities and map the way forward on the issue of "shared heritage".

Efforts by ICA to see the issue of 'displaced archives' being resolved did not begin in 2016. For decades, ICA has been directly and indirectly working towards the resolution of



Forget Chaterera-Zambuko at Adelaide 2019 Conference.

'displaced archives'. Using the example of the East and Southern Africa Regional Branch of the International Council on Archives (ESARBICA), ICA as early as the 1960s has been supporting its Regional Branches to host Biennial Conferences where issues of 'displaced archives' were given priority. In 1969, ESARBICA members met in Nairobi,

Kenya and resolved to seek through ICA the moral support of the United Nations and its agencies and the Organisation of African Unit (OAU) in persuading governments and national bodies possessing 'displaced archives' to secure their return or at least supply photocopies of them. In 1974, ESARBICA met again in Lusaka, ●●●

●●● Zambia and recommended affected governments to formulate policies for the repatriation of displaced archives. A series of such biennial conferences have been ongoing since then and resolutions towards the repatriation of 'displaced archives' have been passed at every such gathering. While efforts by ICA are undoubtedly visible and commendable in trying to resolve the issue of "displaced archives", I wish to reiterate the fact it is high time the issue of displaced archives comes to a conclusion and allow the 21<sup>st</sup> century archivists and other information management practitioners to focus more on emerging technologies and how these can

be embraced to advance the records and archives management profession. The debates, discourse and negotiations over 'displaced archives' now span more than four decades and the issue might keep going in circles if appropriate decisions are not put in place. I am glad to highlight that I had an opportunity to participate in the ICA's 2019 conference in Adelaide-Australia, where I got the opportunity to briefly discuss in person with Mr Jeff James who is the Chief Executive Director of The National Archives (TNA) of the UK. As is documented in several publications, it was confirmed that the issue of displaced archives is tangled with legalities and technicalities which have to this date made it impossible to repatriate the displaced archives to their provenance. However, The Chief Executive Director made it clear that TNA is open for dialogue and has always been willing to discuss and assist within the institution's legal and technical boundaries. It is the trust and hope of many that ICA amongst other professional bodies will not tire until a mutual agreement has been arrived at among concerned parties. Having said all, what remains key is for archivists to set aside their emotional, political and geographical differences and consider themselves a global family that should always work towards the advancement of the profession to achieve a better information world. This is particularly critical in a world seized with fake news, misinformation and disinformation

### Forget Chaterera-Zambuko

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## A snapshot of archival displacement

Twenty years ago, UNESCO published Leopold Auer's international survey of displaced archives - archives whose ownership is disputed after being removed from the place of their creation. In 2018/19, a similar survey was conducted for the ICA's Expert Group on Shared Archival Heritage (EGSAH). The results are now published in the "[Disputed Archival Claims](#)" report on the ICA website.

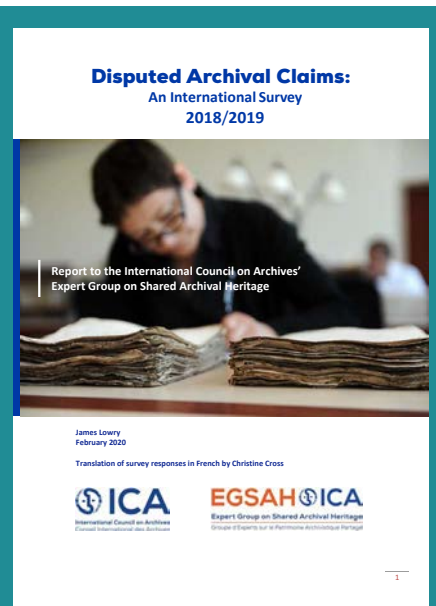
The world is a very different place today, and many of the claims that were made in the first survey have not been repeated. The famous claim of Algeria against France for records held at ANOM has not been made again. Of the many claims against Russia by countries across Europe and Asia in 1997/8, very few have been repeated. On the other hand, claims against the UK have persisted, though made by different parts of its former empire. The major difference is in the nature of some of the claims. Auer's survey found claims between nation states, but the new survey shows intra-national and community-based claims as well, such as claims by Madeira against Portugal and the Jewish community of Vienna against Poland. Though this new survey shows a broader range of actors, no account of the phenomenon of displaced archives is ever likely to be complete. Some high profile cases, such as the removal of records from Iraq to the USA, have not been reported. Neither have high profile returns, such as the Dutch deaccessioning and return of records to Indonesia and Suriname. Numerous state institutions declined to participate, so as not to interrupt ongoing bilateral discussions. No responses

were received from First Nations. In fact, the survey prompts as many questions as it answers about the nature and extent of this old and ongoing issue.

What this survey offers is a sense of the complexities of ownership and custody across boundaries and shared histories, often characterised by conflict. Much of the ICA's earlier work on the problem of displacement focused on observing patterns, defining general principles and developing legal instruments. What the new data suggests is that archival displacements are always unique and continually reshaped by their changing geopolitical contexts: they defy generalisation and are often immune to the force of international conventions and laws. This suggests that the future of work towards resolution might abandon the old quest for absolutes and the promises of the law, and instead become highly specific, invested in the unique circumstances of each case and focussed on building relationships between the real people who animate the bureaucratic and diplomatic apparatuses that see records removed, disputed and returned or in some way shared.

### James Lowry

Author of the Survey Report  
**Njörður Sigurðsson**  
EGSAH Chair



### DOWNLOAD THE REPORT:

[www.ica.org/en/disputed-archival-claims-an-international-survey-20182019](http://www.ica.org/en/disputed-archival-claims-an-international-survey-20182019)



# Empowering Archives and the Profession

Since taking on my position as Secretary General I have worked on fulfilling the commitments I made during the General Assembly in Mexico 2017 to create an innovative and collaborative institution. Although in Mexico I had focused my discussion on collaboration between sister organisations (IFLA, ICOM, ICOMOS) and extending ICA's reach by building new relationships with digital preservation, data preservation and data science organisations, it was also important for me to create a virtuous circle between the ICA membership, the Secretariat and the governance committees. I felt strongly that when we started planning for the new strategic vision, that we needed its development to be more inclusive and driven by member input. This became the inspiration for "ICA by its members, for its members" where we collected member feedback through surveys, focus groups and interviews.

The different data collection methods allowed the broadest possible understanding from the membership perceptions about what ICA does well and where it needed to improve. The survey enabled us to collect responses from a broad cross-section of the membership and we received a total of 538 responses, which accounts for a response rate of 30%<sup>(1)</sup>. We carried out two (2) focus groups with the Forum of National Archivists (Abu Dhabi, 2019) and Section on Professional Associations (Adelaide, 2019) and we conducted 15 interviews with ICA governance committee members (i.e. Programme Commission and Executive Board<sup>(2)</sup>).

(1) 1793 survey invitations were sent out to all ICA members, with 538 (30%) response rate. Normally written surveys on average elicit a 15% response rate.

(2) For more information on the structure of ICA see the 2019 Annual Report p. 4.

**1**



**NETWORKED AND COLLABORATIVE**  
ICA will strengthen its network, enabling more collaboration and to be more collaborative

There were 555 pieces of data to analyse which contributed to the creation of the new ICA strategic plan entitled "Empowering Archives and the Profession 2021-2024" which was approved during the virtual Executive Board meeting on 23 June 2020 and will be presented to the virtual General Assembly in November 2020 for final validation. The strategic plan has three pillars...

**1**  
**NETWORKED AND COLLABORATIVE**

The membership indicated that ICA needed to capitalize on its greatest asset: knowledge exchange. 87% of survey respondents indicated that knowledge exchange was one of the main reasons they joined ICA, but another key piece of feedback from the

**2**



**TRANSPARENT, ACCOUNTABLE AND INCLUSIVE**  
ICA will be a more transparent, accountable, efficient and inclusive organisation

surveys, focus groups and interviews was that current organisational systems and approaches were not facilitating networking, collaboration and knowledge exchange. At the Secretariat we are beginning to look at our systems to understand how we can create easier, more intuitive ways for members, branches and sections to interact with each other and with the Paris office. ICA exists because of its members and the work that they do as such it must strengthen the collaborative possibilities and be more collaborative, from the centre, with section and branches. The Secretariat has started working building better collaborative relationships with its bodies, starting with ALA (ICA's Latin American Branch) with which they developed the #ArchivesIs social media campaign and it will continue to seek out opportunities moving forward.

**3**



**RELEVANT, EMPOWERING AND EMPOWERED**  
ICA will be relevant for and engaged with its membership, better advocating for archives, records management and the profession

**2**  
**TRANSPARENT, ACCOUNTABLE AND INCLUSIVE**

Strategic review respondents felt that ICA needed to be more transparent, accountable and inclusive. In the surveys and interviews, members were not clear about how ICA functioned, how it was structured, who were part of governance committees, how individuals became members of governance committees and how ICA managed its finances. Some feedback received seemed to indicate that members did not understand what ICA did, although survey results found that 81% members polled knew about ICA's mission and goals, but as an organisation we need to better communicate what we do, why we do it and how we do it. We've tried ●●●

●●● through the [2019 annual report](#) to give members information about how ICA structured and highlighted some of the activities that took place over the course of that year. 2020 has been an unprecedented year but ICA has continued to operate, offering members virtual methods of engaging and interacting especially during [International Archives Week 2020 \(#IAW2020\)](#). During #IAW 2020, we saw members from all over the world join us for webinars and during our social media campaign #AnArchivesIs, but we definitely need to make ICA more reflective of the different facets of diversity (e.g. geography, language, professional, sexual orientation, disability, expertise etc). We need to represent at all levels the mosaic of our membership.

### 3 RELEVANT, EMPOWERED AND EMPOWERING

ICA is a member organisation representing the interests and concerns of its members, but it is also responsible for representing the profession in international forums, reinforcing the critical importance of archives and records for accountability, transparency, memory

and culture. However, members indicated in their feedback during the strategic review that they wanted ICA to be more influential, it does raise questions such as influential how? And where? In what forums? In what ways? Nevertheless, there is obviously a sense amongst the membership that ICA's visibility needs to improve to advocate for archivists and archives. This means that we need not only to understand where we need to be present but reinforce our existing relationships with sister organisations and build new ones to reflect the diverse and changing nature of our profession. Of the three strategic review pillars, this is the most outward looking and seeks to better position not only the association, but also the archives and archivists.

Although the strategic plan still needs to be approved by the General Assembly, I have worked with a number of partners to ensure that ICA's voice is present in different international statements and during the COVID pandemic we were invited by [UNESCO](#) to co-sign "[Turning the threat of COVID-19 into an opportunity for greater support to documentary heritage](#)". We also worked with the [International Conference on Information Commissioners](#) to build on the [UNESCO](#) statement, reminding the public and private sectors of their duty to document and supported by [ARMA International](#), [CODATA](#), [Digital Preservation Coalition](#), [Research Data Alliance](#), [World Data System](#) and [UNESCO](#) entitled: "[COVID-19: The duty to document does not cease in a crisis, it becomes more essential](#)".

As an international organisation ICA-members and governance committees- need to recognise that we have a social responsibility. We need to proactively contribute to address issues related to climate change and the importance of records and data for sustainable development. As a profession we need not only to recognise the role climate

change on archives and records services, but also how our practices contribute to climate change. We had an initial discussion about this during [International Archives Week 2020](#) during the webinar: [Climate Change and Documentary Heritage: A Call to Action](#) and to further cement our commitment to begin addressing climate change in archives ICA has joined the [Climate Heritage Network](#). We will be working actively with CHN, along with other partners IFLA, ICOM and ICOMOS, over the coming months and I hope the ICA membership will support as well as contribute to this work.

[Sustainable Development Goals](#) is another area where as an organisation we need to reinforce the importance of archives in achieving the development goals, although we naturally contribute to all the goals, because each relies on the existence of reliable and trustworthy information but we need to focus our efforts on a few key areas. I am discussing with the Elected Officers, our partners, the ICA Secretariat and others within ICA to understand where best to apply our efforts. Again, I hope members will support and contribute towards this work.

### RELATED ACTIVITIES

The strategic review process was taking place at the same time as our constitutional review process. We have tried to tie the two processes together so that our governing document, our governance committees (Executive Board and Programme Commission) along with the strategic plan align to support our association's ambitions.

On 23 June 2020 during the virtual Executive Board meeting changes to the constitution were approved for presentation to an Extraordinary General Assembly (EGA) that will take place during the Abu Dhabi Congress. Some of the constitutional reforms that will be presented at the EGA in Abu Dhabi include



vote for Category D members, creation of an affiliate member status and making ICA conferences every two years. There are more proposals that were approved but I hope members will join us for a webinar planned for the end of mid-November that will go over both the strategic review findings and the proposed constitutional changes. As part of this process we are studying the operations of both governance committees- Executive Board and Programme Commission- and there will be more information forthcoming about the work we have been doing since early 2019.

Finally, I wish to extend my thanks to all the members that participated in the strategic review process all the feedback each of you provided, whether through the survey, focus groups or interviews as incredibly valuable. It was interesting to hear and read contributions from members, challenging at times to coalesce into a strategic plan, but they were so incredibly helpful in gaining insights on where ICA needs to go. I hope the strategic plan for 2021-2024 is a reflection of "ICA by its members, for its members".



**Anthea Seles**  
ICA Secretary General

**ICA  
ROMA 2022**  
ARCHIVES: BRIDGING THE GAP  
ARCHIVES: COMBLER LES FOSSÉS  
September 19<sup>th</sup>-23<sup>rd</sup>, Italy  
9<sup>th</sup> Annual Conference  
of the International Council of Archives



# Programme Commission Diversity Report



PCOM meeting at Adelaide, October 2019. From left to right: Lescano, Margaret Turner, Esther Olembe, Fred Van Kan, Vilde Ronge, Emilie Gagnet Leumas, James Lowry, Sharon Smith, Margaret Crockett, Normand Charbonneau, Henri Zuber, Jeff James, Didier Grange, Meg Phillips, Anthea Seles, Desi Pratiwi.

ICA discussions about how to become more transparent, inclusive, diverse have now culminated in a proposal for a new structure for the Programme Commission, or PCOM, based on open nominations and elections. The proposal will be presented for a vote to the Extraordinary General Assembly in Abu Dhabi in 2021. Since ICA members will be asked to vote on the new structure for PCOM, now is a good time to learn about the proposal and the reasons behind it.

Although VP Programme Normand Charbonneau had begun discussions about the vision for an improved PCOM earlier, at the ICA meeting in Adelaide he called for volunteers to work on a PCOM Diversity Working Group. This group was charged with proposing a structure for PCOM that would both make PCOM more diverse and also make it clearer to all parts of ICA how to get involved in PCOM and what PCOM does. The Diversity Working Group consisted of Vilde Ronge, Chair (Norway), Meg Phillips

(United States), Laura Millar (Canada) and Desi Pratiwi (Indonesia), all current PCOM members, and Deborah Jenkins (UK) as an external member. The group delivered its report and recommendations to the VP Programme in April, and both PCOM and the EB voted to approve the recommendations in June. The report recommends moving away from executive appointments to PCOM and toward elections among self-nominated candidates. Most PCOM members would be elected by the ICA membership at large, based on

ballots that provide the candidates' home country, institution, expertise, previous ICA experience, and linguistic background. Each election would also provide information about returning PCOM members so that elections can be used to re-balance PCOM in any dimension of diversity that needs correction. In addition, each of PCOM's strategic focus areas (currently the Training Programme, Africa Programme, and New Professionals Programme) would have a dedicated seat on PCOM, which would be filled using a slightly different process to ensure necessary expertise. In those cases, and also in a seat reserved for a current new professional, PCOM members would vote among candidates who meet the qualifications. The call for nominations for both types of PCOM seats would be widely publicized to the ICA membership. Branches, sections, expert groups, and other ICA bodies (FAN, FIDA, SPA) would not have representatives on PCOM, but instead the improved PCOM would have a far more robust communication strategy. That would ensure that not merely the chairs of these groups but all participants know what is happening on PCOM and can keep PCOM informed of the groups' needs and accomplishments. The communication strategy is an essential part of the recommendation for a more diverse and transparent PCOM.



**Meg Phillips**  
PCOM Executive Member  
programme@ica.org

# Showing Support

2020 is a year of adaptation, change, support, and, for some, a year of growth. I am pleased to say the ICA [New Professionals Programme \(NPP\)](#) fits into this category.

For the 2019/20 cohort of New Professionals (NP) there have been several firsts in what they have been able to achieve. Using the time since the [2019 Adelaide ICA Conference](#), Angela Schilling, Anne-Flore Laloë, Forget Chaterera, Laura-loana Luca, Maria Papanikolaou and Priyanka Kaushik, have advocated and supported matters that are important to them, and that support the archival new professional community more broadly.

Critically, the cohort recommenced the [NP newsletter](#) as a way of connecting and representing new professional voices. It includes articles from new professionals within and external to the cohort, ICA news, and engagement opportunities across the archival profession.

In June, the cohort came together and released A Statement on Archives and the Black Lives Matter Movement ([download the PDF](#)). This powerful statement addresses how they, as the NP cohort, saw their archives work and responsibilities as the Black Lives Matter movement unfolds.

This was closely followed with a webinar for International Archives Week 2020, where the cohort opened by "addressing the importance of anti-racism work within archives by pledging to be part of the solution through ongoing personal, institutional and community work" (Anne-Flore Laloë, August 2020, ICA New Professionals Newsletter no. 15). The ICA "[New Professionals Sunday Coffee \(or Tea\) webinar](#)" provided the cohort with the opportunity to share who they are as people, and archivists, and engage the new professional community on what elements of archives meant to them and what it means

to be a new professional archivist in 2020. The cohort are also in the final stages of their project, the creation of a leaflet on Running a Workshop at a Conference for First-Time Facilitators. The leaflet provides practical guidance on how to approach a workshop including everything from how to select a topic to ideas for activities, creating a practical resource for new professionals and the broader archival community to use. As the Programme we have taken the opportunity to [update our promotional materials](#), focusing on the benefits of being involved at all stages of your career in the NPP, whether you get to become part of a cohort or not. We encourage you to engage, support and share news, opportunities, and participate where you can.

For the 2020/21 cohort the pandemic has meant some changes, including a delayed start date. After an extended application period from

March until the end of June, we finished the assessment process and released [the list of successful candidates on October 1<sup>st</sup>](#). Finally, we acknowledge the exceptional work of Laura Millar who as the Conference Buddy and Mentor Liaison has created mentorship relationships that go well beyond a single year. Laura has been an integral part of the NPP, ensuring the NPs and the [Mentors/Conference Buddies](#) are well supported and consistently engaged. Laura will complete her final mentorship matches for the incoming 2020/21 cohort before concluding with the NPP in November. Thank you Laura.



**Nicola Laurent**  
New Professionals  
Programme Coordinator  
[newprofessionals@ica.org](mailto:newprofessionals@ica.org)



The online learning platform has 16 months and more than 340 learners. 3 courses have been released so far, "Introduction to records management", "Understanding and Using the Universal Declaration on Archives" and "Organizing Family archives".

## Satisfaction rate

Would you recommend this course: **4,5/5**  
Was the online platform reliable and easy to use: **4,7/5**  
Met my expectations by achieving the stated Learning Outcomes and objectives: **4,3/5**

## Opinion of the participants

*"Although I am an archivist and in my work I perform all of the activities described in the course I learned new and useful things that would help me in my future work. Thank you!"*  
(Introduction to Records Management)

*"I now have a more rounded understanding of the system of archives and what is expected of me in a professional capacity when dealing with or creating archives."*  
(Organizing Family Archives)

*"I am expecting the course of digital records management!"*  
(Introduction to Records Management)



**More courses are in development: Stay tuned here to learn more about ICA's learning offer**



# Initial results of the campaign “The Archives and Records are Accessible”



On April 1, the ICA launched the “Archives and Records are Accessible” campaign, as most archival institutions around the world saw their doors close due to the health crisis caused by COVID-19. The ICA invited a large number of institutions to sign up for a digital map on which they could share their online catalogues and collections, digital exhibitions and collaborative projects. The map was also a way for these institutions to communicate practical information about their open status and availability during this

period to an international community. This initiative was a great success with 787 institutions listed on the map available on the ICA website as of 15 August. These institutions come from 82 different countries on all continents. With this campaign, the ICA was able to share and analyze a large amount of data from multiple institutions and organizations managing archives and records. These data are invaluable in documenting the moment of crisis we are going through and in analyzing

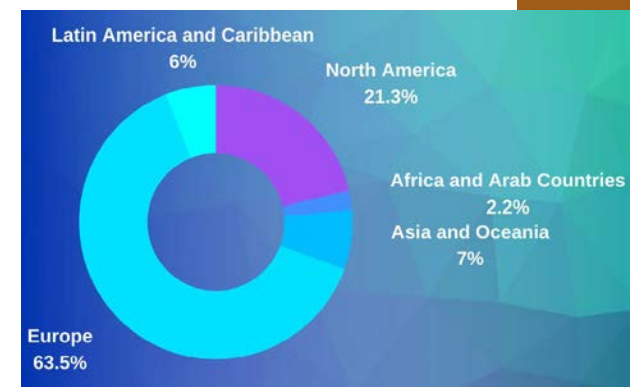
the work of the various institutions regarding online access to their catalogues, collections and collaborative projects. With this analysis, we were able to see the diversity of the institutions listed on the digital map, the first diversity that can be noticed is a geographical diversity. We also found great diversity in the types of institutions and organizations that have registered on the digital map. The majority of the institutions on the map (57%) are archival institutions (national, governmental, regional, departmental and municipal), but we have also observed that museums, libraries, universities, associations, religious institutions and companies have also participated. These data also tell us how the institutions add value to their collections through digital tools, on their websites or on their social networks: 80% of the registered institutions shared their online catalogue with their users and 85% of the registered institutions put online digital collections and exhibitions.

The most shared types of digital content are public, private and institutional archival documents. A large number of institutions have also shared their audiovisual collections: these generally contain photographs, audio recordings (often interviews), archival films, but also postcards, posters, etc. Many institutions and organizations have also shared their collaborative projects on the digital map: 112 institutions (14%) offer such projects.

Most collaborative projects are transcription or collaborative indexing projects on written or audiovisual archives (recordings or photographs) preserved and digitized by the institutions. A number of institutions and organizations also call upon their public to share their experiences on various subjects such as wars, local events or, recently, lockdowns. With the success of this campaign, the ICA is able to have a fairly global view of the state of institutions and organizations managing archives and documents during this health crisis. It is valuable data for the audiences of these institutions but also for archivists who can discover the type of digital exhibitions, online collections and collaborative projects set up in institutions and organizations around the world.



**Clémence Almeras**  
Audiovisual Archivist  
in training







# Archiving at the ICA: Feedback on the experience



Yaboul Banwame in ICA office.

The art of organizing institutional documents methodically and rationally according to scientific standards so as to make them accessible to those who need them in a timely manner, archiving has always been one of the key functions of organizations concerned with preserving their past so that the present and the future can find the elements of their subsistence in it. The International Council on Archives is undoubtedly one of the institutions which has understood the indispensable role of archival resources in the functioning of any administrative entity, which is why it

has taken the initiative to recruit professionals to take care of its archival heritage. Thus, I had the honor and privilege to be warmly welcomed on 22 June 2020 in the ICA premises for a three-month internship under the direction of Anthea Seles, Secretary General of the said institution. Within the framework of this internship, my main mission was the organization of the ICA archival repository with all that it implies in terms of archival tasks (creation of a complete inventory; development of a retention schedule; rehousing of archival funds...).

With regard to the execution of the tasks themselves, it should be noted that of the forty or so boxes to be inventoried, at least fifteen have already undergone archival processing from the start date to mid-August. The metadata highlighted in the inventory work include file titles, their inclusive dates and their extent. In addition, I had to make observations for an efficient handling of the archival workflow.

With regard to the content of the archives, following Ludivine Ponte who also devoted an article to the ICA Archives in 2018, I think it is useful to point out that the archival resources I have been working on are immensely rich; I think that they constitute a true heritage chiefly for the archivists of the world as in these documents are found valuable elements to reflect on this profession which is changing in the age of digital technologies. The first files inventoried during the course of the course have covered material as numerous and varied as the pan-African conference in Abuja (Nigeria), the inter-regional conference on the development of archives held in Tunis (Tunisia), international congresses on archives, ICA directories and guides, UNESCO programs with a special emphasis on "Memory of the World", the activities of the professional branches of the Council and archive rescue missions in several countries. For the time being, the oldest records date back to the early 1960s and the most recent records date back to 2008. In reality, the global patrimony of archivists represented by the ICA archives is, as Charles Braibant would say, "an arsenal for [its] administration" and a "breadbasket for [its] history", which is why one of the elements

that I believe it is necessary to explore after archival processing is to work more on its valorization. The digital valorization of the collection has already begun thanks to the [virtual exhibition project](#) developed on the occasion of the celebration of the institution's 70<sup>th</sup> anniversary. It could be oriented even more towards the panel of iconographic sources that ICA has at its disposal, so as to provide the world archival community with a reference work for a better knowledge of the men and women who have spent their lives campaigning for the cause of archives; the ambitious "ICA Fellows" program could find supporting material there. It would therefore be necessary to develop this fonds by granting scholarships for its use in the context of scientific writing such as university theses and dissertations. All in all, this enriching internship, carried out under the benevolent supervision of Mrs Anthea Seles, has increased my "taste for archives" and my passion for the noble profession of archivist.

## Yaboul Banwame

Archivist-in-training (EBAD-ENC)



Preliminary inventory of the ICA fonds.

# International benchmarking for archives



UK National Archives.

During 2017 we created a database of metrics being collected across The UK National Archives. We took note of why they are collected, what use they were being put to and how they were being used to drive productivity and evidence the delivery of our strategic plans. We also logged metrics other UK cultural organisations were publishing along with a selection of UK Government departments and private organisations. We decided to share some of this data with colleagues across the International Council on Archives (ICA) and the Forum of National Archivists (FAN) to establish a 'Benchmarking Club', so that we could start to benchmark where we are and to better understand what the data is telling us. We hope to use the Club to stimulate conversations and to aid colleagues who

might be looking to do similar things, but who may not have the opportunity or means to do so.



Member countries of the Forum of National Archivists.

Our data included; facilities for the public, visitor numbers, number and volume of paper and digital records, website activity, volunteers, loans and a selection of business costs. We provided our data definitions and compiled a survey for members across ICA and FAN to complete if they wished to participate. The call for data was issued in December 2019 and included our own data and a code of practice for data management. Personalised survey summaries were issued to everyone who participated.

We will start the analyse of data from the answers to these questions in September and contact interested parties. We also hope to run a physical or virtual Benchmarking Club workshop at the next ICA or FAN event, so do look out for further updates.

## Paul Davies

Operations Director  
The UK National Archives

## So what's next for the Benchmarking Club?

The inaugural survey raised many questions, including how we agree data definitions. Last month, we asked colleagues to help us clarify our next steps by asking:

- ▶ Would you participate in future surveys?
- ▶ Are there metrics you would like included?
- ▶ Were there metrics you would like to see removed?
- ▶ Would you like to participate in any future Benchmarking Club workshops either real or virtual?
- ▶ Do you think the Benchmarking Club should focus on agreeing data definitions as a first step?

Contact FAN to learn more:

### Clarissa Angus:

InternationalStrategy@nationalarchives.gov.uk

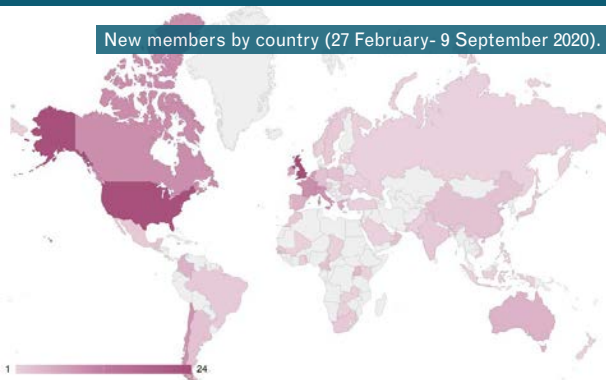
### Jessica Squires:

squires@ica.org



# WELCOME TO THE NEW MEMBERS OF ICA

New members by country (27 February- 9 September 2020).



New members as of 9 September 2020

## Category C

Aikaterini Laskaridis Foundation, *Greece*  
ArchivesSpace, *United States*  
Archives & Special Collections  
Babyn Yar Holocaust Memorial Center, *Ukraine*  
Department, University of Minnesota  
Libraries, *United States*  
Digital Archive Center, Saudi  
Broadcasting Authority, *Saudi Arabia*  
EFTA Surveillance Authority, *Belgium*  
European Defence Agency, *Belgium*  
GO | School for Information, *Netherlands*  
Instituto Moreira Salles, *Brazil*  
Martell, *France*  
Liberas, *Belgium*  
Port Autonome De Douala, *Cameroon*  
The Nonprofit Partnership "Professional  
participants of the archival services market",  
*Russia*  
Université Libre de Bruxelles, *Belgium*  
State Grid corporation of China, *China*  
Vietnam Institute of Digital  
Transformation and Innovation, *Vietnam*  
TUM.Archiv / Technische Universitaet  
Muenchen, *Germany*  
Universidad de Concepcion, *Chile*  
Universitas Sumatera Utara, *Indonesia*

## Category D

**ARGENTINA:** Juan Luis Besoky, Victoria Calligo Y Solivella, Pablo Javier Ilari,  
**AUSTRALIA :** Jennifer Kidd, Deborah Lawler-Dormer, Kim Burrell, Tamara Jones, Somaya Langley  
**AUSTRIA:** Roland Kegel  
**BELGIUM:** Fiona Aranguren Celorrio  
**BOTSWANA:** Julie Moloi  
**BRAZIL:** Tatiana Pignataro  
**BURUNDI:** Silas Ndayisenga  
**CAMEROON:** Annick Yonga, Sephora Mouchipku  
**CANADA:** Donna Kynaston, Paula Kielstra, Mariève Mantha, Dykeman Whitney, Catherine Barnwell, Alexandre Chartier, Suzanne Ndedi Penda, Courtney DeMaeyer, Rene Georgopolis, Romkey Jessica  
**CHAD:** Tang-Irmi Dinza  
**CHILE:** Liamac Bedalid Veliz Alvarez, Salgado Samuel, Nicol Coccio, Luz Narbona, Jennifer Verdugo, Jaime Felipe Rojas Sepúlveda, Ricardo Andrés Pérez Haristoy, Franco Peñaloza Soto  
**CHINA:** Yang Chen, Jean Huang  
**COLOMBIA:** Rosario Arias Callejas, Andrés Sáenz Giraldo, Henry Caicedo Caicedo, Carlos Alberto Zapata Cárdenas, Marcela I. Rodríguez V.  
**CONGO (KINSHASA):** Gael Mukendi  
**COSTA RICA:** Ivonne Méndez Solano  
**EL SALVADOR:** Salvador Octavio Montes Figueroa  
**ESTONIA:** Filatov Alexey  
**FRANCE:** Lina Sbeih, Nicole Lorentz, Virginie Donat, Hanna Sorsa-Sautet, Stéphane Lelaure, Pierre-Frédéric Brau, Céline Dubuis, Véronique Reuter, Chahan Vidal-Gorène  
**GERMANY:** Annetta Dunn, Elisabeth Klindworth  
**GHANA:** Koney Mensah

**GREECE:** Yannis Stoyannidis, Aphrodite Zevgoli, Panagiotis Andrianopoulos, Eleni Georgaki  
**GUATEMALA:** Marisol Zuniga, Ingrid Verónica Molina Pineda  
**HONG KONG S.A.R., CHINA:** Fong-fong Chen, Chuk Ka Chun, Lau Kin Yu  
**INDIA:** Rohit Rawat, Karunakar Rai  
**IRELAND:** Niamh Ní Charra, Nicola Kelly, Blanca Perez, Colclough Sarah, Brian Fitzpatrick, Faith Nolan, Cliona O'Carroll  
**ISRAEL:** Yael Netzer  
**ITALY:** Federica Marti, Simone Source, Pierangelo Blandino, Iovane Silvia, Francesco Lattanzi, Francesca Magnoni, Giovanni Jarre, Andrea Scappa, Valeria Vanesio  
**JAMAICA:** Kimberly Blackwin, Claudette Thomas  
**JAPAN:** Tatsuki Machida, Etsuko Watanabe  
**KENYA:** Carolyne Nyaboke Musembe  
**LATVIA:** Ilze Bane-Griga  
Luxembourg : Katriina Puputti  
**MALI:** Ladji Djire  
**MEXICO:** Claudia Escoto, Guadalupe Mireya Reyes Olvera  
**MOROCCO:** Chaimae Boulhilat, Mohammed Elquendouci  
**NETHERLANDS:** Victor-Jan Vos, Helene Komerwa Sikola, Niek Verhoeff, Roosmarijn Ubink, Migiza Victoriashoop, Suzanne Scott  
**NEW ZEALAND:** Vickie Ward  
**NORWAY:** Magnus Walderhaug  
**OMAN:** Basil John Thomas, Ayman Ismael, Jawaher alqarmashi  
Pakistan: Sultan Ali  
**PHILIPPINES:** Louise Ian Aquino  
**POLAND:** Kinga Da czak, Anna Siekierska, Magdalena Bałdyga  
**PORTUGAL:** Nuno Machado, Sofia Alves De Moura-Carvalho, Assunção Júdice  
Puerto Rico: Samuel Quinones, Irmari Fraticelli

**ROMANIA:** Tiberius-Romeo Nicoar , Maria Alexandra Sas  
**SENEGAL:** Adjovi Essenam Fumey, Sokhna Fall  
**SLOVENIA:** Rudi Jamnik  
**SOUTH AFRICA:** Zandile Myeka, Lerato Tshabalala  
**SPAIN:** María Victoria del Rosario Liévano de Malik, Olga Garcia-Jimenez, Ricardo Eito-Brun, Santiago Bustos Duatis, Edén Tejón Pérez  
**SWEDEN:** Proscovia Svärd, Jakob Saternus  
**SWITZERLAND:** Rebecca Crettaz, Laetitia Cherubini, Romain Ledauphin, Laura Bernier, Roxane Pagnamenta, Geneviève Gross, Raphaël Berthoud, Marc Locher, Free Jake, SarahJoy Maddeaux  
**TOGO:** Gnassouwa Dima, Wounritikpa Billy  
**TURKEY:** Emine Pinar Gevheroglu  
**UGANDA:** Mary Nakangu Ssessanga, David Geoffrey Kiirya, Lillian Rose Ariso, Justine Nalwoga Lukwago  
**UNITED KINGDOM:** Kenneth Atuma, Jacqueline peery, Georgia Spickett-Jones, Najah Plakaris, Helen Ritchie, Clare Paterson, José Velázquez, MA, Caroline Brown, Frank Rankin, Margaret Dinham, Josephine Nowacki, Thomas Wales, Bright Botwe, Morery Stewart, Jennifer Jamieson, Mike Holness, Paul Campbell, Joseph Michael Mackenzie, Saffron Mackay, Meada Wadman, Georgina Robinson, Francesca Mackenzie, Kynaston-de Guyer Oliver, Felicity Walker  
**UNITED STATES:** Alee Robins, Adhiratha Keefe, Miranda Mims, Kadian Reid, Katherine Vest, Kimberly Johnson, Laura Silva, Laura Bouch, Jana Dambrogio, Robert Stewart, Nahali (Holly) Croft, Jill Sommer, Shelly Black, Hannah Adkins, Rhonda D. Jones, Ph.D., Bridgette Hammond, Kaoukab Chebaro, Joyce Turpin, McKenzie Kathryn, Janae Barron  
**ZAMBIA:** Abel, C.M. Mkulama

