



Andrea Kieskamp MA, The Netherlands

Since IC Ethics was founded during the ICOM General Conference in Kyoto in 2019, I have served as its secretary. I saw its founding as a milestone: the Code of Ethics is one of the pillars of ICOM, but there was

little contact between members worldwide about the ethical dilemmas they struggle with. I am extremely pleased to have been able to contribute to IC Ethics in its first years. My term as secretary is coming to an end, but I would like to continue my work as a board member and work fully on the content of our programs. IC Ethics is more important than ever in this era of decolonization, climate change, armed conflict, and polarization. And I would like to personally commit myself to mutual understanding, tolerance, and giving a voice to those who are often not heard.

Together with my fellow board members, I am very proud that we now have almost 400 members. Although, the regional spread is not in balance, almost 75% of our members is from Europe. I am highly motivated to work with new board members from other parts of the world to create a more inclusive IC Ethics, where everyone feels free to express themselves and to share and discuss ethical dilemmas.

Biography

Andrea Kieskamp works as an independent exhibition manager, concept developer, educator and researcher for museums and archives in the Netherlands. She graduated in historical literature of the Netherlands (cum laude) at the University of Amsterdam. As a board member of ICOM Netherlands (2007-2013) she produced the book *Sense and Sensitivity. The Dutch and Delicate Heritage Issues*. From 2015-2017 she was secretary of the [Code of Ethics Committee for Museums](#) at the [Museums Association](#). In 2022 she became president of Blue Shield Netherlands. In 2024 her book on the protection of museums, archives, libraries and monuments in the Netherlands in the Second World War (the Art Protection Inspectorate 1939-1946) was published, with contributions from the Rijksmuseum, the Dutch Open Air Museum and the Section Cultural Affairs and Information (CAI) of the Dutch Armed Forces. In 2026 her book on the first female scientific staff member on an oceanographic expedition, Anna Weber-van Bosse (1852-1942), will be launched.



Cvetanka Vuchkovska-Mitovska

Statement

With over a decade of experience in curatorial work, museum education, and ethical practices, I am deeply committed to advancing ethical discourse and inclusive approaches in the museum sector.

Currently, I contribute to IC Ethics as Social Media Manager and Web Editor, which has given me first-hand experience with the Board's mission, values, and ongoing programs. This involvement has deepened my understanding of the importance of transparency, communication, and community engagement in shaping ethical museum practices globally.

As a Senior Curator at the NI Memorial House of Mother Teresa in Skopje, I have led numerous curatorial and educational projects, developed interdisciplinary collaborations, and contributed to international exhibitions. I am also the editor and co-author of several publications focusing on cultural heritage, ethics, and intercultural dialogue. My professional development includes active participation in ICOM conferences and training programs centered on inclusion, accessibility, and museum ethics.

I believe strongly in the role of dialogue, collaboration, and shared responsibility in strengthening ethical awareness across the museum field. If selected to serve on the Board in any capacity, I am committed to continuing my work as Social Media Manager and Web Editor, supporting consistent digital communication and visibility for IC Ethics.

I would welcome the opportunity to bring my experience, dedication, and collaborative spirit to support the Board's work and contribute meaningfully to its mission in the upcoming term.

Biography

I am a Senior Curator at the National Institution Memorial House of Mother Teresa in Skopje since 2021, having previously worked as a Curator from 2014 to 2021. I am responsible for the care, preservation, and management of museum collections, as well as curating both permanent and temporary exhibitions. I develop educational programs and actively collaborate with the community, stakeholders, and other institutions to promote cultural heritage.

I have extensive experience in project development and have participated in numerous international conferences and training sessions focused on inclusive and accessible museum practices. I have also spoken as a presenter at several international conferences, sharing my expertise and contributing to professional dialogues.

I am the author and editor of several publications related to Mother Teresa and archaeological research. I have received awards from ICOM Macedonia for outstanding projects in 2017 and 2023. Through my work, I am committed to preserving and promoting cultural and historical heritage both locally and internationally.

In addition to my curatorial work, I serve as Social Media Manager and maintain the website for IC Ethics, contributing to the promotion of ethical standards in the museum sector.



CHUNNI CHIU

Motivation Statement

As a researcher dedicated to studying ethical dilemmas faced by museum professionals, I am deeply committed to IC Ethics' mission of creating an open forum for reflection and dialogue. My research in museum studies and cultural anthropology has consistently focused on how museums navigate complex ethical challenges in increasingly diverse societies. I am particularly

motivated to bring an Asian perspective to IC Ethics. As a Taiwanborn researcher based in Japan, I recognize the importance of challenging Eurocentric paradigms in museum studies and promoting more inclusive approaches to museum ethics. My expertise in DEAI and decolonization, combined with extensive experience in cross-cultural dialogue and international cooperation, positions me to facilitate meaningful conversations that bridge different cultural contexts and professional practices. Through my roles in ICOM-CAMOC Board (2016-2022) and ICOM-WGSR, I have gained substantial experience in international museum organization management, including organizing four annual conferences and two ICOM General Conferences. I specialized in digital communication, managing websites and social media to foster member engagement across geographical boundaries. This experience has taught me the value of creating accessible platforms for knowledge exchange. If elected to the IC Ethics Board, I would focus on strengthening Asian members' participation and visibility through online networking initiatives and regional activities. I aim to facilitate collaboration with other ICOM committees, leveraging my established networks to amplify IC Ethics' impact. My interdisciplinary research background enables me to contribute diverse methodological perspectives to ethical discussions, while my multilingual capabilities and cultural sensitivity can help bridge communication gaps within our global community. I look

forward to contributing my energy, experience, and dedication to IC Ethics' vital mission.

Biography

Chunni Chiu holds a PhD in Interdisciplinary Studies specializing in museum studies, with a focus on inclusive co-curation activities. Her research explores methodologies for museums to promote cross-cultural dialogue in complex social settings, examining democratization and decolonization. She investigates how museum organizations reform and professionals engage in self-reflection to achieve DEAI (Diversity, Equity, Accessibility, and Inclusion) implementation. Currently serving as a Research Fellow at the National Museum of Ethnology in Japan, she conducts research on museum and social engagement, decolonization, and restitution. Her career demonstrates extensive experience in international collaboration and crosscultural communication. As Researcher and Communication Coordinator for ICOM's 25th General Conference Kyoto 2019 (2017-2020), she facilitated dialogue among museum professionals from diverse cultural backgrounds worldwide. She later served as Associate Fellow at Tokyo National Research Institute for Cultural Properties, managing the Japan Consortium for International Cooperation in Cultural Heritage (2021-2023), where she coordinated the Africa Subcommittee and Latin America and Caribbean Subcommittee, fostering international cooperation projects across these regions. Most recently, as Project Researcher at Tokyo University of the Arts (2023-2025), she contributed to an innovative interdisciplinary initiative combining art, welfare, healthcare, and technology, exploring "cultural prescriptions" to promote health and wellbeing. An ICOM member since 2013, she served as ICOM-CAMOC Board Member (2016- 2022) and ICOM-WGSR member since 2020, building bridges between different professional communities. Her unique ability to navigate cultural differences and foster meaningful global collaboration positions her to contribute significantly to IC Ethics' mission of addressing ethical dilemmas in museum practice worldwide.



**Dr Lucia Patrizio Gunning,
statement:**

I am a cultural historian working on the history of collecting and the formation of museums. In parallel with this, my research initiatives investigate how disaster impacts cultural heritage and,

in turn, how cultural heritage assists personal and societal recovery after a disaster.

My research, writing and teaching deals with the ethics of collecting and the controversial history behind museum formation. My undergraduate module at UCL explained the historical context into which encyclopaedic national museums emerged, their political role, how they were used to construct national identity and how collecting practices evolved.

A number of my students have become vocal supporters of restitution, others have gone to work in museums and to become advocates for change from within.

I have written about the presence of human remains in museums, with a particular emphasis on those taken during the 1868 Maqdaia expedition, on the impact of that expedition for Ethiopian culture and the consequent dispersion of Ethiopian artefacts into British and European museums.

This would be my second term on the ethics board, and I would continue to be a passionate advocate for social justice and continue to treasure the opportunity to work

alongside colleagues on pushing forward the agenda of the committee within ICOM .

Lucia Patrizio Gunning, bio :

Lucia Patrizio Gunning is a Modern Historian and an Honorary Senior Research Fellow at the History Department, University College London. She specialises in cultural heritage, with a particular focus on the history of collecting for European museums. Her research interests cover diplomatic, social and cultural history, museum formation, state involvement in the collection of antiquities in the 19th century and its implications on contemporary issues of collecting and restitution. She has experience on the protection of heritage at risk, especially post-earthquake. Her areas of interest, research and expertise also cover the ethics of collecting and the position and nature of museums in today's globalised society.

Following the devastating 2009 earthquake in her home city of L'Aquila, Lucia has worked to effect change in approaches to reconstruction and disaster preparedness in Europe and Japan. In 2010–2014 she initiated participative projects with Google and the University of L'Aquila to reconnect the city's dispersed population with its cultural heritage and architecture. The projects L'Aquila 3D, Come Facciamo and Noi L'Aquila were recognised as exemplary by Unesco in their #Unite4heritage campaign. She is editing a book with Dr Debbie Challis (Portico Library) and Dr Thomas Kiely (British Museum) on the impact of Charles Thomas Newton in the formation of nineteenth century collections for the British Museum.



iLiana Fokianaki

Motivation Statement

I am writing to put forward my candidacy for the ICOM ethics committee. I believe I would be a strong candidate for an ethics committee, having relevant expertise in research, writing and exhibition making discussing ethics and equity, but also through my overall institutional practice

that addresses ethical practices within the framework of contemporary art institutions. I have an extremely strong commitment to fairness and critical thinking and I have been striving to create environments where the work, practices and research of artists that have been driven by ethical questions can flourish. My work is defined by a dedicated focus to social justice and how it is manifested within the institution context. My overall curatorial footprint through collaborations with artists and groups such as Forensic Architecture, Sanja Iveković, Kader Attia and many others and my overall trajectory as an artistic director of a contemporary art museum, a freelance curator, an art educator, writer, researcher, demonstrates an ability to understand a variety of perspectives, and a career that centers discussions on ethical practices in the field of contemporary art. It further demonstrates that I want to ensure, in practice, that cultural institutions provide the space for artists to freely engage with the most urgent questions on ethics and ethos. I adamantly believe that contemporary culture plays an important role in shaping societal values and guiding our ethical compass. In my experience, ethics and equity in the arts does not necessarily mean restriction or overt rules, but to create and encourage an environment where reflective, responsible, inclusive and ethical practice can flourish. I am committed to honest dialogue and departing from our comfort zones so as to listen and empathise with different perspectives. I am particularly passionate about ensuring that institutions remain accountable to the communities they represent. Older projects like the research platform The Bureau of Care have

shown my commitment in praxis to bringing in different communities from civic society and their valuable knowledge on ethical and careful practicing into the museum environment. My most recent project has been the authoring of the first Code of Conduct for a Kunsthalle in the Swiss museum landscape, which will be launched this winter and we hope will create a precedent in the industry for fair practice in our field. I am confident that my experience, critical thinking, and collaborative spirit would allow me to make a meaningful contribution to the committee's work. I would welcome the opportunity to help shape ethical guidelines, review cases with fairness and nuance while honouring dignity and equity.

Biography

iLiana Fokianaki is a curator, theorist and educator and the director of Kunsthalle Bern, Switzerland. Since her appointment she has launched a series of programming for the Swiss institution that is looking into the intersections of social and environmental justice. Notable projects include the first retrospective of Melvin Edwards in Switzerland, and commissioned exhibitions of Sung Tieu, Gala Porras-Kim, Daniela Ortiz, and upcoming solo exhibitions of Edgar Cael, Lin May Saeed, Saodat Ismailova a.o. Fokianaki has a compelling record of group and solo exhibitions and research projects in institutions worldwide. As the director of State of Concept Athens (2013-2023), she changed the landscape of the Greek art scene, bringing to the city exhibitions of artists such as Forensic Architecture, Kader Attia, Kapwani Kiwanga, Trinh T. Minh-ha, Laure Prouvost, Sanja Iveković and others. She is the founder of research platform 'The Bureau of Care' that has been foregrounding conversations around the politics and ethics of care since 2020. She has curated exhibitions for international institutions such as Museo Reina Sofia Madrid, e-flux New York, Kunstinstituut Melly and others and has curated public programmes for Vera List Center for Art and Politics New York among many educational institutions and museums globally. She has taught in academies, independent spaces, museums, and foundations worldwide and publishes regularly in e-flux and other journals.



Joséphine Kaiding-Alhussein

Motivation Statement Museums hold a vital place in society as trustworthy institutions with cultural authority, serving and inspiring the public through object preservation, education, research and engagement. Due to their distinguished status, museums are facing increasing pressure and scrutiny around

ethical and societal concerns. I believe ethical discourse is thus essential to warrant and maintain public confidence and foster inclusive, responsible museum practices. In my role at the National Gallery in London, I regularly produce reports for the ethics committee on complex issues and have contributed to the development of institutional guidelines on donor acceptance and ethical governance. My work draws on internal and external policies and guidelines, as well as broader sector debates. I am eager to join the IC Ethics Board to contribute to meaningful dialogue on ethical dilemmas that pervade museum work globally. My professional experience has deepened my conviction that ethical thought must underpin all aspects of museums' activities, informing both institutional policies and the actions of individual officials. I am motivated to actively support initiatives such as the Meeting Room and Annual Conference, helping to shape programming that encourages thoughtful exchange and promotes best practice. I am particularly interested in the ethics of fundraising and supporter relations—an area of growing importance and complexity amid shrinking public funding, heightened public scrutiny and evolving expectations around transparency and accountability. I hope

to bring diverse insights and a collaborative spirit to the Board's work, helping museums navigate ethical challenges with integrity.

Bigraphy Joséphine Kaiding-Alhussein is a Research Manager at the National Gallery in London, where she leads the development department's research team. Collaborating across departments, she oversees strategic research initiatives and performs risk assessments, involving close collaboration with the ethics committee. She regularly contributes to ethical assessments that consider reputational risks and alignment with institutional values. Additionally, she acts as a secretary for a cross-institutional discussion group focused on challenges and emerging trends in the field.

As an art historian and a qualified lawyer, Joséphine brings an interdisciplinary approach to museum practice, combining rigorous analytical skills with cultural sensitivity. She holds an MA in the History of Art from the Courtauld Institute of Art in London and a Master of Law from the University of Cambridge. Before joining the National Gallery, she worked at a leading auction house focused on modern and contemporary art. Moreover, she has gained experience from a museum of modern Italian art and a British heritage organisation. Prior to entering the cultural sector, Joséphine practiced as a solicitor in London and Dubai, advising clients across Europe and the Middle East on cross-border disputes. Further, she provided pro bono legal support to multilateral organisations such as the United Nations, including on women's rights and journalistic freedom. Her international background informs her approach to cross-cultural ethics and global museum governance.



Julián Roa Triana

Motivation statement

I live and work from the Latin American reality of museum practice, where daily life feels meaningless unless it includes the possibility of understanding other perspectives and dialogues around legacies that almost

always lead me back to a difficult past. I refer not only to the unequal relations that have existed, and still exist, between countries as a result of colonial history, but also to situations that have a profound impact on the creation of discourse and action within museums: *governance* in a world where governments are becoming increasingly authoritarian and less willing to invest in institutions of memory; *discursive independence* in a context of growing corporate dependency in the funding of arts and heritage; and, finally, the phenomenon of *urban centralism*, which concentrates resources in major museums while neglecting rural initiatives that are crucial for understanding the culture of peoples beyond their cities.

In this sense, I believe I am at a professional stage of certain discursive maturity and with a clear vision of what I wish to contribute and to learn as part of ICETHICS: to foster horizontal dialogue within an organisation that builds from diverse perspectives. I believe we can be a small “*ray of light*” in a world where multilateralism and collaboration among peoples are increasingly questioned — a world that needs to recover respect, diversity, and the understanding that the notion of “*otherness*” is a colonial concept that does not belong in the shared home we all inhabit and must care for collaboratively. For all these reasons, I feel

strongly motivated to be part of this Committee, which can help build greater participation, trust, and diversity of perspectives in the service of the museum sector.

Biography

Museum professional (Graphic Design, National University of Colombia, 2006 / MSc in Museology, University of Gothenburg, Sweden, 2012). I have developed exhibition projects since 2006 for different museums and organizations in Colombia, Peru, Bosnia and Herzegovina, Albania, and the Dominican Republic. I have been a lecturer and researcher at the Faculty of Cultural Heritage Studies – Externado University of Colombia, and a professor at the Faculty of Design at El Bosque University, the Faculty of Architecture at Piloto University of Colombia, the Ministry of Culture of Peru, and the Master’s Programme in Museum Studies at La Salle University in Arequipa (Peru). I have worked as a consultant in museological planning, sustainability, exhibition design, and museum creation for the Ministry of Culture of Colombia, the National Museum of Colombia, the Panopticon Museum of Ibagué, and the museums of the colonial city of Santo Domingo. I am the co-founder of Boga Visual, a firm dedicated to the development of visual and exhibition projects. I currently serve as a Museology Advisor for the creation of the *Consotá* Salt Springs Museum, a project led by the Technological University of Pereira (Colombia). I am also a Member of the Board of the ICOM Regional Alliance for Latin America and the Caribbean (ICOM-LAC) and a Fellow of the British Museum’s International Training Programme.



Sophio Dughashvili

Motivation Statement

Every conflict I have Mediated has taught me the same lesson: Ethics are the bridge that turns disagreement into dialogue and institutions into trusted spaces. I am motivated to serve on the IC Ethics Board, because I believe that ethical governance and fair dispute resolution are fundamental to

strengthening trust within professional communities, including the museum sector. With experience as both a Lawyer and Mediator, I have addressed complex conflicts in ways that prioritize fairness, impartiality, and accountability. As the first Chair of the Ethics Commission of the Mediators Association of Georgia (LEPL), I shaped the ethical framework for Mediation in my country. Over four years (2021-2025), I oversaw sensitive cases and developed practices. Since May 2025, I continue to serve as an elected member of the Commission, deepening this work in practice. I am a USAID-certified trainer in Mediation, a lecturer, and the co-author of a Law commentary on Mediation as well as the Code of Ethics and Disciplinary Proceedings for Mediators in Georgia. These roles have shown me how ethical principles move from theory into daily professional life. I am involved as an expert advisor in the CIMAM project “Best Practices for Museums Working with Living Artists”, a one-year initiative developing ethical principles to guide relationships between institutions and artists. On the IC Ethics Board, I would contribute my expertise in Law, Mediation, and ethics governance to foster dialogue, strengthen professional standards, and ensure that trust remains at the heart of museum practice worldwide.

Biography:

Sophio Dughashvili is a Lawyer, Mediator, lecturer, and PhD candidate with extensive experience in dispute resolution, ethics, corporate Law, and professional governance. She serves as an active Mediator at the Tbilisi City Court, mediating civil and commercial disputes with impartiality and transparency. She was elected as the first Chair of the Ethics Commission of the Mediators Association of Georgia (LEPL), a position she held for four years (2021-2025). Since May 2025, she continues to serve as an elected member of the Ethics Commission. Her contributions include being the co-author of the first Georgian Law commentary on Mediation, the Code of Ethics and Disciplinary Proceedings for Mediators in Georgia, shaping the ethical and disciplinary framework of the profession. Sophio is also a USAID-certified trainer in Mediation and a lecturer, delivering training and academic teaching on Law, governance, and dispute resolution. In parallel, she is the Head of Legal Department at Rustavi Azot JSC, part of Indorama Group, where she leads corporate governance, compliance, and international contractual frameworks, adding corporate Law expertise to her Mediation background. Internationally, she is involved as an expert advisor in the CIMAM project “Best Practices for Museums Working with Living Artists”, a one-year initiative developing ethical principles, transparency, and trust between institutions and artists. As a PhD candidate in Law and member of ICOM Georgia, Sophio actively contributes to international dialogues on ethics and professionalism.