

PAGE 1/3

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PAGE 2/3

Jointly organised with (an)other Committee(s)?	NO
Title	Re-imagining the Museum in the Global Contemporary
From (Date)	09/10/2018
To (Date)	12/10/2018
Location	Tartu, Estonia
Host Institution(s) or Organisation(s)	Estonian National Museum
Conference Website	< http://enmconferences.ee/en > < http://network.icom.museum/icme/conferences/past-conferences/ >
Sub-Theme(s) of Conference (if applicable)	1: Museums and the World at Stake; 2: Cooperation and Partnership; 3: Migration and Belonging; 4: Museums and the Digital; 5: Object Focus; 6. The Affective Museum; 7: Collections, Representations and Cultural Dynamics; 8: Visitor Engagement; 9: Ownership: Whose Knowledge Whose Truth?; 10: Museums and Stakeholders; 11: Shared Knowledge, Shared Power, Shared Authority.
Number of Contributors	4
Number of Presentations	41
Conference Language(s)	English
Number of Participants: ICOM-Members	61
Number of Participants: Non-ICOM-Members	29
Number of represented countries	30

Please list the countries represented

Australia 2, Belgium 2, Benin 1, Bulgaria 3, Canada 1, Croatia 1, Denmark 1, Egypt 1, Estonia 27, Finland 1, France 2, Germany 5, Hungary 8, Israel 1, Italy 1, Japan 2, Latvia 3, Lithuania 1, Mongolia 1, Netherlands 1, Norway 3, Poland 1, Republic of Korea 1, Russia 4, Serbia 1, Sweden 2, Switzerland 1, Thailand 2, UK 5, USA 5.

Further information related to the Annual Conference 2018

ICME's annual conference aimed to contribute to delivering the ICOM Strategic Plan 2016-2022: <<http://icom.museum/the-vision/strategic-plan/>>

by

#1 | Enhancing membership value through improved participation, service, communications, and capacity building

#2 | Enhancing ICOM's international profile

#3 | Raising the visibility of ICOM

#4 | Enhancing ICOM's international role

Introduction

ICME are very grateful that their 51st annual conference was so generously hosted by the Estonian National Museum (ENM) Tartu, Estonia, from 9 to 12 October 2018. Director Alar Karis opened the conference with a warm welcome address. In his historical outline of the National Museum, he highlighted the way the stories and artefacts of common people, their diverse backgrounds, worldviews and life stories take centre stage in the museum today.

Our staggeringly beautiful conference venue, designed by the DGT Architects (Dorell.Ghotmeh.Tane) and completed in 2016, speaks poetically to the landscape and the history of Estonia. ENM has justly won multiple awards including: Best Exhibition from the Republic of Estonia's Ministry of Culture in 2017 for Echo of the Urals and the Kenneth Hudson Award in 2018 for making an 'inclusive and creative learning environment for all'.

Conference numbers

The theme, Re-imagining the Museum in the Global Contemporary, and four internationally renowned keynote speakers - Professor Andrea Witcomb, Professor Wayne Modest, Dr Philipp Schorch and Dr Pille Runnel - attracted considerable interest and an overwhelming response to our call for papers. Despite some unresolvable visa problems we were delighted that there were 90 participants from 30 different countries attending this annual meeting, which makes 2018 one of our best attended conferences for some years. The precise attendee figures are: Australia 2, Belgium 2, Benin 1, Bulgaria 3, Canada 1, Croatia 1, Denmark 1, Egypt 1, Estonia 27, Finland 1, France 2, Germany 5, Hungary 8, Israel 1, Italy 1, Japan 2, Latvia 3, Lithuania 1, Mongolia 1, Netherlands 1, Norway 3, Poland 1, Republic of Korea 1, Russia 4, Serbia 1, Sweden 2, Switzerland 1, Thailand 2, UK 5, USA 5.

The conference programme was organized over four long days to include a range of experiences and so we all felt energized and inspired rather than tired. At ENM, delegates really appreciated thirty hugely interesting and well-presented Paper Sessions (excluding our four keynotes) and seven excellent Lightning Talks and Poster Presentations (total 41 sessions) organized under eleven sub-themes 1: Museums and the World at Stake; 2: Cooperation and Partnership; 3: Migration and Belonging; 4: Museums and the Digital; 5: Object Focus; 6. The Affective Museum; 7: Collections,

Representations and Cultural Dynamics; 8: Visitor Engagement; 9: Ownership: Whose Knowledge Whose Truth?; 10: Museums and Stakeholders; 11: Shared Knowledge, Shared Power, Shared Authority. Four extremely thought-provoking keynote papers served to introduce key themes presented.

Framing the conference days

Professor Andrea Witcomb, whose scholarship inspired our 2018 meeting, opened the conference with 'From "a Place for All of Us" to a Place that Explores "What It Is to Be Human": Museums in the Age of Global Mobilities'. Andrea began by sharing her auto-ethnography and life story of migration, which has long been of concern for ICME conferences. She continued to pursue her theme by discussing pedagogies of looking, reading, listening and feeling as ways to recognize our common humanity in museums. Andrea left us pondering Paolo Freire's Pedagogy of Hope and the possibilities of its impact on the contemporary museum.

On the second day of the conference, Professor Wayne Modest delivered 'Spaces of Care: Rethinking the (Ethnographic) Museum in the Global Contemporary'. Wayne began with the words 'I am afraid', pointing to the fear of 'Others' and rise in racism as governments worldwide turn to the right. In outlining his understanding of 'Care', and drawing on the feminism of authors such as Audre Lorde, Wayne explored current work on the value of the museum to society today. He specifically considered the conceptual shifts, creative and cultural action needed when global warming threatens humans and non-humans - the homelands of Indigenous Peoples - memorably illustrating his argument with a video of Kathy Jetnil-Kijiner performing her poem 'Tell Them', which creatively reflects on the colonial history, enduring traditions and dynamic cultures of the Indigenous Peoples of the Marshall Islands in Oceania.

In his keynote speech 'Conceptualising Curatoria' on day three, Dr Philipp Schorch discussed the concepts underpinning his forthcoming volume of essays, *Curatopia: Museums and the Future of Curatorship*, co-edited with Conal McCarthy and to be published by Manchester University Press later this year. The book *Curatopia*, which has a geographical span across Europe, North America and the Pacific, includes chapters from esteemed colleagues such as James Clifford, Ruth Phillips, Andrea Witcomb, Jette Sandal, Wayne Modest, as well as myself. Philipp's presentation noted 'the mutual, asymmetrical relations underpinning global, scientific entanglements of the past'. He further examined how Indigenous Peoples' knowledge systems and traditions of safeguarding cultural heritage might benefit museums around the globe to become effective sites and forums for more 'reciprocal, symmetrical forms of cross-cultural curatorship' today. He made a strong argument that this might progress meaningful curatorial practice.

Dr Pille Runnel's presentation 'Searching for Cultural Participation in Museum Practice' discussed the extraordinary research and community

collaboration that underpinned the public opening of the Estonian National Museum (ENM) in 2016. Her paper focused on the engagement of audiences within a framework of cultural participation. Making reference to a wide range of key theorists, including Nina Simon and Shelly Arnstein, she outlined the diverse ways ENM serves as starting point for discussions that progress critical thinking and active citizenship amongst audiences. Her talk was illustrated with creative examples of the ways ENM facilitate different modes of cultural participation 'as a form of cultural consumption, as shared decision making and as a more performative aspect of mundane everyday practices'. To take just one example, Pille shared with conference some really beautiful drawings and comments from youth audiences, noting the need for positive changes to the living spaces outside of the museum walls and making suggestions to fulfill their ideas.

Programmes outside of the conference hall

Alongside the paper sessions, ENM arranged eight Behind the Scenes tours of the Museum (including the Encounters and Echo of the Urals exhibitions, the conservation and collections departments and the cultural heritage study centre).

We also greatly enjoyed three study visits to the museums and heritage sites in the nearby regions of Seotoma and Peipsimaa on the Estonia Russian border as well as Tartu City Museums. It was my great privilege to join the Seotoma group where we first visited a farm museum, where the freshness of the clean air and the autumn colours had a wonderful calming effect as we wandered around the traditional buildings. Our second visit, to a maker of traditional soaps, gave us the chance to buy some gifts, including a soap made with holy water. Finally, we visited the traditional crafts museum where we were able to not only touch the precious costumes but also volunteer to wear them. Our excellent guide gave me a once in a lifetime experience, the clothing journey of a Seto woman, from her girlhood costume through to her wedding day when she wore a great weight of beautiful silver jewelry, most notably the domed 'soul protector' at her breast. We were invited to join the leelo song circle that was added to the UNESCO world cultural heritage list in 2009. To be part of a Seto woman singers group, enveloped in what seemed to be a protective cloak of sound harmonies and improvisations, was remarkable. I came to a better understanding of the final chapter in Toni Morrison's Nobel prize winning novel *Beloved*, where the women gather in a circle and raise their voices in song to protect the shero Sethe. At all these locations our knowledgeable guides proved to be riveting tellers of tales, outlining how they develop the museum sites and safeguard their crafts.

Concluding thoughts

This richly varied programme, the superb receptions and entertainments as well as our delicious lunches and coffee breaks kept everyone alert and engaged. We cannot thank ICME board member Agnes Aljas and her wonderful team at the ENM enough for making the annual conference this year so thought provoking and successful. Overall, our 2018 ICME meeting

allowed us to not only learn a lot, but also to enjoy ourselves, strengthen our collegiality and deepen our friendships. We look forward to publishing some key papers from this conference in subsequent years.

Post-conference Tour

Tallinn

Estonia is famous for its numerous museums and visitor numbers, having around 1.3 million inhabitants, 250 museums, and an annual number of approximately 3.5 museum visits. So for the organisers it was a hard choice to choose which museums would suit the ICME post-conference tour the most.

On the morning of the 13th November the trip started from Tartu. At Kumu, the new building of the Estonian Art Museum, guide Ruth Rappold spent two hours showing the group through the permanent exhibition and temporary galleries. In 2008 Kumu was awarded the EMYA (European Museum of the Year Award) and in the years which followed it has become known for its exhibition quality, diversity of programming, and its pedagogical work in supporting cooperation between Estonian and Russian communities.

The second group selected the newly opened Estonian History Museum, which has a complex by the sea comprised of the History Museum's new permanent exhibition, the Estonian Film Museum, the Music Museum's exhibition of pop-music and also the Soviet Sculpture Park. Cäroly Antons had to repeat the tour also after lunch, when the other two groups were running to the impressive building of Seaplane Harbour (the Estonian Maritime Museum) and to the Vabamu Museum of Occupations and Freedom. The Seaplane Harbour exhibitions, collections and concept were introduced profoundly by the researcher Teele Saar. In Vabamu, director Merilin Piipuu presented the new multimedia centred museum permanent exhibition which was opened only a few months ago.

Helsinki

ICME also had the pleasure to have a post-conference tour to Helsinki. This conference tour was organised by ICOM Finland's Eero Ehanti and Heli-Maija Voutilainen.

The trip started with a boat trip from Tallinn to Helsinki, with the views to the Tallinn old town and harbour. Travelling across the Gulf of Finland, in two hours we had arrived in Helsinki. The first stop was in the National Museum of Finland, where the Head of the Conservation department and Chair of ICOM Finland Eero Ehanti welcomed us. We had overview of the museum and a tour of the temporary exhibition '10 000 years of design - Man, Matter, Metamorphosis'. The exhibition intrigued us with its interdisciplinary and fresh view on material culture, as it was presenting the development of Finnish material culture and design as the result of a dialogue between society and ecosystem, starting from the Ice Age to nowadays.

A walk through the sunny Helsinki centre took us to the Helsinki City Museum, where director Tiina Merisalo and Head of Collections Minna Sarantola-Weiss welcomed us in the 1980s style meeting room. The museum is well acknowledged, two years after opening, for being a meeting place, and one of the most child friendly museums in the country. And of course the best award for museum has been the 1 million visitors who they received this autumn.

The bus trip took us to the WeeGee Centre, where the Helinä Rautavaara Museum is located. The producer Kristiina Tohmo introduced us to the amazing lady Helinä Rautavaara was, and the collections from all around the world she collected to introduce Finland to the richness of world culture.

The dinner took us to the Gallen-Kallelan Museum, where Head of Collections Minna Turtiainen welcomed us with an introduction to the museum and a delicious Finnish dinner. For sure the main surprise was the 150 year-old smoke sauna, which the ICOM Finland members had been heating from 8 o'clock that morning.

The second morning took us to the Collection and Conservation Centre of the Finnish Heritage Agency. Eero Ehanti guided us through thousands of square meters of amazing stores, isolators, laboratories and databases. The trip continued to the other heritage intuitions and to their work - for example, to the National Archives of Finland, where researcher Pertti Hakala introduced us to Finnish archival treasures and contemporary duties, as well as a look in the stores. The last stop was the National Library of Finland, where Communications Officer Marko Oja introduced us to the amazing building and different archives.

Activity 1

Training Activity

Title Activity 1

Engaging Communities through Museum and Heritage Education

Description Activity 1

This activity aimed to contribute to delivering the ICOM Strategic Plan 2016-2022: <<http://icom.museum/the-vision/strategic-plan/>> by

- #1 | Enhancing membership value through improved participation, service, communications, and capacity building
- #2 | Enhancing ICOM's international profile
- #3 | Raising the visibility of ICOM
- #4 | Enhancing ICOM's international role

- (Sub-)topic(s), objectives and outcomes (see below bullet points for further details)

Session 1. Introductions, wishes & dreams for the week and beyond

1.1 Introductions: Developing Educators and Audiences: Who are we, what do we want to do, how will we do it.

1.2 'Wishes and Dreams' Workshop

Session 2. Disability

2.1 'Engagement, Learning and Programming for Diverse Audiences'

2.2 'Disability: Exceptional and Extraordinary' Projects

Session 3. Object-based learning

3.1 'Learning from Objects, Using Objects'

3.2 'Developing a Handing Collection'

Session 4. Identity, Interpretation & Engagement

4.1 'Identity and Interpretation: Multisensory Engagement and Collaboration'

4.2 'Storytelling and Narrative'

Session 5. Museum Text

5.1 'Writing Effective Text for Museum Programmes and Exhibitions'

5.2 'Writing Effective Museum Text Workshop'

Session 6. Study in a Gallery

6.1 'Looking at Analogue and Digital Resources for Programming'

6.2 'Developing Resources'

Session Evaluation

7.1 'Evaluating Learning in Museums'

7.2 'The way forward?';

- Duration (from/to: 5 days (8-11am- & 12-3pm each day). From Tuesday 24 April-Saturday 28 April;

- Location(s): Kinnaird Women's College, Lahore Pakistan;

- Host and Partner Institution(s): Kinnaird Women's College, Lahore Pakistan;

- Cooperation with (an)other ICOM Committee(s) or organisation(s): ICOM Pakistan;

- Number of participant(s) (ICOM and Non-ICOM) and contributors: 30 delegates all non-ICOM members, 2 ICME Workshop Leaders ICOM members & 2 ICOM Pakistan speakers ICOM members;

- Represented countries: ICME & ICOM Pakistan led project, ICME workshop leaders from ICOM Germany & ICOM UK;

- Activity Language(s): English & Urdu translations.

ICME have been in discussion with ICOM Pakistan since 2016 about the myriad ways that museums and heritage sites around the world can play a

key role in developing local economies through tourism, while strengthening pride in cultural heritage and identity. Together with ICOM Pakistan, ICME Chair (Viv Golding) and Secretary (Sylvia Wackernagel) organised and delivered a course over 5 days in Kinnaird College for Women, Lahore Pakistan. The course focussed on the specific needs of the 30 university students and educators at museums and heritage sites in Pakistan through dialogue and participatory methods.

The overall aim was to draw on best contemporary practice regarding the educational role of museums and heritage sites around the world, to develop educational provision in Pakistan (see below for details). There was a particular focus on learning through the exploration of identities within local communities, both rural and urban, citizens and tourists. Overall the course considered how to develop a rich learning environment in the museum with creative and inclusive programmes for e.g. schools, adult groups and disabled people, grounded in theories of education. It was recognized that the participants are respected professional colleagues and we explored together different methods of learning from objects and intangible heritage that might appeal to a range of learning styles, levels of interest and ability.

Engaging Communities through Museum and Heritage Education was structured with a 3-hour session each morning (8 - 11 a.m.) and another each afternoon (12 - 3 p.m.). The course was designed to be engaging. Learning and education in museums was seen as a fun activity that involves bodies as well as minds. Throughout the course participants were involved in practical learning activities or workshops that related objects to education in museums alongside lectures and seminars covering relevant theories illustrated with case studies and a wealth of visual material.

Schedule overview (Tuesday 24 April-Saturday 28 April)

Day 1 - Session 1

1.1 Introductions: Developing Educators and Audiences: Who are we, what do we want to do, how will we do it.

In this introductory session participants began to consider their individual strengths as well as the areas they feel could be developed or that they specifically need to be advised on. Dr. Golding and Sylvia Wackernagel have an interest in and enthusiasm for learning from objects and engage with people. Viv is very concerned to make the world a more harmonious place through museum work. This does not mean she views the museum as a boring or simply a saccharine site! On the contrary, she drew on international examples to show how museums can be highly exciting and inclusive locations, for diverse audiences to meet in a forum space of dialogical exchange. Sylvia is concerned to make society more inclusive through museum work. At the outset of the consultancy, Viv and Sylvia highlighted the model of learning as dialogue or conversation that both have found so productive over the years, which they expanded during the week.

1.2 'Wishes and Dreams' Workshop

The most productive dialogues or conversations are about something, some theme. This session outlined the idea of key objects and key themes that Dr Golding has found useful to planning educational activities for diverse audiences at the Horniman Museum in the UK. In her talk she discussed the 'Inspiration Africa!' collaborative project that she conducted with professional colleagues to highlight the importance of sharing skills and expertise for the benefit of diverse audiences. The 'Wishes and Dreams' workshop takes a headrest made by Shona Peoples of South Africa and the keyword 'dreams' as inspiration and starting point for a range of creative activities, which we adapted for creative programming in Pakistan.

Day 1 - Session 2

2.1 'Engagement, Learning and Programming for Diverse Audiences'

Together we began to think about cultural diversity and how as museum educators we are uniquely placed to work with diverse audiences 'taking our differences and making them our strengths' as the Black poet Audre Lorde advised. We looked at one of Pakistan's key strengths, objects, to explore the commonalities as well as the differences between as well as within different local and global communities. Human beings all over the world eat, clothe themselves, find shelter and travel, we celebrate key events of life but precisely how differs from place to place and over time, in this session we began to develop ideas for creative art programming in Pakistan. At the end of the session participants were engaged in drawing projects and considered whether Art Carts may be useful at a range of museums and heritage sites in Pakistan.

2.2 'Disability: Exceptional and Extraordinary' Projects

The Research Centre for Museums and Galleries at the University of Leicester has been working with the 'social model' of disability for more than a decade. This model differs from the older 'medical model' of disability in examining how social institutions, such as the museum in our case, can recognize and appreciate disabled people in the same way as the wider community, working with their talents and interests rather than what they are perceived to 'lack' or in need of 'cure'. Viv shared videos of collaborative projects with disabled artists and led discussion on how such work may be applied in Pakistan. She also drew attention to the recent creative work such as the House of Memories project at National Museums Liverpool for people with dementia and their carers. Sylvia shared a practical example of working with demented people living in special-care homes at the Silesian Museum of Goerlitz, Germany, and drew on similar museum projects in Switzerland and the US. She also highlighted the importance of simple language.

Day 2 - Session 3

3.1 'Learning from Objects, Using Objects'

In session 3 Viv and Sylvia first engaged participants to consider the power of objects. Viv showed how objects can productively be employed in

museums of all kinds, drawing on a range of 'original' objects from her world art collection, including textiles, musical instruments, jewellery, puppets and toys, which she brought with her. Her ideas have been tried and tested over a number of decades in the Horniman Museum London as well as during outreach work in London and around the world, although the precise needs of the applicability of these ideas to Pakistan were carefully discussed with participants.

3.2 'Developing a Handling Collection'

In the afternoon of day 3 Viv advised participants how they might develop handling collections for the specific needs of Pakistan and the local regions. She also outlined other approaches to working creatively with objects, notably, Viv outlined the Object Dialogue Boxes developed by the Hedsor artists Karl and Kimberley Foster of Norwich, which museums and heritage sites in Pakistan may wish to consider for their needs. Hedsor have created a number of 'dialogue boxes' with surrealist objects for museums in London that Viv described in detail. Sylvia added examples of handling collections from around the world.

Day 2 - Session 4

4.1 'Identity and Interpretation: Multisensory Engagement and Collaboration'

Many of the creative projects Viv and Sylvia discussed over the previous three days have been conducted in collaboration with professionals from outside of the museum. On day 4 Viv highlighted the way in which collaborative activity can benefit the museum and explored the possibilities for Pakistan. In this session she discussed the notion of embodied knowledge and the creative writing workshops that she developed with the Caribbean Women Writers Alliance (CWWA) in London. This session outlined collaborative work with 'difficult histories' of transatlantic enslavement that she has been involved with and participants were engaged in a number of creative writing exercises.

4.2 'Storytelling and Narrative'

Viv learnt storytelling skills with CWWA and she imparted her knowledge of this media in Pakistan with participants. She discussed with participants their knowledge of traditional tales from Pakistan and around the world that they may be able to use with audiences in Pakistan. She also advised participants on the most productive ways of sharing skills, expertise and ideas with poets, musicians and storytellers for the benefit of diverse audiences.

Day 3 Session 5

5.1 'Writing Effective Text for Museum Programmes and Exhibitions'

Day 3 was devoted to work on writing effective text for the museum and heritage site. First Viv and Sylvia's lecture drew on contemporary international theorists including Paulette McManus, Maria Ekarv and Beverly Serrell as well as their own experience to argue for the importance of writing effective museum text. They outlined the key points museum

professional need to bear in mind if they are to avoid putting a 'book on the wall' and engage audiences in their collections and sites.

Day 3 Session 5

5.2 'Writing Effective Museum Text Workshop'

Following the lecture participants had the opportunity to put theory into practice. Everyone worked in small groups and with a museum object (from Viv's handling collection). The aim of the workshop was to work from the guidelines that were provided to write a piece of museum text for a specific target audience ranging from under fives to visually impaired people. At the end of the session each group presented their ideas and work to the whole group for discussion.

Day 4 Session 6 - Study in a Gallery

6.1 'Looking at Analogue and Digital Resources for Programming'

On day 4 Viv and Sylvia highlighted the importance of resources for diverse audiences. Viv discussed family activities, notably the 'Kids in Museums' work initiated by Dea Birkett and the 'backpacks' projects that were first introduced to the UK by Gail Durbin of the V&A Museum. Viv and Sylvia then shared examples of good and best practice regarding worksheets and multimedia trails from around the world. The national museums in London, Tate Modern and the V&A, were considered in detail.

6.2 'Developing Resources'

In the afternoon of day four Viv and Sylvia guided participants in making a resource for a museum or heritage site in Pakistan. They discussed ideas on asking good questions to further critical thinking and learning in museums. Gail Durbin, Nina Simon and Beverley Serrell's ideas were outlined. All participants worked individually to design and sketch ideas for a worksheet and we discussed the results at the end of the day.

Day 5 Session 7

Evaluating Learning in Museums

On this final day we considered the different ways of evaluating learning in the museum. Viv and Sylvia gave an overview of current ideas and practice around the world. Most notably we reviewed the Personal Meaning Mapping (PMM) work of John Falk and the response cards first developed by Doug Worts. We also outlined some of the huge range of projects conducted Research Centre for Museums and Galleries (RCMG) with school children.

Day 5 Session 7

The way forward

On our final day everyone reviewed the work of the week and stated their interest in moving forward specific aspects we considered for creative and engaging programming in Pakistan.

Aims and Learning Outcomes

The aim of the course, Engaging Communities through Museum and Heritage Education, was to consider with participants how Museums and Heritage Sites in Pakistan might develop best practice, in the light of the wide educational role of the international museum and heritage site, notably the potential to strengthen identities and increase well-being for diverse communities.

Key aims for participants included:

- developing understanding of how Museums and Heritage Sites in Pakistan can develop its educational role and its significance in the cultural heritage sector
- introducing diverse educational methods that are appropriate for diverse audiences and learning styles at Museums and Heritage Sites in Pakistan as well as a range of international museums and heritage sites
- outlining theories of learning from objects and heritage sites that may be applicable to Museums and Heritage Sites in Pakistan
- exploring opportunities to put learning into practice for example through creative activities such as developing educational resources for Museums and Heritage Sites in Pakistan
- practicing self-directed learning strategies to help develop professional, academic and personal knowledge and skills in Museums and Heritage Sites in Pakistan

Learning Outcomes

The learning outcomes were for participants to develop a critical awareness of

- key principles relating to the engagement and education of diverse communities at Museums and Heritage Sites in Pakistan and international museums and heritage sites
- ethical issues involving engagement and the development of sustainable relationships with diverse communities at Museums and Heritage Sites in Pakistan and in the wider world
- the diversity of audiences at Museums and Heritage Sites in Pakistan as well as international museums and heritage sites
- the complexity concerning issues of identity, across and within different cultures Museums and Heritage Sites in Pakistan
- working effectively and sensitively with diverse audiences Museums and Heritage Sites in Pakistan and internationally
- examining key sources and developing resources relevant for Museums and Heritage Sites in Pakistan and internationally

Activity 2

Training Activity

Title Activity 2

Learning from Museums in Pakistan

Description Activity 2

This activity aimed to contribute to delivering the ICOM Strategic Plan 2016-2022: <<http://icom.museum/the-vision/strategic-plan/>> by #1 | Enhancing membership value through improved participation, service, communications, and capacity building

(Sub-)topic(s), objectives and outcomes: A guidebook for teachers.

Cross-curricular learning from objects (puppets, musical instrument and textiles);

Duration (from/to); May-August

Location(s): Laajverd Visiting School (LVS);

Host and Partner Institution(s): Batool Ali and Laajverd Visiting School ;

Cooperation with (an)other ICOM Committee(s) or organisation(s): ICOM Pakistan;

Number of participant(s) (ICOM and Non-ICOM) and contributors: 30;

Represented countries: Pakistan;

Activity Language(s): Urdu.

Following the Education and Engagement in Museums ICME-led work with ICOM Pakistan, ICME offered further email guidance and assistance to workshop participant Batool Ali, from May to August. Ali is part of an organisation that takes a visiting school (Laajverd Visiting School) to the northern areas to work. She has students from different fields of research working on different projects and she wanted them to take part in an activity/workshop along the lines of the one she benefitted from in Lahore. She wanted to open up the exercises for LVS participants, who will aid teachers in developing learning activities for museum (art, architecture, story telling, objects, histories, drawing, trails etc), which will be further developed and prepared for the local schools.

This was a collaborative effort between us to develop an easy to read and understand set of guidelines for local teachers / museum owners / elders - about "learning from museums". The guidelines concisely covered why is it important, how the children learn and benefit. ICME helped develop a series of exercises (based on objects including puppets, musical instruments and textiles) for the local teachers to understand how they can carry out learning in museums for school children. Most importantly the teachers did the exercises themselves, to learn how it might benefit the young children.

Activity 3

Training Activity

Title Activity 3

'Museums mediators and educators meeting: Participation and Citizenship'

Description Activity 3

This activity aimed to contribute to delivering the ICOM Strategic Plan 2016-2022: <<http://icom.museum/the-vision/strategic-plan/>> by
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Objectives and outcomes: To explore creative ways for museums to engage participation and progress citizenship;
Duration (from/to): 7 September;
Location(s): Santiago Chile;
Host and Partner Institution(s): National Museum of Art;
Cooperation with (an)other ICOM Committee(s) or organisation(s): ICOM Chile, CECA;
Number of participant(s): 39 (including 8 ICOM members and 5 contributors leading workshop activity);
Represented countries: Chile;
Activity Language(s): Spanish.

ICME worked with the National Museum of Art Santiago Chile, ICOM Chile and CECA members on a one-day workshop (Friday 7 September).

There were thirty-nine participants (37 women, 12 men =39), including 8 ICOM members.

The official language of the workshop was Spanish.

In this session ICME shared ideas with colleagues on the educational role of museums. Specifically we creatively worked in small groups to explore museum engagement with diverse audiences on themes of social justice and human rights. Each group drew on their collaborative experience to outline a programme that might challenge prejudice and stereotype.

Overall ICME joined colleagues in Chile to explore what it means to be human in the global context of today and how, in museums, we might reclaim our humanity. Our participants came fully prepared to share their ideas and ready to engage their imaginations.

Activity 4

Training Activity

Title Activity 4

'XIV Seminar Museum, Art and Education: Participation and Citizenship'.

Description Activity 4

This activity aimed to contribute to delivering the ICOM Strategic Plan 2016-2022: <<http://icom.museum/the-vision/strategic-plan/>> by

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Objectives and outcomes: To explore how diverse identities are represented in museums and how museums can share power and authority to become more inclusive sites for wider enunciation;

Duration (from/to): 8 September;

Location(s): Santiago Chile;

Host and Partner Institution(s): National Museum of Art;

Cooperation with (an)other ICOM Committee(s) or organisation(s): ICOM Chile and CECA;

Number of participant(s): 78 (including 10 ICOM members and 12 contributors);

Represented countries: Chile;

Activity Language(s): Spanish.

ICME worked with the National Museum of Art Santiago Chile and CECA members to deliver a keynote speech 'Representations of identity and power: the museum as a place of enunciation' at a one-day seminar (Saturday 8 September).

There were seventy-eight participants (61 women 17 men =78), including 10 ICOM members.

The official language of the seminar was Spanish.

The ICME session aimed to show the complexity of identities in museums. Specifically ICME considered how museums can become places where power might positively be shared so that new voices and visibilities can be raised to transform the traditional site of top down authorial control into more democratic and engaging sites of critical dialogue or enunciation and activism towards human rights, social justice and equity.

The ICME presentation was rooted in feminism. Arguing that there is no feminist 'orthodoxy' it explores ideas driven political praxis that may prove productive to the museum. The ICME Chair drew on her decades of transglobal and transnational collaborative experience to outline the complex 'inbetween' realms of danger and creativity, where new identities may be formed and future horizons expanded beyond the limiting stereotypes of gender, race, class, disability and sexual preference, which restrict the futures of individuals and social groups around the world. The ICME Chair acknowledged the interdisciplinary dialogues with colleagues across national borders to outline an optimistic zone of 'creolisation' where communities can be built together with diverse Peoples to challenge

prejudice in general and racism and sexism in particular.

Dr Golding outlined on-going collaborative work, activism and 'friendship' over three decades with Professor Joan Anim-Addo and the Caribbean Women Writers' Alliance (CWWA) that she notes in chapter two of her 2016 monograph *Learning at the Museum Frontiers: Identity, Race and Power* and ten years of activist practice in Iraq with Amira Ibrahim that will be published in *'Feminism and the Politics of Friendship in the Activist Museum'* (forthcoming 2018). Her focus was on building new theoretical frameworks to inform museum practice, which were employed by collaborating with the CWWA and Iraqi communities. She specifically considered the revaluing of traditional knowledge(s) and the sensory ways of knowing that emphasize creativity in terms of process and outputs, as well as issues of agency and authority that are contested at certain frontier zones such as the museum.

Overall Dr Golding posed a series of questions for delegates, which highlighted the complexity of the issues. She asked. How, if at all, might individuals come to deeper understandings of self and other in museums? To what extent might a respectful attention to the material culture and intangible heritage of diverse communities promote intercultural dialogue? Who owns cultural heritage in museums; where are the boundaries of power and control? To what extent, if at all, can museums impact on global inequality, injustice and discrimination. Must we continue to accept the binary logic of 'us' as opposed to 'them' or can creative collaboration help us to build bridges between distance and proximity? How can museum practice articulate fresh connections between politics and ethics to progress social justice? What theoretically grounded actions can help address the negative legacies of colonialism - racism, sexism, stereotype - whereby only some lives are 'grievable' as Butler (2010) observes?

To interrogate these ideas our audience was invited to engage in some active learning experiences. First we explored embodied knowledge construction, specifically the interconnections with memory, and the 5 senses we commonly count in the west that are challenged by CWWA. Then delegates were able to hear some Caribbean sounds, the poet's wonderful strong voices and the demotic languages that helped to raise new voices and visibilities in the context of the Horniman Museum, in London UK. Finally a creative writing exercise was offered to delegates before some tentative conclusions are drawn.

XIV Seminario para Seminario Museo, Arte y Educación 2018
Participación y Ciudadanía

PROGRAMA | Sábado 8 de septiembre de 2018

8:30 Acreditación

8:45 Director(a) S Museo Nacional de Bellas Artes (MNBA)

Ciudadanía y espacio público

9:00 Graciela Echiburu | Coordinadora Mediación y Educación MNBA
9:10 María José | Mediación y Educación MNBA
Tema 1: Representaciones de identidad y poder: el museo como lugar de enunciación.
9:30 Viv Golding, PHD Universidad de Leiscester, Chair ICME
10:30 Preguntas y comentarios
10:40 Café
Tema 2: Ciudad y ciudadanía: imaginarios de inmigración y desplazamiento
10:50 Marisol Facuse, Núcleo de sociología del arte y de las prácticas culturales, Universidad de Chile.
11:50 Preguntas y comentarios
Tema 3: Experiencias de participación y empoderamiento desde la educación.
12:00 Myren Uriarte,
13:00 Preguntas y comentarios
13:10 Pausa Almuerzo
15:00 Presentación jornada tarde
Taller: Ciudadanía y participación
15:15 Planteamiento y desarrollo del taller
16:20 Plenario
17:30 Vino de honor, clausura

Activity 5

Training Activity

Title Activity 5

'Re-Imagining the Human: Exploring Best Practice in Object-led work with Ethnographic Collections'

Description Activity 5

This activity aimed to contribute to delivering the ICOM Strategic Plan 2016-2022: <<http://icom.museum/the-vision/strategic-plan/>> by
#1 | Enhancing membership value through improved participation, service, communications, and capacity building
#2 | Enhancing ICOM's international profile
#3 | Raising the visibility of ICOM

Objectives and outcomes: To examine creative ways of affirming our common humanity without eliding differences by working with ethnographic objects and diverse audiences;

Duration (from/to): 2 October;

Location(s): Osaka Japan;

Host and Partner Institution(s): National Museum of Ethnology (Minpaku);

Cooperation with (an)other ICOM Committee(s) or organisation(s): no;

Number of participant(s) (ICOM and Non-ICOM) and contributors: 25 (including 12 ICOM members);

Represented countries;

Activity Language(s): English and Japanese.

In this interactive workshop delegates explored innovative practices and theories in object-led work with ethnographic collections. ICME Chair Viv Golding outlined how object-led practice can draw strongly on our ability to employ the senses to re-imagine our place in the world. Most importantly she noted how in-depth engagement with ethnographic objects in particular can promote social interactions and critical reflections on the logics of power and prejudice upon which collections are constituted.

Two disciplines, art and humanist anthropology, informed the ideas that were discussed. Creativity and art practice were highlighted as a special route to learning from objects. Humanist anthropology, which starts from the experience of human actors, addressing what it means to be human and to live a human life, were key to the art activities carried out. In ethnographic museums humanist anthropology supports and imagines diverse forms of public engagement and education and promotes activism.

Delegates were guided in art approaches to object-based learning, specifically drawing and creative writing, to progress intercultural understanding. They were asked to respond to questions addressed by the theme.

- How can ethnographic collections be used to examine or contest established notions of 'Self' and 'Other'??- How can dialogical and/or affective engagement with ethnographic objects promote critical reflections on controversial issues (e.g. colonial legacies such as racism, ethnocentrism and primitivism, memory making, gender stereotypes)?
- To what extent can imaginative engagement with objects (through poetry, drawing, drama, dance, storytelling, music, etc) help challenge a fixed understanding of cultural identity and promote inter and transcultural dialogue??- How can ethnographic museums use object-led practice to strengthen community collaboration and sense of ownership of collections?

A number of examples from Europe were used to illustrate the key points. First delegates were taken to the Horniman Museum in London where Viv worked from 1992 until 2002. She noted Professor Joan Anim-Addo from Goldsmiths College who engaged with Horniman on number of collaborative projects with a feminist and anti-racist focus, such as the poetry inspired by Horniman objects collected in the edited volume *Another Doorway: Visible in the Museum*. She also highlighted Professor Wayne Modest who co-edited the volume *Museums and Communities: Curators, Collections, Collaborations* with her in 2013 and now works at the Tropen Museum in Amsterdam. Overall she was concerned to show how collaborative activism in museums continues and moves humanist understandings from strength to strength.

Activity 6

Research Activity

Title Activity 6

'Re-Imagining the Human: Exploring Best Practice in Object-led work with Ethnographic Collections'

Description Activity 6

This activity aimed to contribute to delivering the ICOM Strategic Plan 2016-2022: <<http://icom.museum/the-vision/strategic-plan/>> by

- #1 | Enhancing membership value through improved participation, service, communications, and capacity building
- #2 | Enhancing ICOM's international profile
- #3 | Raising the visibility of ICOM
- #4 | Enhancing ICOM's international role

NB. This activity was funded by ICOM Special Project funding and a detailed report submitted on 2 January 2019. The key points are noted here.

(Sub-)topic(s), objectives and outcomes:

Day 1: Keynote address, 'Self and Other', Prof Sandra Dudley, University of Leicester

Paper Session 1: Curation and Representations, Paper Session 2: Encountering Objects;

Workshop 1: Curation and Representations, Workshop 2: Encountering Objects

Closing remarks

Day 2

Tour of Horniman World Gallery and Studio

Paper Session 3: Ethnographic Objects and Controversies, Paper Session 4: Community Collaborations

Workshop 3: Ethnographic Objects and Controversies, Workshop 4: Community Collaborations

Duration (from/to): 28-29 November;

Location(s): London UK;

Host and Partner Institution(s): Horniman Museum and Gardens;

Cooperation with (an)other ICOM Committee(s) or organisation(s): ICOM Croatia, ICOM Germany, ICOM Norway, ICOM Pakistan;

Number of participant(s): 52 (including 10 ICOM members)

Number of paper presentations: 13 papers including the keynote, 2 dual-authored paper making a total of 15 presenters

Number of workshop organisers: 4

Number of guides for tours, summing up the days work: 9 Horniman staff and 5 ICOM members from ICME ICOM Croatia, ICOM Germany, ICOM Norway and ICOM Pakistan

Number of 27 contributors;

Represented countries: Brazil 1, Croatia 1, Estonia 1, France 1, Germany 2, India 1, Italy 1, Norway 1, Pakistan 1, Portugal 1, Russia 1, South Africa 1, UK 39.

Activity Language(s): English.

Venue: Horniman Museum and Gardens

Conference website:

<https://www.horniman.ac.uk/visit/events/reimagining-the-human-a-two-day-conference-in-collaboration-with-icme>

Programme

First Day: 28th November

9.30-10: Registration and Coffee

10-10.15 Welcome: Tim Corum, Director of Curatorial and Public Engagement, Horniman Museum and Gardens.

10.15-10.45 Keynote: Prof. Sandra Dudley, Director and Head of School, Museums Studies, University of Leicester.

10.45-11 Structure of the Conference: Dr Domenico Sergi, Senior Curator (Curating London), Museum of London.

11-12 Session 1: Curation and Representations

Chair: Dr Viv Golding, President of ICME and Honorary Associate Professor, University of Leicester, School of Museum Studies.

Colonial museum collections, heritage and representations of the self: A case study of Naga textiles at Pitt Rivers Museum. Dr Vibha Joshi, University of Tuebingen (Germany) and Julia Nicholson, Pitt Rivers (Oxford, UK)

First Russians through the Camera Lens. Raisa Bazanova, State Russian Museum and Exhibition Centre ROSPHOTO (St. Petersburg, Russia).

A K-Word: The Visibility of colonial legacies in labeling techniques at the Pitt Rivers Museum. Ivonne Charlotte Marais, University of Oxford (UK)

12-1 Session 2: Encountering Objects

Chair: Kate Oliver, Head of Learning; Julia Cort, Community Learning Manager, Horniman Museum and Gardens.

Things Unbound: sensory encounters with objects in India and the UK. Dr Alexandra Woodall, Independent (UK).

Multaka-Oxford - museum collections as a 'meeting point'. Abigail Flack and Rachel Harrison, Museum of the History of Science and Pitt Rivers (Oxford, UK).

From objects to artists: relationships between museums in Pacific islands and metropolitan France. Marion Bertin, École du Louvre & Université de La Rochelle (Paris, France).

1-1.30 Q&A

1.30-2.30 Lunch

2.30-3.30 Workshop 1: Curation and Representations (Viv Golding)

3.30-3.45 Coffee break

3.45-4.45 Workshop 2: Encountering Objects (Julia Cort and Kate Oliver)

4.45-5 Closing remarks and next day

Dr Robert Storrie, Keeper of Anthropology, Horniman Museum and Gardens.

Second Day: 29th November

9.15-10.45 Tour of the new World Gallery and Studio

10.45-11 Coffee

11-12 Session 3: Ethnographic Objects and Controversies

Chair: Dr Sarah Byrne, Deputy Keeper of Anthropology, Horniman Museum and Gardens.

The Time of the Huacas: "Artist" intervention as a site for ethical and aesthetic counter-representations. Rui Mourão, Nova University (Lisbon, Portugal)

Engaging with collections, confronting post-colonial memories. The "Algérie-France, La voix des objets" exhibit and public debates cycle at the Museum. Camille Faucourt, Musée des civilisations de l'Europe et de la Méditerranée (Marseille, France).

Artefacts and the Socially Engaged Museum: A Material Perspective. Cesare Cuzzola, University of Leicester (UK).

12-1 Session 4: Community Collaborations

Chair: Dr Domenico Sergi, Senior Curator (Curating London), Museum of London.

Fashioning Africa, Object Journeys; Co-curating post-colonial collections. Rachel Heminway Hurst, The Royal Pavilion and Museums (Brighton, UK).

Hopi Museum Presentation Rethought. Maria Camilla De Palma, Castello D'Albertis Museum of World Cultures (Genoa, Italy)

Museological processes in Brazil and indigenous peoples: the objects and

the case of the amerindians Katxuyana. Prof. Adriana Russi, Universidade Federal Fluminense (Rio das Ostras, Brazil).

1-1.30 Q&A

1.30-2.30 Lunch

2.30-3.30 Workshop 3: Ethnographic Objects and Controversies (Sarah Byrne)

3.30-3.45 Coffee break

3.45-4.45 Workshop 4: Community Collaborations (Dominic Sergi)

4.45-5 Closing remarks and thanks:

Dr. Viv Golding ICME,

Mario Buletic ICOM Croatia,

Prof. Elisabeth Tietmeyer ICOM Germany,

Tone Cecilie Simensen Karlgård ICOM Norway,

Saamia Ahmed ICOM Pakistan.

Activity 7

Research Activity

Title Activity 7

'Seminário Antropologia e Museus: os desafios do contemporâneo Brasília'

Description Activity 7

This activity aimed to contribute to delivering the ICOM Strategic Plan 2016-2022: <<http://icom.museum/the-vision/strategic-plan/>> by

- #1 | Enhancing membership value through improved participation, service, communications, and capacity building
- #2 | Enhancing ICOM's international profile
- #3 | Raising the visibility of ICOM
- #4 | Enhancing ICOM's international role

ICME member Dr Adrianna Russi has been liaising with ICME following the destruction of the National Museum in Brazil in 2018 and this event presented an opportunity to progress ideas for re-building. ICME board member Tone Cecilie Simensen Karlgård (ICOM Norway) represented ICME and gave a paper in Portuguese. ICME Chair Viv Golding sent a 6 minute video as family illness prevented her physical attendance.

(Sub-)topic(s), objectives and outcomes: see below;

Duration (from/to): 7-9 December;

Location(s): Brasilia, Brazil;

Host and Partner Institution(s): Brazilian Association of Anthropology, Association of Brazilian Anthropologist Heritage and Museums Committee, Brazilian Institute of Museums (IBRAM), ICOM Brazil;

Cooperation with (an)other ICOM Committee(s) or organisation(s);

Number of participant(s) (ICOM and Non-ICOM) and contributors: 90 contributors including speakers, teachers, researchers and student (ICOM and NON-ICOM numbers unknown) ;

Represented countries: Brazil, Portugal, Norway, UK;

Activity Language(s): Portuguese .

Outputs: In addition to the event a document 'Carta de Brasilia' (Letter of Brasilia) was produced, which is attached to this report

7 a 9 de dezembro de 2018

ANTHROPOLOGY AND MUSEUMS: THE CHALLENGES OF THE CONTEMPORARY

Within the framework of the Bi-Annual Meeting of the Brazilian Association of Anthropology, the Association of Brazilian Anthropologist Heritage and Museums Committee held a pre-event together with Brazilian Institute of Museums (IBRAM) and ICOM to gather anthropologists, museologists and interested in the relationship between Anthropology and Museums, particularly reflecting on new practices of "ethnographic museums" in the contemporary and on the field of Anthropology of Museums that touches the courses of Anthropology and Museology. The objective was to present proposals, projects and good practices in this area aiming to build subsidies to face some challenges of the contemporary. Particular attention was given to the growing participation of different social groups in museums as a way of enriching research, stimulating the collection and stimulating debate in the museological context, as well as drawing attention to the constitution of an "ethnographic heritage" anthropologists in their field work.

Anthropology has maintained from its earliest days a strong relationship with the field of museums. Whether as an area of knowledge in the context of encyclopedic museological institutions, or by creating museum institutions articulated with ethnographic practice; whether by building a particular look at museums in the contemporary world. Each of these movements expresses a certain type of insertion of the anthropologist in the practices of the discipline, as well as revealing singular moments in the intersection of the History of Anthropology and the History of Museums.

In a first movement, we have an evolutionist and positivist side of Anthropology, where the collection of objects and their conservation in museums expressed the constitution of documentary collections of reliability for research; in a second movement, we have the creation and institutionalization of so-called "ethnographic museums" - consecrated models that associated the study of cultural particularities with the preservation of objects collected during field research. In a third movement, anthropologists began to take an interest in the ethnography museums as symptoms of social practices and spaces of power coupled with value regimes that convert artifacts into consecrated goods (collector logics); cultural expressions and ways of doing in "assets"; rituals in public performances; people in "representatives" and "spokespersons" of ethnicities and communities.

The purpose of this event was to facilitate the meeting of anthropologists who participate in museums, be articulated to the specific practices of "ethnographic museums", or perform "ethnographies of museums in the contemporary world". The meeting also intended to open a reflection on the specificity of the "ethnographic museum" and the new forms of museums associated with it, such as "Indigenous museums", "social museums" and "eco-museums".

The focus was on the theme of anthropological museums and heritage at risk with a panel dedicated to reflect on the tragedy that occurred in the National Museum. The event had as its attribution some proposals and suggestions for future unfolding.

PROGRAMAÇÃO

07 de dezembro - 6a. feira

9h-10h00 - Opening Round table

Novos cenários sociais e o lugar dos museus etnográficos

New social scenarios and the place of ethnographic museums

President of ABA

Presidente of IBRAM

President of ICME

President of ICOM Brasil

Coordenação do Comitê de Patrimônios e Museus da ABA

10h00 - intervalo

10h20-12h30

Mesa 01 - Museus de Antropologia: patrimônios em risco

Museums of Anthropology: assets at risk

Coordenação/ introdução - Regina Abreu (UNIRIO)

Luiz Fernando Duarte (Museu Nacional/ UFRJ)

Benoît de L'Estoile (CNRS e ENS/França)

12h30-14h00 Almoço

14h00-16h30

Mesa 02 - Quando o campo é o museu: os embaraços, os embates e as potencialidades da pesquisa

When the field is the museum: the embarrassments, the clashes and the potentialities of the research

Coordenação/ introdução - Manuel Ferreira Lima Filho (UFG)

Edmundo Pereira (Museu Nacional/UFRJ)

Julie Cavignac (UFRN)

Priscila Faulhaber (MAST)

Dorothea Darella (UFSC)

16h30 intervalo

16h50-18h45

Mesa 03 - A tessitura da memória coletiva - relatos de experiências dos museus com as comunidades

The tessitura of the collective memory - reports of experiences of the museums with the communities

Coordenação: Simone Vassallo (UFF)

Luiz Antonio Oliveira - (Museu da Maré)

Mirela Araujo - (MAI/IBRAM)

Antonio Augusto Braz (Museu Vivo de São Bento)

Karina Waleska (Museu Casa Histórica de Alcânara/ IBRAM)

8 de dezembro - sábado

9h-11h

Mesa 04- Novos cenários sociais, coleções e experiências compartilhadas em museus

New social scenarios, collections and experiences shared in museums

Coordenação/ introdução: Adriana Russi (UFF)

João Pacheco de Oliveira (Museu Nacional/ UFRJ)

Renato Athias (UFPE)
Marília Xavier (MAE/USP)
Dirce Jorge L. Pereira (liderança Kaingang, Terra Indígena Vanuíre/ SP)

11h00 intervalo

11h20 - 13h15

Mesa 05 - Antropologia e Experiências Museais
Anthropology and Museum Experiences

Coordenação/ introdução - Antonio Motta (UFPE)
Tone Cecile Karlgård (Museu de História Cultura - Universidade de Oslo/
Noruega, ICME Board)
Lucia Van Velthem (Museu Paraense Emílio Goeldi)
João Paulo Vieira (Projeto Historiando; Rede Indígena de Memória e
Museologia Social)
Suzenilson da Silva Santos (Museu Indígena Kanindé, Rede Indígena de
Memória e Museologia Social)

13h15-14h15 - almoço

14h15 - 15h00

Palestra: Panorama sobre a Política Nacional de Museus (auditório)
Overview of the National Museum Politics
José Nascimento Junior (UNIRIO/ Fiocruz)

15h00 - intervalo

15h30-18h30

Sessões Coordenadas: Antropologia e museus - pesquisas na
Pós-Graduação
sessões simultâneas

Coordenação: Julie Cavnac (UFRN) e Izabela Tomaso (UFG)
Alexandre Gomes (doutorando UFPE)
Daniel Reis (Museu do Folclore/SAP)
Francisca Figols (MAE/USP)
Henrique de Freitas (Centro Cultural Abajá)
Iara de Souza (mestranda UFAL)
Marcela Cabral/ Rosangela Britto (UFPA)
Marluce Magno (doutoranda UNIRIO)
Melian Gaspar (doutoranda MAE/USP)
Nádia P. Fürbringer (doutoranda UFSC)
Rosangela Britto (UFPA)
Susilene Elias de Melo (Kaingang, Terra Indígena Vanuíre/ SP)
Vera Mangas (doutoranda UNIRIO, IBRAM)

9 de dezembro - domingo

9h-11h30

Plenária e Encerramento

Os museus e suas questões - potencialidades e desafios

Relatoria: Alexandre Gomes (doutorando UFPE)

Redação: Renata Gonçalves (UFF)

12h00-13h - almoço

Memórias e experiências museais (visitas com adesão individual,
informações em breve)

13h00 (saida da UnB)

13h30-15h30 - Visita ao Memorial dos Povos Indígenas

16h30- 18h30

Visita ao Ponto de Memória da Estrutural (parceria com IBRAM)

Realização

Activity 8

Research Activity

Title Activity 8

'ICME: What We Do'

Description Activity 8

This activity aimed to contribute to delivering the ICOM Strategic Plan 2016-2022: <http://icom.museum/the-vision/strategic-plan/> by #1 | Enhancing membership value through improved participation, service, communications, and capacity building

In response to intermittent discussions among some ICME members over the past few years about revisions to ICME's mission, name and identity, ICME Chair Viv Golding called for a Working Group on 'What We Do' to examine the larger ICME membership's attitudes toward our current mission and the committee's name. The ICME Chair invited Dr Laurie Kalb, as a second-term board member of American heritage working in Rome, to lead the work in 2018. In May, bearing in mind the need to balance issues of geography, age and experience Laurie invited four people to join her team including: Susan Faine, independent museum consultant from Australia, Doris Prlic, of Weltmuseum Vienna, Eveline LaMeer, recent graduate in Museum Studies, University of Leiden, and Graeme Were, Chair and Professor of Anthropology at University of Bristol, UK and ICME board member.

Laurie and Eveline gave an overview of the findings at the annual conference in Estonia and the full report is available at the ICME website. The following brief account highlights the main points.

Through the spring and early summer of 2018, the five member Working Group created a questionnaire asking individuals to define and describe their institutions and collections and distributed it to the ICME membership.

Of about 402 individual and institutional members of ICME, only 37 responded. Of 16 board members, 7 responded to the questionnaire. In total, we had less than a 10% response rate to our questionnaire.

Even with limited response, though, we did gather some interesting information.

A varied range of museums responded to the questionnaire, including university, open air and First Nation cultural institutes as well as large national museums. A unifying factor for respondents was less the type of institution they came from or studied than was a similarity in approach to working with cultures and cultural objects, which often was described as collaborative with communities and/or groups whose artifacts were in the museum.

Many respondents were not concerned with the term ethnographic. They did not problematise it but rather, as stated above, explained the approaches they took to their collections, however they were categorised or defined.

Some respondents argued for broadening the social spectrum of peoples and communities represented in their collections while others argued that

politics had no place in a mission statement for ICME, although could be applied to particular museum initiatives.

While responses were revealing of a wide-ranging membership, there was a shared concern among the Working Group that less than half of ICME board members completed the questionnaire, and only a small percentage of other members filled it out. What is the general level of participation of ICME members?

More outreach, via social media and other Internet platforms, including language translation, could broaden the members' participation, although the questionnaire had been posted on all ICME internet platforms. The Working Group members suggest that the questionnaire cannot stop now. It needs more follow up and perhaps more pointed questions about where ICME goes from here.

Activity 9

Research Activity

Title Activity 9

'Human Remains Management'

Description Activity 9

This activity aimed to contribute to delivering the ICOM Strategic Plan 2016-2022: <<http://icom.museum/the-vision/strategic-plan/>> by

- #1 | Enhancing membership value through improved participation, service, communications, and capacity building
- #2 | Enhancing ICOM's international profile
- #3 | Raising the visibility of ICOM
- #4 | Enhancing ICOM's international role

In 2018 ICME were honoured to work on the CAM-led project with ICOM South Africa, ICOM Namibia, ICOM Botswana and the University of Botswana. This is the second year of ICME engagement on this important collaborative project and once again we were fortunate to be represented on by ICME member Jeremy Silvester from ICOM Namibia.

A full report on will be available at the ICME website early in 2019. The key points of 2018 activity are highlighted here.

Aims and rationale

The ultimate goal of the project is to develop policy and guidelines for human remains management and repatriation in southern Africa in collaboration with museums, universities, governments, and Indigenous community members. The project is intended to help participating countries use the repatriation of human remains to support the process of reconciliation. The way in which this is done will determine whether it helps to repair the social damage left by the collection of human remains for 'research' purposes in colonial times to support prevalent theories of white supremacy.

In the early twentieth century museums in South Africa and Europe collected human remains, particularly from the San and Nama communities. Museums that have inherited ancestral remains which were acquired unethically and illegally need to address past institutional wrongs and develop relationships with source communities to encourage reconciliation. This is not as simple as just returning the human remains to their family or community. Often the identity of the human remains is unclear, which makes conversations about who they should be returned to more complicated. Additionally, communities and museums need to work together to determine what will happen to the human remains once they are returned to their appropriate Southern African community. We believe these questions should be addressed through an open dialogue.

Activity

The project incorporates internships in southern African museums, regional workshops and international meetings, collections-based research, discussions with regional and international experts, consultations with source communities, and in 2018 travelling exhibition and project website.

Travelling Exhibition and Project Website

At the 2018 workshop in Namibia, the Museums Association Namibia

(MAN) launched the travelling exhibition 'Who were they?: An Exhibition on Human Remains Stolen From Southern African Graves', developed with support of ICOM in 2017 by Dr Jeremy Silvester of MAN and CAM intern Paige Linner. This exhibition seeks to educate and open a discussion about these issues by asking the questions: Who bought and sold human remains? Why? Who benefited and who suffered? What can we do today to address these historic wrongs and prevent future horrors? Where human remains should be returned - to grave-sites or new Keeping Places? What policies or guidelines can we develop to honour our departed? The exhibition will travel to the 2019 workshop in Gaborone in March 2019 and be available throughout the region in order to educate the people on these issues.

A website designed and implemented by the 2017-18 intern Paige Linner was put together in regards to the travelling exhibit and the on-going work with the Human Remains Project. The website will be updated in 2019 to include the topics and presentations from the 2019 workshop to be held in Gaborone, Botswana (<www.humanremainsinsouthernafrica.org/>).

Human Remains Management and Policy Workshop, Windhoek, Namibia, March 22-23, 2018

The Commonwealth Association of Museums (CAM), The Museums Association of Namibia (MAN), Iziko Museums of South Africa, the University of Botswana, the National Museum of Botswana, ICOM Namibia, ICOM South Africa, ICOM Botswana and ICME organised the second Human Remains Management workshop for museum and cultural heritage professionals, Indigenous community members and academic professionals in southern Africa.

Topics covered included:

- The Iziko Museums of South Africa's Human Remains Collection
- The Climate of Collection in Namibia
- Community Views on Human Remains Management
- The Value of Scientific Research
- Policy and Policy Development
- The Importance of Terminology in Policy

The workshop was supported by the Department of Canadian Heritage, the Commonwealth Association of Museums, an ICOM special projects grant, the University of Namibia and ICME.

Thirty-two colleagues from seven countries (Botswana, Canada, Namibia, Seychelles, South Africa, Zimbabwe, and Zambia) participated.

Speakers stressed the importance of tackling sensitive issues and moving the conversation forward and spoke about the history of collecting in southern Africa, human remains management standards, existing regulatory frameworks, policy development, and the uses of human remains in furthering knowledge through archaeology, historical and scientific research. A round table discussion focused on traditional cultural practices surrounding death and burial and community perspectives on

how repatriated remains should be approached. Participants discussed a number of key questions and began to frame a policy, and produced a press release at the end of the workshop that generated considerable media coverage.

Internships

The Commonwealth Association of Museums sent Canadian intern Paige Linner to work at the Museums Association of Namibia for six months from October 2017-March 2018 to assist MAN staff with research, community consultation, preparation of the travelling exhibition and project website, and organisation of the Human Remains Management and Policy Development workshop.

Book chapter

In 2018 project partners also collaborated on a chapter for the next ICME volume. This book, entitled *Museums and Communities: Diversity, Dialogue and Collaboration in an Age of Migrations*, is edited by Viv Golding and Jen Walklate. The book will be published by Cambridge Scholars Publishing early in January 2019.

'Who Were They? Repatriation and the Rehumanisation of Human Remains in Museums in Southern Africa'

Wendy Black, Catherine C. Cole, Winani Thebele, Monongwa Mosothwane, Rooksana Omar and Jeremy Silvester

Abstract

In the colonial period, museums collected many human remains for 'research' purposes to support prevalent theories of white supremacy. In the early twentieth century South African museums actively collected remains from Indigenous communities, particularly from Khoesan and Khoekhoe communities. The manner in which these remains were collected and the purpose for which they were collected were unethical. In a postcolonial context, extensive work has been done in other parts of the world to begin healing the wounds that such collections have caused in source communities. A core principle is the need to 'rehumanise' people whose bodies were catalogued and treated as 'specimens'. This issue has just begun to be addressed in southern Africa. Museums, universities, governments, and Indigenous community members have begun developing a cross-cultural human remains management strategy which, it is hoped, will provide a tool for museums in southern Africa. The project incorporates internships, collections-based research, discussions with regional and international experts, consultation with descendant communities, workshops, a travelling exhibition, and a website.

Website address	Mario Buletic is the ICME webmaster < http://network.icom.museum/icme/ >
In which Social Media are you active?	Sylvia Wackernagel manages ICME's Facebook site < https://www.facebook.com/ICOM.ICME/ >. Pleasing figures for Likes (2,557) and Followers (2,328) at Facebook are noted this year
Newsletter	YES
If YES please specify	Dr Jen Walklate is Editor in Chief of the ICME Newsletter < http://network.icom.museum/icme/publications/newsletter/ >currently in English only. We especially note the work of our excellent new design and brilliant designer Tihana Nali? this year. We highlight the new structure and sections including news, object focus and country focus as well as the range of short and longer pieces that ICME Board member Sarah Gamaire has helped develop and that have proved popular with readers. The average number of pages for each issue in 2018 was 42. NB The 4th December issue for 2018 was delayed because of ICOM website work
Publication(s)	YES
If YES please specify	Golding Viv and Walklate, Jen, 2019, Museums and Communities: Diversity, Dialogue and Collaboration in an Age of Migrations, Cambridge Scholars Publishing. English. 16 chapters, 398 pages. Paper version. ISBN 1527516083, 9781527516083. 500 copies
Did you send four copies of the Paper Version(s) (if applicable) to ICOM Secretariat*?	NO
If NO please explain why not.	The cost is too high for the ICME funds. ICOM have found the funds to purchase the copies requested in previous years. If this is not possible in 2019 we can provide a pdf version.
Collaboration with ICOM and/or (an)other ICOM Committees, ICOM Regional Alliances, ICOM Affiliated Organisations	YES
If YES please specify	ICOM Botswana, ICOM Brazil, ICOM Chile, ICOM Croatia, ICOM Germany, ICOM Namibia, ICOM Norway, ICOM Pakistan, CAM (see above)
Collaboration with other Institutions, Organisations etc.	YES

If YES please specify

Commonwealth Association of Museums (CAM); IZIKO Museums; Museums Association Namibia; University of Botswana; National Museum of Art Santiago, Chile; National Museum of Ethnology Osaka, Japan; Horniman Museum and Gardens London, UK; Brazilian Association of Anthropology; Association of Brazilian Anthropologist Heritage and Museums Committee; Brazilian Institute of Museums (IBRAM); ICOM Brazil (see above)

Result(s)

see above

Describe how you used the subvention of 1200€ which you were allocated to support the participation of Young Members in your annual meeting in 2018.

The 2018 ICME Call for Fellows highlighted priority Young Members and Members from Category 3/4 Countries. The 1200 Euros from ICOM was supplemented by ICME to permit attendance at the annual conference (see budget).

In 2018 the ICME Fellowships Committee, consisting of Board members the leader Ralf ?eplak Mencin (Slovenia), Laurie Kalb (Italy) and Tone Cecilie Simensen Karlgård (Norway), received 10 applications for funding to attend the annual conference. The whole process of selecting the ICME fellowship candidates was complicated by the large number of applicants. It took the committee 10 days to choose the candidates with emails to and fro until the final decision was made. This was a difficult task with such high numbers of brilliant applicants.

Tone, Laurie and Ralf thoroughly read, analysed and considered all 10 applications. They made a scale from 1 - 10 and considered many different criteria. As the most important criteria they considered the quality. Then they considered the age (ICME youth members), geography (category 3&4 countries), the disciplinary background and present position, past fellowships and the years of ICME membership. The final selection was

1. Abdelrahman Othman, Egypt, 31 years old, date of birth, 15 September 1987 (youth award), ICOM Number 78145
2. Suvdaa Sampil, Mongolia, 36 years old, date of birth December 20,1982 (youth award), ICOM Number 123866
3. Tatjana Bugarski, Serbia, ICOM Number 64079
4. Saamia Ahmed, Pakistan, ICOM Number 124502
5. Wycliffe Oloo Omondi, Kenya, ICOM Number 75538

Sadly visa problems prevented Wycliffe and Saamia's attendance at the annual conference in Estonia. Fortunately Saamia was able to attend the Horniman conference and workshop noted above.

Did you provide additional financial support for young members?

YES

If YES please specify

ICME Traditionally offers full financial support to its fellows and tops up the ICOM award as necessary. In return fellows are required to participate at the annual conference (but not necessarily give a paper) and write a photo essay (around 750 words) for the December edition of the ICME News, outlining the ways in which the award is understood to benefit their future museum work. 1. Abdelrahman Othman, Museum & Heritage Specialist, Khadija Palace Museum, Bibliotheca Alexandrina, Egypt, 31 years old, date of birth, 15 September 1987 (youth award), ICOM Number 78145, gave an excellent paper at conference. 2. Suvdaa Sampil, Museum of Tuv Province, Mongolia, 36 years old, date of birth December 20,1982 (youth award), ICOM Number 123866

Total number of grants for young members

2

Number of grants for young members from category 3 and 4 countries

2

Total sum provided for grants for young members (in €uro) (including the subvention of 1200€)

See budget report. Subsidy from ICOM: 1.200, Total expenses: 3.507, ICMEs own contribution: 2.307

Number of Members in 2018

457

Number of Members in 2017

402

Increase/Decrease of Membership in %

+ 14%

Comments/Information

Please note that the 2017 membership figures entered by the deadline required, 10.1.2018, after a great deal of effort on the part of the Secretary, proved to be inaccurate (ICME entered 386 but further investigation suggested 407 was correct). ICME now understands that their colleagues in other ICs have similar concerns over the accuracy of their figures and the difficulties encountered with investigating this vital aspect of governance.

We very much appreciate the assistance from the Secretariat in completing this section of the annual report accurately for us. Thank you!

We also appreciate the changes that ICOM are making to the IT systems so that ICs may make better contact with all their members. Thank you very much dear colleagues!

Jointly organised with (an)other Committee(s)?

YES

If YES, please specify

CimCim (off-site day 5th September only)

Title

'Diversity and Universality'

From (Date) 01/09/2019

To (Date) 07/09/2019

**Host Institution(s) or Organisation(s)
other than the Kyoto International
Conference Center (ICC Kyoto)** National Museum of Ethnology, Osaka, Japan

Conference Language(s) English

Further Information related to the Annual Meeting 2019

The call for fellows and the call for papers was announced at the ICME website, facebook and yahoo list at the end of October 2018. Following a review of the ICME budget and advice for the Treasurer six fellows (not four) were selected by the fellowships committee on 21 December 2018. The details of the youth fellows will be sent to the Secretariat on 10 January 2019. The following information is taken from the December Newsletter 86.

CALL FOR ICME FELLOWS

(Closing date Monday 10 December 2018)

Applications are invited for four (4) ICME Fellows, who must be individual members of ICME from category 3&4 countries or ICME youth members (under 35 years of age, but under 40 years of age considered), to join the 2019 ICME conference (see below).

ICME Fellowship funding (up to 2.000 €) will be used to pay for conference registration, accommodation, airfare and a reasonable daily allowance in Kyoto Japan for participation in the conference (1-7 September), with a view to offering opportunities for enriching the on-going research of candidates through global interaction with ICME members from different parts of the world. Candidates are expected to remain active in ICME. We do not require each fellow to deliver a paper at conference but we do ask that they each write a report (500-750 words) with photographs for the ICME Newsletter.

Please send your CV (including your ICOM number), a statement (around 500 words) of how the Fellowship will benefit your career and 1 letter of recommendation from your employer to the conference committee at the email addresses below. We are sorry that applications received after the closing date of Monday 10 December 2018 cannot be considered). If you have any questions please do not hesitate to contact us.

Very best of luck!

Ralf, Tone, Laurie, Viv

ralf.ceplak@etno-muzej.si; t.c.s.karlgard@khm.uio.no;

lauriecosmo@gmail.com; vmg4golding@gmail.com

Follow the updates about the conference on our official website:

<http://network.icom.museum/icme/conferences/annual-conference/>

CALL FOR PAPERS

(Deadline for submissions 15 February 2019)

ICME is the international committee of the International Council of Museums (ICOM) devoted to ethnographic museums and collections from local, national, and/or global cultures and societies. Our annual conference brings together diverse museum scholars and practitioners from across the world

The 2019 annual meeting of ICME will be held as part of the 25th General Conference of ICOM. Within the larger ICOM scheme 'Museums as Cultural Hubs: The Future of Tradition', ICME is shaping its own programme for the triennial, consisting of panels, collaborations, and

off-site meetings throughout the week.

ICME are approaching the ICOM theme with an emphasis on 'Diversity and Universality'. We want to draw on our work at recent ICME conferences to examine how museums, through their research, conservation, exhibitions, marketing and programming, engage diverse audiences in better understanding what unites human beings around the globe, without eliding their differences. The poet Audre Lorde expresses our aim for museums when she asks us 'to take our differences and make them our strengths' since museums offer an ideal site to see the 'other' in ourselves, and to think beyond your history and mine to our present and future.

In other words, our 2019 conference theme draws on humanist anthropology to explore what it means to be human and for human beings to live a human life that respects our common humanity, and the fragile planet on which we live, together with non-humans, around the globe today.

The theme is timely. It asks us to examine how human beings might join to care for and safeguard humanity, our diverse cultural traditions (material and intangible heritage) and the non-human world that we share, for future generations.

These are large aims. They especially resonate with ethnographic museums and collections. Perhaps most importantly, the theme invites us to attend to the traditional knowledge, care, and safeguarding practices of Indigenous Peoples around the world today. Professor Wayne Modest's keynote speech at ICME's 2018 conference in Estonia highlighted this point, with reference to Kathy Jetnil-Kijiner performing her poem 'Tell Them', which creatively reflects on the colonial history, enduring traditions and dynamic cultures of the Indigenous Peoples of the Marshall Islands in Oceania. Jetnil-Kijiner's poetic activism gives powerful voice to the ancient stories of her birthplace and the ways that the Gods and Peoples have long protected the human and non-human world they share. She speaks of personal and community identities, local and global issues, and, notably, on behalf of civil society about climate change and global warming that threatens her homeland, which is sinking into the sea as the oceans rise. We invite you to join us in Kyoto to reflect upon 'Diversity and Universality' in the context of the museum. Proposals from diverse disciplinary backgrounds (including artists, designers, educators, social historians and ethnographers) on the myriad ways that museums might work to care for the human and non-human world are welcomed.

- Submitting a proposal

ICME invites proposals for contribution to our one of these programmes.

1. Paper presentation (15 minutes)
2. Panel discussion (30 minutes)
3. Pecha-Kucha presentation (6 minutes and 40 seconds)

In Pecha-Kucha (Japanese: ??????) presentations 20 slides are shown for 20 seconds each (6 minutes and 40 seconds in total). The architects Astrid Klein and Mark Dytham first developed this format in 2003 in Tokyo, to keep presentations concise and fast-paced

(<https://globaldigitalcitizen.org/how-to-make-great-presentations-with-pecha-kucha>).

- Proposals should include the information below in English
 1. Which programme you are applying for (paper presentation/ panel discussion / Pecha-Kucha presentation)
 2. Title of submitted paper presentation / panel discussion / Pecha-Kucha presentation
 3. Abstract (do not exceed 200 words)
 4. Name(s) of Author(s)
 5. Affiliation(s) & full address(es)
 6. Support equipment required
 7. All submissions must include a 100?word bio for each presenter.

- Deadline for submission: 15 February 2019

Please send proposals as soon as possible as a Word Document attachment to the e-mail: icme2019conferece@gmail.com with the subject of 'ICME proposal (your name)'.

The proposals will be evaluated by at least two members of the ICME 2019 Conference Committee.

Acceptance of submissions will come by 31 March 2019 to allow registration at the early-bird rate.

To allow for the preparation for translation, complete papers with images must be submitted by 1 June 2019.

- ICME 2019 Conference Committee:

Keiko Kuroiwa (Japan), ICME Board member (Leader of ICME 2019 Conference Committee) / Director of Learning Innovation Network
 Dr. Viv Golding (UK), ICME Chair / University of Leicester, Museum Studies

Dr. Ulf Dahre (Sweden), ICME Board Treasurer / Lund University, Social Anthropology

Sylvia Wackernagel (Germany), ICME Secretary / Silesian Museum

Mario Buleti? (Croatia), ICME Webmaster / Ethnographic Museum of Istria

*The youth fellow appointed to attend the 2019 conference in Kyoto is:

Blanca Cardenas, from Mexico, ICOM number 124371, 30 years old, DoB 23 February 1988

Following consultation with our Treasurer five additional fellowships (all under 35 years old) have been awarded, making six 2019 ICME fellowships not the five originally advertised.

Financial Report 2018 (Appendix 2.1) and Budget 2019 (Appendix 2.2)	https://s3.amazonaws.com/files.formstack.com/uploads/3138356/66897449/468431618/66897449_icme-2018_2019_ic_financial_and_budgetary_report_en_v2.xls
Supporting Document 1	https://s3.amazonaws.com/files.formstack.com/uploads/3138356/66897451/468431618/66897451_report_2.1.19_reimagining_the_human.docx
Supporting Document 2	https://s3.amazonaws.com/files.formstack.com/uploads/3138356/66897452/468431618/66897452_poetic_imaging_from_objects_12.11.18.docx
Supporting Document 3	https://s3.amazonaws.com/files.formstack.com/uploads/3138356/66897453/468431618/66897453_curation_representation..docx
Supporting Document 4	https://s3.amazonaws.com/files.formstack.com/uploads/3138356/66897454/468431618/66897454_politics_respect.jpg
Supporting Document 5	https://s3.amazonaws.com/files.formstack.com/uploads/3138356/66897455/468431618/66897455_tension_representation.jpg
Supporting Document 6	https://s3.amazonaws.com/files.formstack.com/uploads/3138356/66897456/468431618/66897456_netralograph.jpg
Supporting Document 7	https://s3.amazonaws.com/files.formstack.com/uploads/3138356/66897457/468431618/66897457_art_activism.jpg
Supporting Document 8	https://s3.amazonaws.com/files.formstack.com/uploads/3138356/66897458/468431618/66897458_walking_in_the_world_gallery_horniman.jpg
Supporting Document 9	https://s3.amazonaws.com/files.formstack.com/uploads/3138356/66900072/468431618/66900072_persepctives_horniman.jpg
Supporting Document 10	https://s3.amazonaws.com/files.formstack.com/uploads/3138356/66900073/468431618/66900073_pacific_climate_warriors.jpg
Comments	I would like to thank Susanne, once again, for guiding us through this form and I must thank Tito for completing our membership details.
	I agree
