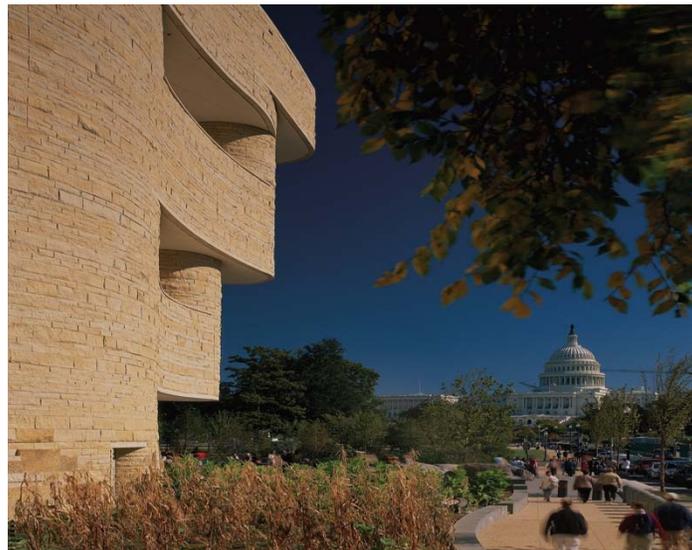


MIGRATION, HOME, AND BELONGING

50TH ANNUAL CONFERENCE ICME-ICOM

October 17–19, 2017

**National Museum of the American Indian
Smithsonian Institution
Washington, DC**



**International Committee for Museums
and Collections of Ethnography
International Council of Museums
<http://network.icom.museum/icme>**

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Washington, DC**

**In collaboration with the
National Museum of the American Indian**



Smithsonian
National Museum of the American Indian

WELCOME

Hau Hihanni Wasté,

On behalf of the Smithsonian's National Museum of the American Indian (NMAI), I would like to welcome the International Committee for Museums and Collections of Ethnography (ICME) to Washington, DC.

I would like to extend my gratitude to Dr. Golding and the ICME Board, the annual conference committee, and the NMAI conference team for their hard work and planning expertise.

ICME has not been hosted in the United States since Dr. Annette B. Fromm's hosting of the event in 2006. It is a great pleasure to bring ICME stateside once again and I extend my gratitude to Dr. Fromm for her tutelage throughout the years. I would also like to thank NMAI Director Kevin Gover and NMAI Deputy Director Machel Monenerkit for their encouragement and support with the conference. Finally, I would like to thank Diana Pardue, ICOM Executive Council member, for her advice and guidance.

A wise person once told me that it takes a village to makes things happen. My village came to assist when I requested help, and as a result, we will enjoy a successful ethnographic conference with the theme, *Migration, Home, and Belonging*.

I hope everyone enjoys their time in our nation's capital, visits the Smithsonian museum campus, and enjoys the beginning of the fall season.

'Toksa,
Martin

**Martin Earring (Mnicoujou/Oglala Lakota),
Board Member, International Committee for
Museums and Collections of Ethnography (2013–19)**

GREETINGS

This year's ICME-ICOM annual conference theme is *Migration, Home, and Belonging*. These topics are constantly relevant, maybe now more than ever. People, and not the least, objects are moving. In addition, it is clear that this movement challenges established ways of defining migration, home, and belonging. ICME is interested in how museums and research addresses historical and contemporary concerns related to *Migration, Home, and Belonging*.

We anticipate that this theme will be approached in a myriad of ways. This year's papers show how diverse audiences are making the museum a "home" and how the museum is facilitating them to find a sense of "belonging" at their sites. Some papers analyze the continuous discussions of the meaning of collections and why repatriation of objects is still somewhat controversial, and necessary, at the same time. Other speakers discuss historical and contemporary interpretations of collections and consider "migration" from the perspective of object biographies.

The National Museum of the American Indian (NMAI) in Washington DC is, of course, an excellent location for ICME to address the theme, *Migration, Home, and Belonging*. The NMAI itself raises a range of diverse voices and gives voice to communities who have been silenced in museum settings. Most importantly, NMAI speaks of the strength of peoples who make new homes and create spaces of belonging.

Migration, Home, and Belonging are universal socio-cultural concepts that impact the development of the sense of self, the sense of place, and the sense of other. The fundamental ideas of community, identity, and shared responsibility create a sense of belonging, therefore a home. Through adversity, peoples have maintained integrity with home and belonging vis-à-vis migration. The role of the ethnographic museum is to promote understanding and tolerance of others in innovative ways through the growing collections of material culture, intangible heritage, and interpretative value, which we hold in trust.

The presenters at the 50TH ICME-ICOM annual conference also pose the question of how to make the museum into a place that is inclusive at which all voices can be heard. This year's conference has five sessions, including 25 papers, with different focuses. Browsing through the abstracts promises that this year's ICME conference will be filled with interesting ideas, arguments, analyses, and discussions of some of the tensest social and cultural topics of our times. Finally, ICME thanks NMAI for sponsoring and hosting this year's conference.

**Viv Golding, PhD, President
International Committee for Museums
and Collections of Ethnography (2013–19)**

TUESDAY, October 17

9:00–9:30 a.m. – Opening Remarks

Diana Pardue, Member, ICOM Executive Council

Dr. David J. Skorton, Secretary of the Smithsonian Institution

Dr. Viv Golding, President, ICME

9:30–10:30 a.m. – Session I: Museology and Research

Dr. Viv Golding, Moderator

Presentations in Session I focus on analyses of the role and work of ethnographic museums. Most of the papers in this session take the perspective of theoretically grasping the work done at museums in relation to the theme of the conference.

9:30–9:50 a.m. – *Agnes Aljas*, Polyphonic Exhibition Meets Visitor. Case Study of the Estonian National Museum Encounters

9:50–10:10 a.m. – *Katy Bunning*, Culturally Specific Museums and National Narratives: Who Owns the Racial Past?

10:10–10:30 a.m. – *Dr. Annette B. Fromm*, Migration, Home, Belonging as Represented in American Museums: What is New under the Sun?

10:30–10:50 a.m. – **Coffee Break**, Patrons Lounge, Fourth Floor (sponsored by NMAI)

10:50 a.m.–12:20 p.m. – Session I: Museology and Research, continued

Agnes Aljas, Moderator

10:50–11:10 a.m. – *Heather Howard*, PhD, *Marsha McDowell*, PhD, *Judy Pierzynowski*, and *Laura Smith*, PhD, Indigenous Makers and the Animation of Material Narratives

11:10–11:30 a.m. – *Gwyneira Isaac*, PhD, *Diana Marsh*, PhD, *Anthony Shelton*, PhD, and *Laura O. Sunnucks*, PhD, Museums in the Age of Mobility

11:30–11:50 a.m. – *Kadriye Tezcan-Akmehmet*, PhD, Connecting with Immigrant Families through Museums' Parent Involvement Programs

12:00–12:20 p.m. – Discussion

12:20–2:00 p.m. – **Lunch**, Patrons Lounge, Fourth Floor (sponsored by ICME)

2:00–3:00 p.m. – Session II: Collection Analysis

Martin Earring, Moderator

Collections are an important part of the identity of the ethnographic museum. In post-colonial and post-modern times, ethnographic museum collections have been challenged. However, new ideas are emerging out of the controversies about ethnographic collections. This session looks at collecting today and how collections themselves can be re-interpreted in new social and historical contexts.

2:00–2:20 p.m. – *Taku Iida*, PhD, Dissemination Projects at the National Museum of Ethnology, Japan: Toward the Holothèque of the World

2:20–2:40 p.m. – *Kayte McSweeney*, Object Journeys – Reimagining and Disrupting the Role and Value of Community Co-Creation

2:40–3:00 p.m. – *Rebecca Naidoo*, How the Role of the Ethnographic Collection Provides an Expression of Appreciation and Recognition within the Diverse Community

3:00–3:20 p.m. – **Coffee Break**, Patrons Lounge, Fourth Floor (sponsored by ICME)

3:20–4:30 p.m. – Session II: Collection Analysis, continued

3:20–3:40 p.m. – *Leah Niederstadt*, PhD, Provenance, Pedagogy, and the Liberal Arts: The Kilham Collection at Wheaton College

3:40–4:00 p.m. – *Rema Zeynalova*, Ethno-Identity of Azerbaijani Carpets in the Context of Migration, Home, and Belonging

4:00–4:30 p.m. – Discussion

5:00–7:00 p.m. – **Opening Reception**, Inouye Terrace, NMAI (sponsored by NMAI)

Dinner on your own

WEDNESDAY, October 18

9:00–9:30 a.m. – Morning Remarks

Machel Monenerkit, Deputy Director, NMAI

Martin Earring, Special Assistant to the Deputy Director, NMAI; Board Member, ICME and ICOM-US

9:30 a.m.–12:30 p.m. – Session III: The Inclusive Museum

Sylvia Wackernagel, Moderator

In the twenty-first century, questions posed all over the world have increasingly asked for whom do museums work, collect, and exhibit objects. Ideas about integrating so-called target groups into museum work are now firmly established. Papers in Session III develop these discussions and outline practical and theoretical experiences of museums that are socially and culturally inclusive.

9:30–9:50 a.m. – *Hakimah Abdul-Fattah*, Where Artworks End and People Begin: Managing Black and African Identities in Museums

9:50–10:10 a.m. – *Regina Faden*, PhD, Interpreting Intersecting Migrations at a Colonial Site

10:10–10:30 a.m. – *Eva Kuminková*, Museum and Identity: A Story of a Tradition Keeper

10:30–11:00 a.m. – **Coffee Break**, Patrons Lounge, Fourth Floor (sponsored by NMAI)

11:00 a.m.–12:30 p.m. – Session III: The Inclusive Museum, continued

11:00–11:20 a.m. – *Eric Madison*, Washington Streetcars: Creating a Sense of Place in a City of Transients

11:20–11:40 a.m. – *Domenico Sergi*, PhD, Co-Curating a Refugee Boat at the Horniman Museum and Gardens, London

11:40 a.m.–12:00 p.m. – *György Szeljak*, Immigrants, Objects and Curators. Encounters in the Field and in the Museum

12:00–12:30 p.m. – Discussion

Lunch and afternoon on your own*

***A limited number of tickets will be available for the National Museum of African American History and Culture on a first-come, first-served basis at registration.**

6:00 p.m. – **Annual ICME Dinner**, Dutch treat
Restaurant: Tunnickliffs Tavern, 222 7th St SE, Washington, DC, 20003
(Across the street from the historic Eastern Market on Capitol Hill)

The group will meet at the south door of the museum at 6 p.m. and walk to Capitol Hill together to the restaurant.

THURSDAY, October 19

9:00–9:30 a.m. – Closing Remarks

Kevin Gover, Director, National Museum of the American Indian
Elizabeth Duggal, Deputy Director, Hirshhorn Museum and Sculpture Garden; past Co-President, ICOM-US

9:30–11:30 a.m. – Session IV: Repatriation

Dr. Ulf Johansson Dahre, Moderator

Who owns the objects in the museum? For too long this question was thought to be resolved and ownership by originating communities was ignored. The answer today is more complicated and the repatriation of objects is found on the agendas of many ethnographic museums. Why are objects repatriated and what social and cultural consequences will repatriation have? Papers in Session IV raise these and other important issues in this sensitive museum practice.

9:30–9:50 a.m. – *Meghan O'Brien Backhouse*, *Benjamin Hill*, and *Nicholas Crowe*, Moving Human Remains

9:50–10:10 a.m. – *Supreo Chanda* and *Indrani Bhattacharya*, PhD, Revisiting Identities in Indian Ethnographic Museums: Migration, Home and Belonging

10:10–10:30 a.m. – **Coffee Break**, Patrons Lounge, Fourth Floor (sponsored by NMAI)

10:30–11:30 a.m. – Session IV: Repatriation, continued

10:30–10:50 a.m. – *Inger Jensen*, Coming Home. Bååstede – Return of Sami Cultural Heritage

10:50–11:10 a.m. – *Eva Dagny Johansen*, PhD, Na, Maid Dál? Our Sámi Cultural Heritage Heading Home

11:10–11:30 a.m. – Discussion

11:30 a.m.–1:00 p.m. – **Lunch**, Patrons Lounge, Fourth Floor (sponsored by ICME)

1:00–3:15 p.m. – Session V: Exhibition Analysis

Mario Buletić, Moderator

The papers in Session V address the conference theme from the perspective of the exhibition. Speakers analyze key displays and ideas, such as interactivity and the digital, to progress engagement and understanding. The papers cover a range of objects and their complex biographies at sites in Canada and Israel

1:30–1:50 p.m. – *Lace Marie Brogden*, PhD, and *Tobias Sperlich*, PhD, The Navajo in Saskatchewan: Re-reading a Display of First Nations and American Indian Objects at a Local Saskatchewan Museum

1:50–2:10 p.m. – *Galia Gavish*, The Escape Route of My Family

2:10–2:30 p.m. – *Daniela Moisa*, PhD, From Ethnography to Museology: Critical Ethnography of the Exhibition of Success Houses in the Context of Mobility

2:30–3:00 p.m. – Closing Discussion

3:00–3:15 p.m. – **Coffee Break**, Patrons Lounge, Fourth Floor (sponsored by ICME)

3:15–4:15 p.m. – ICME Annual Members meeting

4:15–5:30 p.m. – **Closing Reception**, Patrons Lounge, Fourth Floor (sponsored by NMAI)

Dinner on your own

*Schedule change – Departure for New York, NY on Friday, October 20.

Post-conference participants, please meet at Union Station (Starbucks) at **5:00 a.m. for 5:30 a.m.** departure (50 Massachusetts Ave., NE, Washington, DC, 20002)

ABSTRACTS

Hakimah Abdul-Fattah (USA)

Where Artworks End and People Begin: Managing Black and African Identities in Museums

How museums, galleries, and similar organizations create, perpetuate, and redefine notions of race that impact historically marginalized and oppressed communities is a persistent challenge. Often, the result is a campaign of diversifying initiatives that may work to conceal systemic inequalities in and surrounding museums in not only the United States, but also former colonial powers linked to the exploitation of African peoples. An examination of exhibition practices in museums offers the opportunity for analysis that can serve as a catalyst for a critical study of the relationship between representation in arts and cultural centers, marginalization, and institutional and state power.

This paper will examine how art museums address *race* (as a social construct) in their exhibitions. I look at how artists of African descent and their works are presented in exhibits in mission-specific institutions like the Studio Museum in Harlem in New York City, the Smithsonian Institution National Museum of African Art in Washington, DC and, briefly, the Musée du quai Branly in Paris. I am concerned with the use of language and the legacy of exhibition practices surrounding black artists. How are *black* and *African* identities interpreted and reimagined in these museums and what effects might they have on their local audiences and surrounding communities?

A central issue that runs throughout this paper is the ways in which museums manage *their* objects and the people that these objects *represent*. This paper explores the often difficult role these institutions have in relation to the State (governmental entities) to maintain their relevance outside the curatorial and academic discipline and reckon with historical collections and exhibition practices. I take the objects (or artworks) in African art collections as my starting point. Thus, the conceptualization, selections, and circulation of various *art* objects are examined. This involves representations in visual and written forms in exhibitions and connections to citizens and nations. A final aspect considers international connections related to the lasting impact of colonial empires.

Agnes Aljas (Estonia)

Polyphonic Exhibition Meets Visitor. Case Study of the Estonian National Museum Encounters

This presentation will address the questions dealing with the curators' perspective in exhibition making and with visitor feedback on the actual exhibition. The examples come from the production of Estonian National Museum permanent exhibition, Encounters, which opened with the new museum building in October 2016. Visitor research started with the opening of the museum and the preliminary results are ready to explore the actual meanings arising from the exhibitions.

The exhibition Encounters tells the stories of the everyday life of people in Estonia from the first settlers to the nowadays, curated in some cases by the researchers using participatory methods in some instances. The exhibition concept's central element was dialogue in the sense of polyphony and also as the method of creating the exhibition primarily through juxtaposition of subjective positions based on various source materials.

In the presentation, I will deal with the example of Times of Freedom, the sub-exhibition which looks to Estonian people's lives from the end of 1980s until today. The curatorial perspective is combined with questions coming from the visitor feedback and research, and tracing the possibilities of the emotional personal contexts, that should theoretically make the exhibition as meaningful to its visitors.

Lace Marie Brogden and Tobias Sperlich (Canada)

The Navajo in Saskatchewan: Re-reading a Display of First Nations and American Indian Objects at a Local Saskatchewan Museum

Located in the Qu'Appelle Valley of south central Saskatchewan, Canada, in Treaty 4 territory, the town of Fort Qu'Appelle preserves and portrays its history in a local, volunteer-run museum, like many small communities throughout the province. Among the objects on display at the museum are nearly 100 items attributed to local First Nations and Métis peoples. In addition, one case displaying local Cree material culture also contains a "Navajo shirt." Apart from a brief label, visitors are left to wonder how this object from the southwestern United States came to central Canada and why it is on display. Using this artefact's fragmented migratory biography, our paper interrogates issues of Indigenous/settler interactions and questions how dominant settler narratives incorporate, re-interpret and (ab)use Indigenous objects within this museum context.

Katy Bunning (UK)

Culturally Specific Museums and National Narratives: Who Owns the Racial Past?

In 2012, the Smithsonian's National Museum of the American Indian hosted a symposium on the evolution of so-called 'culturally specific museums.' The symposium was a response to a long-standing but re-emerging public debate about whether a perceived proliferation of national museums focusing on the experiences of a particular ethnically defined group was ultimately enriching, or unhelpfully divisive, in the context of a nation that, politically, aimed to foster a sense of national unity. In this paper, I discuss historic and current debates on the idea of national 'culturally specific museums' as expressions of tensions between varying political and ideological positions about national identity and belonging, which work to problematically cast national museums as places of consensus. I also show how racial histories and the legacies of the racial past have typically been characterized in articulations of this idea in ways that emphasize reconciliation or a 'post-racial' present, and how these articulations have shifted over time. Ultimately, I ask 'who owns the racial past' and suggest some possible implications of the tendency to address racial histories through 'culturally specific' approaches alone.

Supreo Chanda and Indrani Bhattacharya (India)

Revisiting Identities in Indian Ethnographic Museums: Migration, Home and Belonging

Eight point six percent of Indians are tribes. Coal mining in India first started at Raniganj in 1820. The miners were all drawn from the tribes. Tea plantations in Darjeeling began in 1841. Hordes of tribal people migrated in as laborers. 120 million people or more migrate seasonally from rural areas to urban labor markets, industries and farms. The biggest employers are the construction sector (40), domestic work (20), textile (11), brick kiln (10), transportation, mines & quarries and agriculture. Added to it is the regular displacement for 'development.' Large-scale immigration during partition in 1947 and later changed the socio-cultural matrix, too. Migrants

become victims of identity politics and parochialism. They are usually out of bounds of government and civil society initiatives.

Indian ethnographic museums did not give much importance to the complexities of migration-related identity crises for long. The Central and Zonal Museums under the Anthropological Survey of India exhibit material culture of the tribes and folk emphasizing bio-cultural heritage of the concerned zones, but remained oblivious to the multi-cultural ethnicities. This paper intends to illustrate the growing concern of migration and the initiatives taken by the Indian ethnographic museums to be inclusive where all can be at home.

Regina Faden (USA)

Interpreting Intersecting Migrations at a Colonial Site

The paper will discuss recent efforts at Historic St. Mary's City (HSMC) to make itself a place that is inclusive for all voices in an age of global migration. St. Mary's City was Maryland's seventeenth-century capital and a place where people from three continents came together: American Indians, Europeans, and Africans. Today, HSMC is a state-owned research center and museum at St. Mary's City. Since its establishment 50 years ago, HSMC has undertaken historical archaeological research to understand and interpret the stories of the colony's early residents, with a particular focus on the story of Maryland's founders the Lords Baltimore and their policy of religious freedom.

Despite representing a complex story of international and internal migration, as a colonial site, HSMC has not always been perceived, sometimes fairly, as a place where all voices are represented. In recent years, it has increased its community outreach and developed new programs and exhibits to emphasize the stories of American Indians and African Americans. It is also enhancing its site to serve non-museum visitors. The progress of HSMC becoming an inclusive museum is still unfolding, and the paper will share some lessons learned and goals yet to be achieved.

Annette B. Fromm (USA)

Migration, Home, Belonging as Represented in American Museums: What is New under the Sun?

Pride in being a nation of immigrants has for long been one of the identifiers of the United States of America. This characterization has outlived outbursts of xenophobic, nativist sentiments. Reflecting upon political, economic, social and other factors in different parts of the globe, the country's population has ebbed and flowed with new faces, new languages, and new faiths, the majority of newcomers coming with the intent to make a permanent change. Throughout the 20th century, in particular, political and popular rhetoric typifying the processes and cultural outcome faced by the new Americans changed to meet the times, including Melting Pot, Salad Bowl, Multiculturalism, and Cultural Pluralism.

The period between 1884 and 1924, known as the Great Wave of Migration, drew an average of 600,000 immigrants annually, primarily from Southern and Eastern Europe, the largest movement of humans until the present time. The primary pull factor they were responding to was the large labor demands due to American industrialization. Push factors included war, religious persecution and others. The first two decades of the 21st century again saw unprecedented numbers of refugees from all parts of the globe. This movement of vast numbers of peoples was also the result of uncontrolled push factors such as political unrest, religious and ethnic persecution, and the search for economic parity.

Museums in the United States have recognized aspects of the vast range of cultural diversity in the arts, cultural expressions, historical impact and more in varying ways since at least the early twentieth century. This paper will present an overview focusing on several key examples of museums, which devoted their collecting and interpretative work to the immigrant stories. Emphasis will be upon how the focus has changed as museum practices and the nature of the immigrants have also changed.

Galia Gavish (Israel)

The Escape Route of My Family

At the ICME/2014 Zagreb conference, Dr. Paulina van der Zee invited participants to a festival at the castle in Ghent, Belgium. When I asked her the name of the castle, she answered Gravensteen. My family name was Grubstein. In ethnography, we know that often the origins of European family names derive from their early locations. During the Black Plague, my family left Ghent and went from place to place until they settled in Poland.

After giving my cousins this information, one of them went to Warsaw and discovered that, the family settled there at the beginning of the 18th century. They also showed me photographs that they have of the family before the Second World War.

Heather Howard, Marsha McDowell, Judy Pierzynowski, and Laura Smith (USA)

Indigenous Makers and the Animation of Material Narratives

We will describe our work at the Michigan State University Museum with Anishinaabe master and apprentice makers to animate the museum's cultural collections through building effective relationships in alignment with Indigenous community priorities. The project supports local knowledge and resource sharing, culture-based organizing, strategic partnerships and outreach initiatives, and bringing together regional makers whose works are in the MSU Museum collections with interested local urban Indigenous community members including Elders, Knowledge Keepers, seniors, adults, and youth. These efforts are part of a pilot project supported by the Great Lakes Research Alliance for the Study of Aboriginal Arts and Cultures (GRASAC), which collaborates internationally to "digitally reunite Great Lakes heritage." The MSU Museum has a unique decades-long history of engagement with Anishinaabe makers through its involvement in the Michigan Traditional Arts Apprenticeship program, folk life festival programs, and other projects, including with Indigenous museums and Tribal cultural heritage partners. This has resulted in the accumulation of a paper, video, and oral archive related to Anishinaabe makers and knowledge. When assembled in accessible media and linked to the museum's collections as well as to the database, GRASAC will be a useful tool for makers and researchers. The pilot is ascertaining needs from makers/communities for their relationship with the collections, setting up Anishinaabe community-driven strategies to meet these needs, especially with regards to intergenerational knowledge transfer and sharing. We are planning the creation of media and other actions to contribute to and benefit from involvement with the GRASAC database, and examining how to best promote community and public engagement while working towards long-term sustainable projects.

Taku Iida (Japan)

Dissemination Projects at the National Museum of Ethnology, Japan: Toward the Holothèque of the World

The National Museum of Ethnology or Minpaku is a research institute of ethnology and cultural anthropology which is equipped with exhibition facilities consisting of 14 permanent galleries (7,520 sq. meters) and a temporary exhibition hall (1,490 sq. meters), carried by 50 research staff. A total refurbishment of the galleries, begun in 2008 and completed in 2017, places the museum onto the new stage of disseminating information concerning exhibited contents as well as materials in the backyard.

Here I used the word “materials” instead of objects because Tadao Umesao, the first director-general of Minpaku from 1974 to 1993, considered museums as not only exhibiting facilities of objects but also mammoth storages of all forms of information. Corresponding word to museum, he said, is not *haku-butsumikan* (lit. house of all sorts of objects) but *haku-jōhōkan* (house of all sorts of information); and he created a neologism “holothèque” after *bibliothèque*, *discothèque*, *videothèque* etc.

According to this idea of holothèque, Minpaku’s staff is trying to show not only the objects but also their history of migration. In this paper, I will outline the ongoing projects of the Hoya Museum Collection, Africa Collection, and Umesao Archives, and thereby show academic significance of ethnological holothèques.

Gwyneira Isaac, Diana E. Marsh, Anthony Shelton, and Laura Osorio Sunnucks (Canada, USA)
Borders: Museums in the Age of Mobility

Museums and anthropology in the English-speaking world have been dominated by issues and academic discourse derived from the USA, Canada, Australia, New Zealand and the UK. In June 2017, we held a Wenner Gren funded scholarly workshop in Mexico City that intended to rupture this closed circle approach by starting a multilingual dialogue using an international and inclusive approach that engages with other museological histories, epistemologies, methodologies and language communities.

We brought together museum and migration scholars from Africa, Asia, Europe, South, Central and North America to interrogate these entrenched geographic and disciplinary boundaries of our field through the concept of borders. We examined the movement of ideas with that of people and things, focusing our discussions around case studies from particular museums and communities. These studies demonstrate how regional and global interests collide or unite around ideas about cultural diversity, the movement of people, and shared and/or distinct disciplinary frameworks. In each case, we examined different globalized as well as localized perspectives on home, belonging, and migration.

In this paper, we share the new scholarly directions and community perspectives generated by the Borders workshop. These include: 1) our vision for broadening museum anthropology and building an international network that more effectively represents and advocates in this politically charged global era of borders and movement, 2) critical explorations of collaborative methods, voice and public engagement both within and beyond museums, and 3) the planning of an international and community driven travelling exhibit on migration and borders. We envision that this paper will be co-presented by two participants from the workshop who represent some of the different languages and communities. The authors provided here represent the Principal Investigators for the Wenner Gren grant and leaders for the Borders workshop.

Eva Dagny Johansen (Norway)

Na, Maid Dál? Our Sámi Cultural Heritage Heading Home

(‘Na, maid dál?’ is North Sámi and can be translated as meaning ‘Now, what?’)

The repatriation project *Bååstede* oversees the return of objects in the Sámi collection of the Norwegian Museum of Cultural History to their areas of origin after more than a hundred years. The objects are not returning to the same communities and homes they left, but are given new value in new contexts. Migration forces both people and objects to find new homes and belonging.

My conference contribution will discuss an exhibition at the Alta Museum, Norway, presenting objects that are part of the Norwegian repatriation project *Bååstede*, along with objects from local museum collections and private artifacts. The exhibition is a collaboration between the Alta museum and local community. In displaying these objects, it was important to the Sámi source communities to introduce visitors to our local Sea Sámi cultural heritage, a part of the local history and culture that has been neglected in the local museum, history and community. I will present the exhibition and collaboration process and discuss how this case can help us rethink ideas of home and belonging.

Eva Kuminková (Czech Republic)

Museum and Identity: A Story of a Tradition Keeper

The establishment of the Wallachian Open Air Museum was initiated in 1911 to rescue and preserve vanishing traditional culture of the Czech countryside. Its founders believed that the museum will soon become the only “true and faithful ethnographic theatre” – the only place where the public can experience historical reality. The opening of the museum was accompanied by a large folklore festival. The organizers mobilized local communities to collect and rehearse their traditional music, dances and customs. Hundreds of brand new folk costumes were produced and distributed to active as well as passive participants of the festival. This event started a more than ninety-year long story of identification, preservation, and recreation of folk culture in Wallachia (Valašsko) – an ethnographic region in the northeast of the Czech Republic. Since its opening in 1925, the museum has directly (although often unconsciously) influenced the image of folk culture and the development of folklorism in the region. The sense of belonging, which is experienced by the visitors of the museum and the tradition bearers, who are invited to present their cultural heritage there, is an important source of identity for local communities as well as inhabitants of the entire region. The museum as a “tradition keeper” embodies the meaning of “being a Wallachian.” This presentation will discuss the role of the museum in the process of formation of its visitors’, local communities’ and wider public’s relation towards their cultural heritage.

Kayte McSweeney (UK)

Object Journeys – Reimagining and Disrupting the Role and Value of Community Co-Creation

Creating a ‘home’ means creating a comfortable, safe environment where you feel valued, respected, and welcome. There, you should not feel powerless or unable to contribute and you should feel equal to those who inhabit this space. Museums have not always felt like home for the communities that surround them and the people whose cultures the museum collections represent. This is strongly felt by some of the community partners working with The British Museum whose relationship with the UK, and by extension the Museum, is complicated by

histories of colonialism, societal injustice, and disengagement with museums and heritage they feel are not representative.

The Object Journeys project is working with different types of community partners, at its London site and with three UK partner museums, and aims to facilitate a more collaborative approach to researching collections to create genuine community-led displays and narrative development. For the community partners one of the draws of working with the Museum is the opportunity to promote and celebrate their cultural identity often to visitors who may know little about it, which they feel is important in an increasingly diverse but sometimes fragmented society. However, a principal motivator is the opportunity to take control of how their story is told, to have the power to decide what is told, to set the tone of the interpretation, to decide which objects, interventions or media platforms are used as carriers of these stories, and to feel that they are leading as genuinely respected experts not just tokenistic consultants.

This paper will consider the issues of power sharing and partnership realities – where is the balance? Can there be an equal balance in the traditional ‘home’ of UK National Museums? Do the mechanisms of museum practice and the hierarchies of knowledge production deter rather than invite a true sense of belonging when collaborating with community partners. Can museums be truly inclusive, democratic and create a sense of meaningful belonging for its stakeholders?

Daniela Moisa (Canada)

From Ethnography to Museology: Critical Ethnography of the *Exhibition* of Success Houses in the Context of Mobility

Any individual and any society can experience success, but success does not mean the same thing to everyone and in all cultures. When it is associated with the home, *reusita* (success/achievement), *mândria* (pride and magnificence), and *faloasa* (show-off) are displayed in various degrees of a very complex process of self-definition and self-improvement according to different levels of experience that mix deep-rootedness and mobility, tradition and modernity. This presentation deals with what inhabitants of Oas Country, Romania, call a *casa faloasa* (“show-off house”) and, more broadly, with material cultures of success in the context of transnational mobility. We propose a critical, comparative analysis between our ethnographic fieldwork on success houses in Oas Country and the exhibition *Brave New World* presented at Museum Europäischer Kulturen in Berlin, in 2015, which focused on the same phenomenon.

Rebecca Naidoo (South Africa)

How the Role of the Ethnographic Collection Provides an Expression of Appreciation and Recognition within the Diverse Community

To promote the ethnographic collection, museums need to reach out more widely within the communities by creating an approachable environment. Museums must create an atmosphere that stimulates the community’s cultural heritage and broaden the community’s interaction by connecting with its diverse society.

The Local History Museums is home to one of the largest Ethnographic collection in KwaZulu Natal, South Africa. This collection exemplifies the culture within the varied communities. The enormous variety of artefacts were collected by researchers through their excavations or field works, donated by the various communities, or purchased for their historical and cultural value. The Local History Museums, as custodians of this collection, preserve and conserve these materials for the use of further generations and they make available to diverse users interested in the study of the KwaZulu-Natal ethnographic culture.

Meghan O'Brien Backhouse, Benjamin Hill, and Nicholas Crowe (UK)

Moving Human Remains

Human remains in ethnographic museums have been subjected to forced migrations, which many ethnographic museums until recently have not been comfortable acknowledging. Today, the Pitt Rivers Museum, University of Oxford, is being confronted with these histories, both from within and from without, and is responding by actively recognizing its responsibilities towards the ancestors in our care. We will discuss how a move of the Museum's off-site stores to a new location has afforded the collections team the opportunity to revisit the journeys made by these individuals. We will also consider how the Museum has historically dealt with the human remains in its collections, and the changing attitudes towards them, often as a result of consultation with source communities who have historically been marginalized and how indigenous knowledge can feed into collection's care practice. We will also explore the ways in which we are sensitively preparing the human remains for another leg of their journeys. The voices of the ancestral human remains in our collection have been muted for many years. Through our work, we hope to amplify their stories and highlight lost narratives as well as influence and identify the future of the institution through a program of active research, re-interpretation and repatriation.

Dr. Domenico Sergi (UK)

Co-Curating a Refugee Boat at the Horniman Museum and Gardens, London

In 2018, the Horniman Museum will open a new 'World Gallery' of anthropology. Among the case studies featured, "Italy and the Mediterranean" explores the historical and contemporary impact of sea travelling on Italian culture. The set of material culture presented also includes a section of a boat collected in Sicily in 2016 and used by Eritrean refugees to cross the Mediterranean in 2013.

Drawing from a recently completed Ph.D. dissertation on museums' work with refugees in Britain, this paper explores the ethical, political, and methodological complexities involved in the process of collecting and of co-curating the object with a group of young refugees from south east London. The discussion contributes to museological debates on museums as sites of activism and human rights, questioning how ethnographic collections can participate in countering hegemonic interpretations of refugee identity. The paper also traces the museum's longstanding work with local refugee groups claiming that ethnographic museums have a role to play in helping refugees recreate spaces of belonging. The presentation is aimed at both anthropology curators and community engagement practitioners who wish to engage with the dilemmas involved in collecting and co-curating potentially difficult objects.

György Szelják (Hungary)

Immigrants, Objects and Curators. Encounters in the Field and in the Museum

In this presentation, I give an account of two migration-related projects realized by a team of The Museum of Ethnography, Budapest in the last few years. First, I present a research focused on the material culture of Latin American, Arabic, Turkish, Russian, Indian, and East Asian immigrants living in Budapest. The goal of this object-centered investigation, the first of this kind in Hungary considering its approaches and chosen subject, was to explore how the meaningful objects revealed different life strategies in the host society, cultural relations, dialogues, negotiations, and objections, discourses about sameness and difference between the immigrants and Hungarian society. Second, I present an exhibition and the related

educational program based on objects left behind by refugees at the Serbian-Hungarian border in the autumn of 2015. At the end of the presentation, I will speak briefly about the impact of these kinds of projects on the museum's concepts and demonstrate how the musealization of migrants' and refugees' objects inspires the reconsideration of the museum's self-image and its classificatory system.

Kadriye Tezcan-Akmehmet (Turkey)

Connecting with Immigrant Families through Museums' Parent Involvement Programs

It is known that home-school partnership is especially valuable for the children from immigrant families because they are often unfamiliar with the school system and have difficulty identifying access points to engage in their children's education. Parent involvement is conceptualized as a community issue, as a shared responsibility that is best addressed through co-constructed, collaborative partnerships involving families, schools, after-school programs, community-based organizations, and other key stakeholders within the social and educational infrastructure of a community. There is evidence that non-school organizations and programs, like museums, can play an important role in fostering immigrant parents' efficacy and capacity for involvement in their children's education and provide them with a platform through which to create new and more meaningful spaces. The aim of this study is to discuss the potential that museums can connect with immigrant families through parent involvement programs. In the study, approaches of parent involvement for immigrant parents and its applications in the museums will be examined. This study suggests that parent-involvement programs can be used to bridge connections between immigrant parents, to give them a sense of belonging, and to learn more about connecting with diverse families.

Rema Zeynalova (Azerbaijan)

Ethno-Identity of Azerbaijani Carpets in the Context of Migration, Home, and Belonging

The Azerbaijani carpet is an important part of national heritage, which for thousands of years has become a living identification of the people's belonging, coded by the carrier of feelings, and historical stages of patterns development. In addition, methods of carpet knotting, passed from generation to generation, reveal their secret only to the people to whom it belongs, despite the thousands of kilometers separating it from the place where it was woven and representing the place to which it belongs.

This presentation will examine the journey of our carpet along the Great Silk Road, a carpet that has become a rare pearl in world museums and private collections in many countries. It also serves as an essential element in the disclosure of ideas in paintings by renowned European artists.

This paper also focuses on the continuation of this modern tradition, regardless of location, and resulting in the return of Azerbaijani carpet weaving art to its land—an important task. The history, artistic features of the carpet “Bagchadaguller” of the Karabakh group, and the message addressed to the viewer will be widely analyzed.

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ICME Post Conference Tour
October 20–22, 2017
New York, New York

DAY 1 — Friday, October 20, 2017

Morning – Transport to New York City, NY

Depart: 5:30 a.m. from Washington Union Station
(50 Massachusetts Ave., NE, Washington, DC, 20002)
Arrive: NYC (Penn Station) around 9:00 a.m.
Proceed as a group to NMAI–New York (One Bowling Green) via subway

Tour of NMAI–New York and Ellis Island Museum of Immigration

11:15 a.m. – NMAI–New York VIP tour and box lunch (leave luggage at NMAI–New York)
1:30 p.m. – Departure to Ellis Island (10-minute walk from NMAI–New York)
Meet and greet with Diana Pardue, Chief, Museum Services Division, Statue of Liberty
and Ellis Island at National Park Service, and ICOM Executive Council Board Member.

Informal dinner - Fraunces Tavern (54 Pearl St.), (Dutch treat) <http://www.frauncestavern.com>

Proceed to hotels, on own

DAY 2 — Saturday, October 21, 2017

Visit Mashantucket Pequot Museum and Museum Research Center, Mashantucket, Connecticut.
<http://www.pequotmuseum.org/default.aspx>

Depart: 7:00 a.m., Port Authority, West 55th Street, NYC
Return: 6:00 p.m., Port Authority, West 55th Street, NYC

DAY 3 — Sunday, October 22, 2017

Visit museums in NYC which work directly with immigrant/ethnic content and issues

A group of museums, which work directly with immigrant/ethnic content and issues in New York, has been selected for visiting on a do-it-yourself basis. The majority of the museums are in the historic Lower East Side, an area layered with ethnic history. They are all walking distance from each other. Unless noted*, admission fees will be complimentary with your ICOM card. Several self-guided walking tours in the Lower East Side area are also included.

***Tenement Museum**, 103 Orchard Street
<https://www.tenement.org>

Museum at Eldridge Street, 12 Eldridge Street
<http://www.eldridgestreet.org>

Museum of Chinese in America, 215 Centre Street
<http://www.mocanyc.org>

Ukrainian Museum, 222 E 6th Street
<http://ukrainianmuseum.org>

African American Burial Ground, 290 Broadway
<https://www.nps.gov/afbg>

Self-guided tours

An excellent guide to the neighborhood is provided on the Tenement Museum website:
<http://tenement.org/guider.html>

A self-guided walking tour of nearby Chinatown is available online:
<http://www.freetoursbyfoot.com/things-to-see-in-chinatown-new-york-a-self-guided-tour>

A self-guided walking tour of the Lower East Side is available online
<http://www.freetoursbyfoot.com/lower-east-side-self-guided-tour>

Lunch on own

7:00 p.m. – Meet for informal concluding dinner (Dutch treat)
Location to be determined

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