

ICOM ICME

51ST ANNUAL CONFERENCE

**Re-imagining the Museum
in the Global Contemporary**

**Programme
Abstracts**

9.-12.10.2018
Estonian National Museum
Tartu, Estonia

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



Welcome from Viv Golding, ICOM ICME President

Dear colleagues, dear friends, it is with great pleasure that I welcome you to ICOM ICME's 51st Annual Conference. As you know 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.

ICME are delighted to be here in the wonderful Estonian National Museum and we must say a huge thank you to our generous hosts, especially to Agnes Aljas, Pille Runnel and their team of staff who have organised everything with such efficiency, grace and good humour. Thank you!

The theme of ICME's 2018 conference, Re-imagining the Museum in the Global Contemporary, was inspired and framed by Andrea Witcomb's work. While it has now been fifteen years since Andrea published Re-imagining the Museum, her text remains relevant today, perhaps even more so. Alongside Andrea we have three additional keynote speakers. Pille Runnel is our second keynote and her paper on participation shifts our focus to audiences. Next we have Philip Schorch whose will outline his forthcoming work on Curatopia. Finally we are extremely fortunate to have Wayne Modest here with us and his paper on ethnographic museums and material culture in troubled times will leave us with much food for thought, and activism.

Museums are situated in a world of rapidly changing global politics, contested digital technologies, and increasing socio-economic inequalities. Within this 'global contemporary,' we recognize that various ideologies and ethical perspectives greatly influence and impact our work, in regard to understanding collections, designing exhibitions, and various other aspects of museum work.

As contemporary museum professionals, we may be asked to perform a range of roles that take us out of our traditional comfort zones, as we seek collaborative action across boundaries including: nation, ethnic identity, class, disability, gender and sexual preference. Museums have often ventured into difficult discussions and the engagement of diverse audiences. We might prioritise storytelling and sharing curatorial power so that myriad stories can be told in exhibition spaces, programmes and outreach to attract more diverse audiences. At the same time, such work can be seen as radical change threatening collections care, research and the place of the object in 'new' museums devoted to opening dialogue.

With our conference, we present the question: Are these various positions mutually exclusive? We offer a space to consider that a 'both and' rather than an 'either/or' perspective may be possible, moving us beyond binary positions that put 'progress' and 'tradition' in unhealthy tension.

There was an overwhelming response to ICME's 2018 call for papers, panels and workshops from colleagues who work on collections, exhibitions, and programming that aims to diversify audiences and



reconsider interpretive practice, as well as from colleagues who wish to maintain, implement, and respect the legacies of more traditional practices. You see that we have developed an interesting programme about work that addresses a range of questions that have long concerned ICME, which include but are certainly not limited to:

- How does/can the museum problematize and/or diversify knowledge production?
- How do technology and multisensory activities raise/elevate (or curtail) new voices and participatory venues?
- How can knowledge and power be productively shared in museums?
- How have we questioned both 'elite' orthodoxies and new interpretive theories in productive ways?

We thank all the speakers and delegates who join us here in Estonia to reflect upon these questions and the complex context(s) in which museums exist today and to creatively examine the range of new and future roles we might productively employ in our respective and interconnected institutions. Together, over the next few days, we hope to find new ways to express who we are to one another and those that visit museums, the positive actions we might take in the future, and the contributions we might make to the contemporary world of museology.

During the conference we have time to visit the different departments and exhibitions here at the Estonian National Museum, we have time to see other museums in Tartu and go on conference trips to the Estonia-Russia border areas, with rich historical and cultural backgrounds by the lake Peipsi: Setomaa region and Peipsimaa. Four long conference days should permit us to enjoy ourselves, strengthen our collegiality and deepen our friendships.

Thank you!

Viv Golding
ICOM ICME President



Welcome from Alar Karis, Estonian National Museum Director

I am pleased to welcome all participants of the ICOM ICME 51st Annual Conference, being held for the first time in Estonia. The theme "Re-imagining the Museum in the Global Contemporary" has attracted hundreds of delegates from around the globe, representing over 40 countries.

The ICOM ICME annual conference is an important meeting place for those concerned with a variety of ethnographic collections and museums, dealing with contemporary issues that influence millions of museum professionals and visitors every day.

This conference has a multidisciplinary focus, which will help to show the complexities behind the stories, memories, peoples, communities or collections. The topic brings together museum and heritage professionals in order to enable discussion on the potentials that museums have in society and to showcase the unlimited ways in which museums can mediate knowledge and values.

The ENM is an old ethnographic museum, founded in 1909, that was established in the aftermath of the triumph of national ideologies and the creation of nation-states. The history of the museum bears many similarities in development to other national museums, as well as other states in the region. The high point of the museum's renewal process was in October 2016 when the new museum was opened at the centre

of the 50-hectare Raadi area. The opening of the museum served as a significant source of city development and environmental improvement, as well as causing real change in public attitudes to the area.

The ENM's renewal process not only involved creating the physical environment. The production of new permanent exhibitions triggered a rethinking of the museum's identity and goals. One of the museum's goals has been to support the feeling of belonging in the contemporary borderless world, as well as to rephrase traditional national narratives for contemporary needs. The creation of the permanent exhibitions were at the centre of these goals, which show the everyday life of various cultural and social groups throughout the history of settlement. Encounters deals with Estonian everyday life from first settlers to the present day, while Echo of the Urals looks at the traditional life of Finno-Ugric peoples.

At the ENM visibility has been given to the stories and artefacts of the common people. Creating the exhibition brought together hundreds of people from different backgrounds, with their life stories and worldviews.

The new exhibitions are predominantly research based and introduce the newest research results from Estonian scholars, which meant undertaking intensified collaboration with more than a hundred researchers.

The scenography for the permanent exhibitions appeals to different visitors and enriches people's expectations of the museum. The Encounters exhibition is based primarily on an analytical approach that reflects a diversity of perspectives. The Echo of the Urals adds an emotional layer and offers visitors sensory experiences.

The museum brings together an education centre, a folk culture centre, and conference, film and theatre halls, as well as public areas in and outside of the museum. It is also the museum's new home, opened with 8000 m² collection depositories, a library and researchers rooms as well as new conservation labs and office space for 130 people. In 2 years the museum has had almost 500 000 visitors, which is remarkable in a city of 100 000 inhabitants.

So the example of the Estonian National Museum shows clearly that we cannot underestimate the role of infrastructure in the development of the museum, and that the passion and knowledge of the staff and understanding of our visitors and our collections, make the museum a powerful visual medium for the people.

I would like to thank ICOM ICME for cooperating with the Estonian National Museum and on behalf of the Museum Team may I welcome you to Tartu and to the 51st Annual ICOM ICME Conference and the chance for knowledge sharing and fruitful debate.

Alar Karis
Estonian National Museum Director

Tuesday, 9.10.2018**9:00–10:30** Registration**10:30** Opening and Welcome Address**11:00 Keynote 1:** Andrea Witcomb, 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*Discussion***12:30 Lunch****13:30 Session 1: Museums and the World at Stake**

- Denis Chevallier, Museum and Anthropocene: an Exhibition on Waste in the Museum for European and Mediterranean Civilizations (Marseilles)
- Pauline van der Zee, How to Engage in Decolonizing the Museum?
- Anette Rein, The New Weltmuseum Wien and Some Inherent Conflict Zones as Future Challenges

*Discussion***14:30 Coffee and tea****15:00 Session 2: Cooperation and Partnership**

- Jason Baird Jackson, Lessons from a Partnership Linking a Network of Chinese and American Museums of Ethnography
- Thomas Laely, Why Do African and European Museums Cooperate? Re-imagining a Paradigm of Knowledge Production and Partnership

*Discussion***15:45 Lightning Talks and Poster Presentations**

- Elena Eltc, Elena Dyakova, Reflecting on Skansens in the Post-Soviet States
- Nikolay Nenov, Images of the Local Community in the Focus of the Museum
- Irena Bokova, Cultural Landscapes and the Museum – in Search of a Dialogue with the Local Communities
- Iskren Velikov, Heritage and Local Communities along the River Yantra in Central Northern Bulgaria
- Tatjana Bugarski, Curating Rituals: Challenges and Experiences in Time Perspective

16:00 Coffee and tea**16:30 Session 3: Migration and Belonging**

- Jason A. Falkenburg, Issues with Moving Heritage: Stave Church Portals and Museum Practices
- Olga Zabalueva, "It's the right who belong in a museum": Ethnographies of Popular Movements in the Museum Context

- Ivan Grinko, Anna Shevtsova, Moscow Museums and Migrants: Problems and Prospects of Interaction

*Discussion***17:30 Coffee and tea****17:45 Session 4: Museums and the Digital**

- Abdelrahman Othman, Is it time for new approach at Ethnographic museums in Egypt: A Case Study
- Kristel Rattus, Displaying Cultural Heritages with Digital Means: The Case of Estonian National Museum's Core Exhibition "Encounters"
- Pille Pruulmann-Vengerfeldt, "But what can I DO there?" – Discussing Affordances of Digital Museum Space

*Discussion***19:00 Opening Reception at the Estonian National Museum****Wednesday, 10.10.2018****9:30 Keynote 2:** Pille Runnel, Searching for Cultural Participation in Museum Practice*Discussion***11:00 Coffee and tea****11:30 Session 5: Object Focus**

- Austra Ziljicka, Researching and Communicating Ethnographic Collections – Experiments and Shared Knowledge
- Gudrun Bucher, Researching Collecting – Objects and their Impact on the Formation of Ethnography
- Jaanika Vider, From Ethnographic Present to Presence: Re-imagining the Siberian Collections at the Pitt Rivers Museum

*Discussion***12:30 Lunch****13:30 Session 6: The Affective Museum**

- Anna Vestergaard Jørgensen, The Museum and its Discontents. Rethinking the Museum through Discomforting Affects
- Erica Lehrer, Awkward Objects of Genocide: Vernacular Arts and Holocaust Memory in and beyond Polish Ethnographic Museums
- Mischa Twitchin, On "a Discourse Related to the Historical Dynamics of its Time" (Araeen)

*Discussion***14:30 Coffee and tea****15:00 Session 7: Collections, Representations and Cultural Dynamics**

- Wycliffe Oloo, Knowledge and Power: Objectification of Representations Associated with Site Museums
- Kyung Hyo Chun, Representations of the Divided Minjok: The Presence and Absence of North Korea at the National Museum of Korea
- Kim Tao, Migration, Memory and Material Culture: The Australian National Maritime Museum in the Global Contemporary

*Discussion***16:00–18:00 Behind the scenes tours of the Estonian National Museum**

- Tour 1: Curators' tour of the Encounters exhibition
- Tour 2: Curators' tour of the Echo of the Urals exhibition
- Tour 3: Conservation department and collections
- Tour 4: Cultural heritage study centre

Thursday, 11.10.2018**9:00 Keynote 3:** Philipp Schorch, Conceptualising Curatopia*Discussion***10:30 Session 8: Visitor Engagement**

- Nadzeya Charapan, The heterogeneity of Ethnographic Mirrors: Changing Relationship between Open-air Museums and their Visitors
- Tim McNeil, Adrienne McGraw, Reclaiming Diversity: Curiosity and the Layered Exhibition
- Peter Ride, Multisensory Engagement and the Transcultural Object

*Discussion***12:00 Study trips**

- Route 1: Setomaa
- Route 2: Peipsimaa
- Route 3: Tartu City Museums

Friday, 12.10.2018**9:30 Keynote 4:** Wayne Modest, Spaces of Care: Rethinking the (Ethnographic) Museum in the Global Contemporary*Discussion***11:00 Coffee and tea****11:30 Session 9: Ownership: Whose Knowledge Whose Truth?**

- Leif Pareli, Kären Elle Gaup, Re-imagining a Collection in the Global Contemporary: How the Bååstede Repatriation Project May Benefit Indigenous Museums Worldwide
- Katri Hirvonen-Nurmi, The Hows of Truth-telling and the Voices of "Future Curators": Lessons from Indigenous Mexico

*Discussion***12:30 Lunch****13:30 Session 10: Museums and Stakeholders**

- Mario Buletić, Re-imagining Local Culture in the Era of a Mass Tourism-driven Society
- Kayte McSweeney, Can there be Comfort in Collaboration? Considering the Impact of Community Partnerships on Museum Practice at the British Museum
- Patoo Cusripituck, Jitjayang Yamabhai, The Next Text in the Ethnographic Exhibition: A Sustainability of a Disruptive Life-World

*Discussion***14:30 Coffee and tea****15:00 Session 11: Shared Knowledge, Shared Power, Shared Authority**

- Regina Faden, Sharing Authority Can Be Rewarding: The More you Give the More you Get
- Martin Earring, Voicing the Voiceless: The National Native American Veterans Memorial, Oral History Project
- Tone Cecilie Simensen Karlgård, Escaping King Leopold's Ghost – Shifting Positions and Shared Knowledge Production

*Discussion***16:00 Final Discussion****16:15 Coffee and tea****16:30 ICOM ICME Annual Meeting****19:00 Closing Reception at the Estonian National Museum****Saturday, 13.10.2018**

Post-conference Tour in Tallinn

Sunday, Monday 14.–15.10

Post-conference Tour in Helsinki, Finland

Prof Andrea Witcomb

Alfred Deakin Institute for Citizenship and Globalisation, Deakin University (Australia)

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

The demand for museums to be more inclusive has not abated; nor has the demand for them to be more responsive to contemporary needs. When I wrote *Re-imagining the Museum* however, the curatorial strategies being developed to meet these demands centered on ensuring the representation of a multiplicity of voices, with a particular focus on those who were marginalised. In this paper, I wish to reflect on that moment, seeing it in its historical context and as being marked by particular interpretation strategies, strategies which I would now argue have continued to maintain a distance between 'us' and

'them'. In critiquing this moment, a moment I now call a 'pedagogy of listening', I wish to focus on the emergence of a different set of curatorial strategies which appear to be more concerned with working out how to build relations across difference rather than representing difference per se. I will be setting these developments as part of an attempt to respond to the contemporary moment. As Ulrich Beck has argued, one side effect of our increasingly interconnected world is, paradoxically, increased xenophobia. Museums are caught up in this paradox, having to both represent collective identities whilst also helping people engage with difference. Using Australian museums as examples, this paper will chart changing curatorial strategies for dealing with the figure of the 'other' through examples of what I am calling a 'pedagogy of feeling' – a mode of interpretation that seeks to foster empathy rather than tolerance and that does so by consciously encouraging the recognition of our common humanity.

*Prof Andrea Witcomb is a Professor in Cultural Heritage and Museum Studies at Deakin University, Australia, where she is the Deputy Director (Research) of the Alfred Deakin Institute for Citizenship and Globalisation. Her work engages with the ways in which museums and heritage sites interpret difficult histories and facilitate cross-cultural encounters. Andrea is the author of *Re-imagining the Museum: Beyond the Mausoleum* (Routledge 2003), *From the Barracks to the Burrup: The National Trust in Western Australia* with Kate Gregory (UNSW Press 2010), co-editor with Chris Healy of *South Pacific Museums: Experiments in Culture* (Monash epress 2006; 2012) and, with Kylie Message, of *Museum Theory* (Wiley Blackwell 2015). Her book chapters and journal articles have focused on the ways in which Australian museums have engaged with the history of migration and represented cultural diversity, and the representation of difficult histories such as colonial encounters and histories of war. Her focus is always on teasing out the ways in which objects and accompanying interpretation strategies can be used to build affective modes of interpretation aimed at supporting revisionist interpretations of the past. Most of her publications have emerged out of research projects funded by the Australian Research Council with the last three projects concerning the management and interpretation of Australia's extra territorial war heritage in South East Asia, the collecting sector's engagement with cultural diversity and a project on the history of collecting practices in Western Australia.*



Dr Pille Runnel

Estonian National Museum (Estonia)

Searching for Cultural Participation in Museum Practice

At 2016 the new building of the Estonian National Museum was opened to the public. The building as well as its contents have gained attention in the architectural and design world, but also among the general audience. Although celebrated as the end of a long road (the museum building had been 100 years in the making), from the perspective of museum practice opening the new facilities was not the destination point but just a milestone, opening up new challenges and bringing new expectations. While the renewal of museum sector across Eastern Europe has helped to recognise it as increasingly

important part of leisure industry, museums can also be approached as a 'social software', as tools to approach contemporary complex societies. The presentation looks at the experience of the Estonian National Museum from the point of view of audience engagement in the framework of cultural participation. The ENM also serves as starting point to talk about the different modes of cultural participation in the museum field in general: as a form of cultural consumption, as shared decision making and as a more performative aspect of mundane everyday practices.



*Dr Pille Runnel is a Research Director and Deputy Director of the Estonian National Museum. Her research has dealt with new media and new media audiences, museum communication and participation at the public cultural institutions, visual and media anthropology. She has worked as a researcher at the Institute of Journalism and Communication, University of Tartu and carried out joint research projects with the Institute, including studying the generations and young people in the emerging information society and museum communication in the context of the information society. Her research on museums, cultural heritage and museum audiences has resulted in a number of journal articles and book chapters as well as edited books, but has also been directly applied in the museum development. She is responsible for the research agenda of the Estonian National Museum and was supervising the production of new research-based permanent exhibitions of the Museum (opened at 2016), which have been visited by 300 000 visitors during the first year after the opening. Runnel has participated in a number of international studies and research projects, including: *MEDIAPPRO* and *EU Kids Online* (2009–2015); *Making National Museums: comparing institutional arrangements, narrative scope and cultural integration – NaMu* (2009); *European National Museums: Identity Politics, The Uses of the Past and the European Citizen (EuNaMus)* (2010–2013); *COST* research network „Transforming audiences, transforming Societies“ (2009–2015).*

Dr Philipp Schorch
State Ethnographic Collections of Saxony (Germany)

Conceptualising Curatopia

What is the future of curatorship? Is there a vision for an ideal model, a curatopia, whether in the form of a utopia or dystopia? Or is there a plurality of approaches, amounting to a curatorial heterotopia? This presentation addresses these questions by drawing on the volume *Curatopia: Museums and the Future of Curatorship* (co-edited with Conal McCarthy and published by Manchester University Press,

2018). The collection considers the current state of curatorship across three regions – Europe, North America and the Pacific, reviews the different models and approaches operating in museums, galleries and cultural organisations, and discusses emerging concerns, challenges and opportunities. By conceptualising Curatopia, this paper explores the ways in which the mutual, asymmetrical relations underpinning global, scientific entanglements of the past can be transformed into more reciprocal, symmetrical forms of cross-cultural curatorship in the present, arguing that this is the most effective way for curatorial practice to remain meaningful.



*Dr Philipp Schorch is Head of Research at the State Ethnographic Collections Saxony, Germany, and Honorary Fellow at the Alfred Deakin Institute for Citizenship and Globalisation, Deakin University, Australia. Philipp's research focusses on museums, material culture/history/theory, contemporary art and (post)colonial histories, the Pacific and Europe, and collaborations with Indigenous artists/curators/scholars. He received his PhD from the Victoria University of Wellington, Aotearoa New Zealand, and held fellowships at the Lichtenberg-Kolleg – Institute of Advanced Study, Georg-August-University Göttingen, and at LMU Munich (Marie Curie, European Commission: www.assembling-the-transpacific.ethnologie.lmu.de). Philipp is co-editor of the volumes *Transpacific Americas: Encounters and Engagements between the Americas and the South Pacific* (Routledge, 2016) and *Curatopia: Museums and the Future of Curatorship* (Manchester University Press, 2018)*

Prof dr Wayne Modest
Research Center for Material Culture (Netherlands)

Spaces of Care: Rethinking the (Ethnographic) Museum in the Global Contemporary

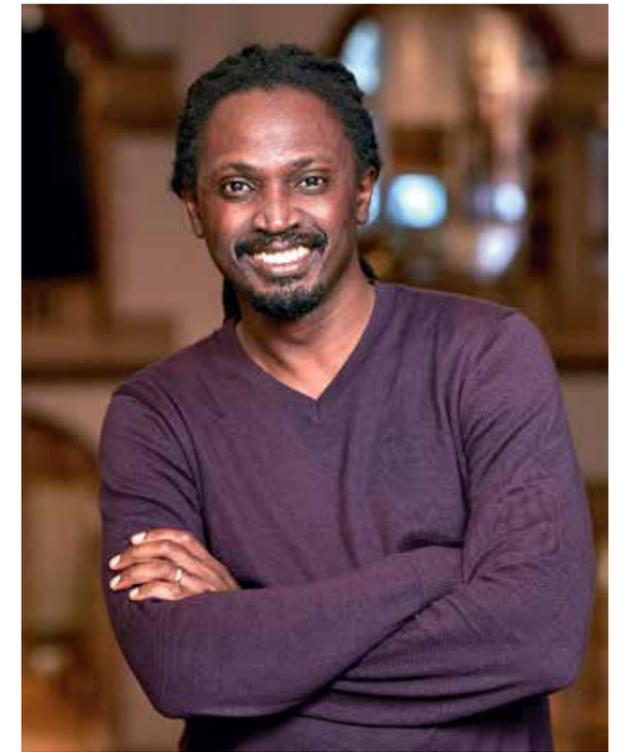
This presentation is a preliminary, even speculative, inquiry into what it might mean to think the museum as a space of care. Drawing on the work of scholars in the (overlapping) fields of gender, science and technology and the more recent extinction studies, and taking seriously the longstanding critique of museums that has sought to push them to be more than solely spaces about objects, but for people, I want to explore how matters of care may be mobilised to imagine anew the museum for a global contemporary marked by growing precarity for both our human and non-human world(s). My presentation

will focus on recent work that we have been doing in the Netherlands.

This presentation is part of a larger project that argues that if we perceive museums as less than responsive to the longstanding critique from scholars and the public alike about their value to and work in society, this results not simply or solely from stubborn resistance to change but also from the urgent need for greater attentiveness to the conceptual categories on which we have come to understand and practice the museum. I will argue that a rethinking of the museum for the global contemporary demands a re-imagination of the very conceptual foundations on which they are based. Moving beyond preservation to care, I will suggest, is one such conceptual shift that we might consider.

Prof dr Wayne Modest is head of the Research Center for Material Culture, the research institute of the Tropenmuseum, Museum Volkenkunde, Africa Museum and Wereldmuseum in the Netherlands. He is also professor of Material Culture and Critical heritage Studies at the Vrije Universiteit, Amsterdam. Modest was previously head of the curatorial department at the Tropenmuseum, Amsterdam; Keeper of Anthropology at the Horniman Museum in London, and Director of the Museums of History and Ethnography in Kingston, Jamaica. He has held visiting scholar positions at the Yale Centre for British Art, Yale University and the School for Museums Studies, New York University.

*His most recent publications include *Victorian Jamaica*, with Tim Barringer (DUP); *Things are a Changing or Perpetual Return. Horizons of Hope and Justice or Anxiety*. Modest's current work is focussed on modes of imagining the museum as site for reparative practices, especially in relation to historical injustice.*



Session 1: Museums and the World at Stake

Denis Chevallier

MUCEM Musée des Civilisations de l'Europe et de la Méditerranée (France)

Museum and Anthropocene: an Exhibition on Waste in the Museum for European and Mediterranean Civilizations (Marseilles)

On March 2017, the Museum of European and Mediterranean Civilizations (MUCEM) opened a new exhibition "Lives of Garbage: the Economy of Waste". This exhibition was the result of a large ethnological research project on the industry of waste in the Mediterranean. The waste economy, as documented and displayed in the MuCEM covers all forms of acquisition, management, trade, transformation and salvage of material objects destined for disposal or a new life. For the MuCEM, this was an opportunity to present and discuss the effects of the current environmental and economic crises our societies are confronted with. It also brought to light the new stakes of Human presence on earth revealed by the awareness of our entrance into a new era called "Anthropocene". The exhibition had been designed to open people's eyes to the way in which excess and leftovers from our production and consumption habits are managed and processed.

In my paper I will discuss the results of this exhibition and other public manifestations linked to it in and outside the museum such as workshops for reuse or repair leftovers or collective rubbish collections in the town.

Pauline van der Zee

Ghent University Museum (Belgium)

How to Engage in Decolonizing the Museum?

In the book "Museum van het Gevoel" ("The Empathy Museum"), Olga Van Oost (2016, 15-23) states that there is a growing moral responsibility for museums, and that curators incorporate a mediating role in this. Museums have, more than ever, a task in stimulating critical reflection and shaping citizenship. But it is uncertain whether museums will take on this challenge. It is a choice that demands courage and can have far-reaching consequences for the curator who chooses to follow this course. Even more than being an "institutional choice", it is often the individual choice of the curator. The "conditions of engagement" are a personal matter and not always welcomed by the museum, as museums often do not yet have this tradition and still want to rationalize their collections, histories and roots.

This topic was also discussed at the American Indian Workshop titled "Arrows of Time: Narrating the Past and Present" held in Ghent, Belgium (2018). Researchers, concerned with topics related to the Native Peoples of North America, noted that the objects' original context of their cultural heritage are often being appropriated and get, yet again, "colonized" in European museums. In this way these objects lose their strength.

Concerned museum curators therefore want to stimulate an open dialogue between people and communities. This paper concerns my attempts to register the Ethnographic Collections of Ghent University, as part of the larger picture of decolonization of museums.

Decolonization requires a continuous process of awareness about how colonialism works. Objects can act as intermediaries in this process. They are not only a remnant of the past, but also have a certain meaning in the present. And therefore they may become the keys to more openness and may lead to a greater awareness from which more mutual understanding can grow.

But decolonization goes beyond objects in collections. Therefore this is also a plea for plurality in thinking: we can learn from others. Diversity in thinking holds an appreciation for being different. When curators commit themselves to taking up explicit positions in their museums and play intermediary roles, the moral stature of museums grows. That is why I created a manifesto based on Kant's motto: "Dare to think!" My starting point, however, is: "Dare to think differently!"

Anette Rein

bfe - Federal Association for Freelance Ethnologists (Germany)

The New Weltmuseum Wien and Some Inherent Conflict Zones as Future Challenges

In ethnographic museums, the debates about colonial times and the origins of the museum collections started long before the 21st century. But, the questions about "Who owns the items in the ethnographic museums" became more virulent after the official offer from the French president Emanuel Macron in March 2018. Since then, in the media, there are more and more articles about the demands of people belonging to different nations, to get their historical items back from the collections in the museums. In this situation we have to differentiate different levels of consideration: the history of the collections – if there is any documentation, the presentation of the objects in the exhibitions and the approaches to collaborate with the countries of origin on "who is allowed to speak?" At this point, the museum 4.0 comes into consideration. How can digital media be used to open access to an international public, when for example the historical items cannot be moved around because of age and fragility? How is a museum able to install means of collaboration and participation globally?

In this paper I will concentrate on three main questions, which are dominant in the global discussions about ethnographic museums in the future: museum 4.0, participation and provenience research. My example will be the new Austrian Weltmuseum Wien (World Museum Vienna), which was opened last October 2017. The new concept of the museum is the combination of a classical regional presentation together with so-called "concept halls" in which actual questions concerning colonialism, politics of collection and ethnographic theories are put on stage through a special scenography. The paper will show the conflict zones within this challenging approach.

Session 2: Cooperation and Partnership

Jason Baird Jackson

Mathers Museum of World Cultures (USA)

Lessons from a Partnership Linking a Network of Chinese and American Museums of Ethnography

Beginning in 2013, three American museums of ethnography began partnering with three peer institutions in Southwest China. Undertaken under the auspices of a larger joint project (2007-present) being pursued by the China Folklore Society and the American Folklore Society, this museum-focused sub-project is now in its second phase. In the effort's first phase (2013-2016), the partners researched and co-produced a bilingual traveling exhibition and bilingual catalogue, both titled *Quilts of Southwest China*. They also pursued staff exchanges, hosted two binational conferences on museum ethnography and heritage policies and practices, co-assembled and documented new museum collections, and pursued a range of spin-off publications, exhibitions, and convenings. In the sub-project's current phase (2017-2019), four of the six original partners are building on previous experiences traveling and working together to begin more in-depth ethnographic field research. This research is being undertaken in further partnership with local eco-museums affiliated with two local minority communities in China's Guangxi Zhuang Autonomous Region. The current multilingual, multi-institutional ethnographic work is focused on local textile practices in northern Guangxi and the ways that heritage practices such as eco-museum development, cultural heritage tourism, and master artist designations are impacting them. A series of training and research gatherings, including an additional binational conference, are accompanying four fieldwork trips.

In line with the orienting questions posed by the conference organizers, I will use the ongoing work and past experiences of this US/Chinese network to reflect on ways that the partners have gained a deeper understanding of differing national and local museum cultures and on how they are now attempting to diversify the production of ethnographic knowledge in varied museum contexts, including through engagements with research partners in the local communities whose lifeways and experiences are being investigated and also reflected through new co-assembled collections. My discussion will

also bear on the conference's special interest in how "knowledge and power" might be "productively shared" in collaborative research projects linking quite varied museums working in different disciplinary, national, governmental, and institutional contexts at different scales and with different missions. While focused on lessons and experiences associated with these conference themes, I will touch on other aspects of our work together that may also prove applicable to other partnership projects in museum ethnography, including such issues as funding, translation, coordination, and staffing. My reflections arise from my work as director of one of the partner museums and co-PI for the current phase of work.

Thomas Laely

Ethnographic Museum, University of Zurich (Switzerland)

Why Do African and European Museums Cooperate? Re-imagining a Paradigm of Knowledge Production and Partnership

Alongside university and research institutes, journals and books, publishing houses and repositories, museums are important engines of research and knowledge production. How is the potential of transcontinental networks to be assessed in this respect? Why do African and European museums cooperate, what are the motives, opportunities, and pitfalls of transcontinental cooperation? This paper intends to present a current trilateral museum research and exhibition partnership between Africa and Europe and to analyse the premises, conditions and modalities of the engagement with the involved partner institutions. It elaborates on knowledge production and dissemination as well as on the (pre-)conditions and requirements of larger long-term partnerships. Which research forms, outcomes and outputs are conceivable? How about publications, exhibitions, databases, digital copies, websites, staff exchange and tandems? What goes along with collaborations and "knowledge partnerships" between institutions in the South and the North?

Until now, cooperation is mainly unidirectional, displaying European exhibitions in African museums or aiming to coach African institutions in fields such as conservation, restoration, or curating, generally following a development approach. Only a few collaborations demonstrate a joint practical implementation of projects, taking into consideration the expectations, goals and needs of all the stakeholders, sharing project management responsibilities, guaranteeing collective decision-making processes and equal access to shared resources.

Today, there is an awareness of the importance of academic and museographic partnerships and a requirement for ethnological museums to concern themselves with contemporary – as well as historical – issues, which goes far beyond the museum sector. Furthermore, in recent years, many actors have increasingly begun realising how important it is to undertake colonial-era provenance research. At the same time, debates about immigration into Eu-

rope, as well as the role and position of ethnological museums in relation to this, are intensifying. All of these points consistently highlight the significance of international perspectives on present-day ethnological collections. Against this background, the aim of this presentation is to invigorate a new museological subfield of study highlighting transcontinental museum cooperation.

Session 5: Migration and Belonging

Jason A. Falkenburg

Museum of Cultural History (Norway)

Issues with Moving Heritage: Stave Church Portals and Museum Practices

This presentation intends to focus on portals of Norwegian Stave Churches that in their original medieval setting functioned as transgressive markers of the dividing line between the secular and the spiritual, the material and the immaterial world. Heavily decorated with elaborate carvings, and transferred to and displayed in museums since the 19th century, these portals offer a challenge to the modern viewer as to how their ambiguous identity and agency as individual ('art') object can be experienced and re-imagined. This challenge was met in an experimental exhibition in spring 2018 in the Oslo Museum for Cultural History. The paper addresses a key issue that underlies the making of this exhibition; that is, transporting stave church portals which has become increasingly problematic due to their status as irreplaceable heritage items in and of themselves but also because the most prominent ones are 'frozen' in permanent exhibitions that are unofficially sanctioned as heritage entities.

Olga Zabalueva

Tema Q, Department for Studies of Social Change and Culture (ISAK), Linköping University (Sweden)

"It's the right who belong in a museum": Ethnographies of Popular Movements in the Museum Context

Museums as institutions of modernity have a specific role in the process of knowledge production and power redistribution within societies, first of all by empowering certain groups and discourses and making them visible. However, there is also a power in "silent voices" that have been suppressed for a long time. Today it becomes possible to use museums as a platform for lifting up the issues of diversity and heterogeneity. In this paper I am investigating a specific case of a museum planned from scratch and the multilayered power relations within this case.

Museum of Movements in Malmö, Sweden, is a project which was initially introduced in 2016 as a national museum for democracy and migration. The project aims to address a broad range of subjects, including migration, human rights, popular movements and civil society-based activism. A feasibility study has asserted the importance of establishing this future institution in a form of museum as an open, safe and credible public space which can engender open discussion around difficult issues.

The political importance of the project was debated in Swedish media which brought out some points in the public conception of what museums actually are. As an (extreme) example, a concern was expressed by the right-wing political party Swedish Democrats that such a museum will become a "political instrument for multiculturalism and will promote further high immigration rates to Sweden". From the other side of the political spectrum, a socialist writer Staffan Jacobson states in his blog that "it's not the left but the right who belong in a museum".

There is, however, a deep controversy in the future museum concept as an open and inclusive platform: Should the scope of popular movements include, in addition to human rights activists, for example far-right movements or protesters against abortion? Should the museum for democracy and migration talk about non-democratic developments in our societies? How to discuss these issues in a space which provides a certain discourse and constructs its subjects?

By employing Tony Bennett's notion of museums as assemblages, I aim to look into the museum and its inherent structures as the reflection of what is included and what is excluded in the exhibition displays in relation to different networks.

Ivan Grinko

Anna Shevtsova

Department for Museum and Tourism Development, Moscow State Pedagogical University (Russia)

Moscow Museums and Migrants: Problems and Prospects of Interaction

Adaptation of migrants is one of the strategic goals outlined in the Strategy of the State National Policy of the Russian Federation. The museum network in this case is one of the most effective tools for its implementation. That is why the theme of migration is increasingly penetrating the museum space throughout the world in recent years.

However, Russian museums, as a rule, ignore this aspect of their socio-cultural work. Despite the fact that the Russian Federation occupies the third place in the world in terms of the absolute number of migrants, Russian museums continue to exhibit amazing inertia. In addition to the fact that there is no specialized museum dedicated to the phenomenon of migration in our country, other museums diligently avoid this topic. The paper describes and analyzes the results of a field study on the relationship between migrants and museums. The authors refute the traditional misconception that migrants ignore Russian museums and, accordingly, museum programs for them are unpromising. This research is based on interviews with 400 applicants to the FMS Moscow Commission for the recognition of a foreign citizen or stateless person the Russian language carrier.

We create a map of Moscow museums through the eyes of migrants. The work presents the preferences of migrants in the museum area, their strategies for visiting museum institutions, the main problems when visiting a museum. The study showed that migrants, at least in Moscow, are a fairly promising audience for museums. Despite the relatively specific preferences in choosing a museum institution, in general, their strategies for communicating with museums do not fundamentally differ from the general Moscow ones. However, it should be noted that the creation of museum projects that touch on the topic of migration could give this audience additional motivation to visit and form a community loyal to the museum.

Session 4: Museums and the Digital

Abdelrahman Othman

National Museum of Egyptian Civilization (Egypt)

Is it time for new approach at Ethnographic museums in Egypt: A Case Study

The Ethnographic Museum as a social and educational institution attempts to engage its communities and for that purpose digital technology is one of the best opportunities in decades to really reach and engage visitors with different interests to study, explore and enjoy the collections throughout their lives. This paper outlines how, by integrating digital technology in the museum environment, museums can generate new values to objects and collections, making things possible that would not have been possible in the past, or at least very difficult especially at historical sites and regarding damaged or unfinished objects.

Despite the importance of Egyptian Ethnographic museums in enriching the educational curriculum, there is a major problem they face, a lack of visits by Egyptian students to those museums, which may be due to economic, political, geographic or other factors. Egypt has about 166 various types of museums, including the Ministry of Antiquities, Irrigation, Agriculture, Transport, Aviation, Higher Education, private companies, and some NGOs. Although these museums exhibit different aspects of Egyptian cultural heritage, many of them are still unknown to school students, due in part at least to the barriers noted above.

In an effort to break down those barriers and find some simple solutions for those critical problems, I launched a museological initiative to engage schools in the museum environment. It is called My Museum in Your Classroom and engages students in virtual field trips (distance tours), running in museums and archaeological sites. It is carried out by Curators or archaeologists (guest speakers), who speak to educational institutions by using a Skype app, that aims to remove geographic, economic, political, and disabilities barriers to education through the innovative use of technology in museums, archaeological sites and classrooms.

Overall this paper aims to highlight the importance of using digital technologies in engaging communities and educational institutions in museum environment in Egypt. It shows how the Egyptian museums applied different kinds of digital technology such as virtual reality, augmented reality and mixed reality, for educational, research and documentation purposes. The paper aims to review the collaboration between the Ministry of Antiquities and Microsoft in (my museum in your classroom initiatives) discussing the initiative objectives, procedures, outcomes and the challenges we face.

Kristel Rattus

Estonian National Museum (Estonia)

Displaying Cultural Heritages with Digital Means: The Case of Estonian National Museum's Core Exhibition "Encounters"

This presentation asks what is the role of digital media in displaying and interpreting multiple and continuously changing cultural heritages in a museum exhibition. It makes a detailed inquiry into what can be done with digital tools and questions when is it reasonable to use them? The presentation questions whether, if at all, digital media helps to make exhibitions more dynamic and dialogical? In the paper, I shall describe how and for what reasons we used digital solutions in the Estonian National Museum's core exhibition "Encounters". I will focus on their functions and show, based on our experience, some opportunities that they offer and some threats that they pose.

Pille Pruulmann-Vengerfeldt

Malmö University (Sweden)

"But what can I DO there?" – Discussing Affordances of Digital Museum Space

Museums are societal institutions often funded from public money and increasing needing to justify their existence. Museums engage in various kinds of activities focussing on the preservation and analysis of culture, education, societal inclusion, community building and so on, increasingly also in digital spaces. In each of these, they orient themselves more or less towards publics, forming unique constellations between museum repertoires and people. Digital space is increasingly seen as an opportunity to engage current and potential visitors with museum activities, but while vast amounts of digital material is being made available by museums, there is still lack of conceptual understanding about the kinds of audience engagement envisioned. In design research, the concept of affordances, originally coined by Gibson (1979), but usefully developed by Norman (2013) points to the idea that artefacts have preferred uses conceptualised by the designers as well as uses perceived by the users of these artefacts. This concept is fruitfully employed also in discussions of digital artefacts, software, websites and social media environments.

This paper proposes a pilot case-study analysis of digital museum space of National Museum of World Culture, which is a Swedish government agency for displaying and bringing to life the various cultures of our world, in particular cultures outside of Sweden. It unites four different museums in different locations in Sweden and there is shared as well as different online spaces. Taking the perspective of perceived affordance, this paper will discuss the preliminary results of audience perception of the digital spaces based on interviews with five different audience members, all residing in Sweden, but representing different ethnic and cultural backgrounds. The results indicate that not all digital museum activities are perceived to be welcoming or helpful in planning a museum visit or understanding a museum's digital space. The concept of affordance allows theorists to add a new dimension when discussing audience engagement as it takes into account the designerly intentions, the materiality of the digital spaces and the audience perception. The paper proposes a model of affordances of digital spaces as a useful tool to argue for and support digital spaces in museums that can support audience engagement.

Session 5: Object Focus

Austra Ziljicka

Ethnographic Open Air Museum of Latvia (Latvia)

Researching and Communicating Ethnographic Collections – Experiments and Shared Knowledge

This paper will present a case of the research and its communication in a museum. In 2014, a scientific collection catalogue about milk processing vessels was published by the Ethnographic Open Air Museum of Latvia. When carrying out the research for the catalogue I realized that I lack almost any practical knowledge about the milk processing and the specific functions of the ethnographic objects I am researching. In order to gain real knowledge about the subject of my research it was decided to make several practical experiments in cooperation with pupils of an art school. Children were documenting and participating in the process itself with all those failures that are common in experiments. After this experience it was not only knowledge of milk processing for the research that was gained but also a really inspiring feeling about communicating the research of the museum. On the bases of this experiment and research itself a program for small groups (for example families) “Milk Works” was developed, as well as other public activities.

The three hour long program “Milk Works” takes place in one of the open-air exhibition’s buildings in the museum and is organized by me and a colleague from the Department for Communication. The participants of the program do all the processing work by themselves – from milk to butter and cheese. The program is not supposed to be just a demonstration nor a way just to become more educated about the milk processing, but primarily a way to share and exchange the knowledge and different experiences of the organizers and participants, and for some participants – even kind of waking up of forgotten memories.

The experience of this project raises questions about research and communication in a museum. Does the theoretical research give enough knowledge? Should the museum experts always play the role of an expert – is it adequate and sufficient for today’s society? Do the visitors need more information about ethnography or is the exhibition better understood as a tool or a starting theme of a conversation far beyond the boundaries of ethnography? Is it all about the past or even more – about the present or the future?

Gudrun Bucher

Institute of Social and Cultural Anthropology and the Ethnographic Collection of the University of Göttingen (Germany)

Researching Collecting – Objects and their Impact on the Formation of Ethnography

The integrated research and exhibition project “Researching Collecting” (Sammeln erforschen) is founded by the VolkswagenStiftung and focuses on the impact the university collections had on the emergence of scientific disciplines – especially ethnography – from the late 18th century onwards. The aim of the project is to find out whether and in what respect the genesis of the academic disciplines was stimulated and influenced by actively using the university collections in research and teaching. From 1773 onward Göttingen University collected a wide range of items in the so-called Royal Academic Museum, which was dissolved in the late 19th century giving the newly founded institutes their “own” collections respectively.

The outcome of the three-year research project will be presented in the form of a post representative exhibition in the new Forum Wissen in Göttingen. The Forum Wissen is planned as interface between the university and the public and concentrates on ‘knowledge in the making’. Terms, conditions, circumstances, locations, actors that play a role in the creation of knowledge will be examined and presented. The exhibition will demonstrate the process of research conducted in the project by using ethnographic methods. We plan to experiment with participative curatorship that includes indigenous actors as well as indigenous knowledge concepts. The idea is to present the different disciplines their representatives and actions as “academic tribes”. The challenge will be to negotiate our ideas and conceptions with completely different groups of participants in an open way.

Jaanika Vider

School of Anthropology and Museum Ethnography, University of Oxford (UK)

From Ethnographic Present to Presence: Re-imagining the Siberian Collections at the Pitt Rivers Museum

Ethnographic museums have been theorized as ‘civic laboratories’ (Bennett 2005) and ‘contact zones’ (Clifford 1997) acknowledging their role as sites of governance but also as sites of friction and collaboration. However, complexity brought forth through such conceptualization is not easily communicated to museums’ diverse audiences who are faced with spatially and temporally distant collections. Through a case study of Siberian collections at the Pitt Rivers Museum, Oxford, this paper will examine how ethnographic fieldwork, collections research, and museum display practices can be brought into an effective collaboration to convey historical ethnographic collections’ multifaceted histories and to connect museum audiences with broader issues prevalent among contemporary source communities.

I probe the potential museum collections have to make present the complex and layered narratives inherent in historical ethnographic fieldwork. Drawing from recent studies in visual anthropology that emphasize the potential of ‘presence’ in the study of museum photographs (Edwards 2015, Morton and Geismar 2015, Pinney 2005) as ‘a way of thinking experience back into the historical equation’ (Edwards 2015: 242), I argue that museum objects as well as photographs speak beyond the evidence or representation they were intended to convey. Re-thinking objects in the Maria Czaplicka collection from the 1914-1915 Siberian expedition as traces of field experiences, I show how unpacking the history of the expedition can activate objects in the museum to convey different pasts and offer a platform for engagements with contemporary source communities and museum audiences.

Specifically, I argue that the Czaplicka collection can make present the notion of ‘global Arctic’ which as “contact zone”, both imaginative and embodied, remains an on-going and contested affair’ (Dodds 2017: 3). Historical ethnographic collections thus hold potential to anchor references to contemporary materials and can speak to current issues such as climate change. The question is how such affordances can be made evident in a museum setting and how can audiences be encouraged to engage with them?

Session 6: The Affective Museum

Anna Vestergaard Jørgensen

SMK – The National Gallery of Denmark and University of Copenhagen (Denmark)

The Museum and its Discontents. Rethinking the Museum through Discomforting Affects

This paper discusses the work by French-Algerian artist Kader Attia (b. 1970) in relation to “colonial discomfort” in European museums – primarily with a focus on ethnographic collections. The paper asks, how painful affects might point towards new (discomforting) futures for museums.

European museums are institutions that in a complex way are both part of larger societal structures of the experience economy and the idea of the good life – and at the same time can and do work with the discomforting. That is, the things we do not expect, the things and stories that queer and twist our perception of society, make us uneasy.

This paper will explore the works of French-Algerian artist Kader Attia, who often works with ethnographic collections and objects in his practice. In works such as *Dispossession* (2013) and *The Repair* (2012), Attia suggests how aesthetic and affective connections can be made between historic colonialism, its physical and emotional pain, and contemporary times. With a starting point in works by Attia, this paper argues that aesthetic practices can be used to open towards the affect of colonial objects and collections within museums – something that might otherwise remain hidden in these objects. The paper thus asks: What kind of discomforting and painful affect does Attia’s work afford? And how might we think differently about museums in the future if they are conceived of as places of discomfort and pain, rather than places of happiness?

Erica Lehrer
Concordia University (Canada)

Awkward Objects of Genocide: Vernacular Arts and Holocaust Memory in and beyond Polish Ethnographic Museums

Eastern Europe witnessed 14 million deaths between 1933 and 1945. The local impact of such widespread and wanton killing as it reverberated in towns, villages, and communities over the subsequent decades is just beginning to be considered, prompted by new scholarly attention to East European “Bloodlands” (Snyder 2010) the “Holocaust by Bullets” (Desbois 2010), the proliferation of smaller ghettos and camps, and the excruciatingly intimate relations of betrayal, killing, expropriation, and rescue. It can be assumed that every community produced artistic responses to that traumatic memory, but Holocaust scholarship’s new Eastward and grassroots turns have yet to attend seriously to vernacular arts of witness. In the field of Holocaust artistic production, local, “naïve” artists may have been the most prolific group attempting to represent the events they witnessed. A unique body of such works, produced in the postwar People’s Republic of Poland (especially in the 1960s and 70s), however, remain scattered in ethnographic museum collections, often awkwardly categorized due to disciplinary taxonomies that treat folk art as “timeless” rather than historical, and the reluctance of curators to touch on uncomfortable subjects.

These objects have been both over-determined and overlooked due to the constraints imposed by the communist authorities who animated their production, the disciplinary terms of “folk art,” and their having been kept – though rarely displayed – in Polish ethnographic museums with ethno-national mandates. While depicting the Nazi genocide, they have never been seen as relevant to Jewish experience, though they tell complex, unsettling Holocaust stories. The objects are uncanny: at times deeply moving, at others grotesque, they can also be disturbing for the ways they impose Catholic idioms on Jewish suffering via symbolic forms like a Pietà or a Nazi crematorium recalling a nativity crèche; upend accepted roles of victim, perpetrator, and bystander; or incorporate desecrated Jewish sacred texts – as well as for the erroneous mythologies that may be projected onto them as memorial objects in the present. They are difficult to understand without engaging the Polish, Jewish, and German “communities of implication” (Lehrer 2018) that together

constituted their necessary symbolic, affective, and commercial contexts.

Based on collections, archival, ethnographic, and oral-historical research, this paper explores how such “art naïve” can be curated to productively and progressively trouble Holocaust art history, ethnographic museology, and received cultural memory. Examples will be drawn from the exhibition *Awkward Objects of Genocide*, which will open at the Kraków Ethnographic Museum in Poland in November 2018.

Mischa Twitchin
Goldsmiths, University of London (UK)

On “a Discourse Related to the Historical Dynamics of its Time” (Araeen)

What kind of (re-)imagining does the idea of the ‘global contemporary’ call for and from whom? Is this, perhaps, but another variation on the neo-colonial hegemonies that constantly aim to restore the universals with which they are themselves identified? In this context, is it perhaps curious that the new millennium should see the return of the ‘encyclopaedic’ museum (as Hartwig Fischer likes to call the British Museum)? ‘Re-imagining’ here with Rash-eed Araeen, for example, how might one understand the newly conceived museum of ‘world cultures’ as offering a post-colonial answer to its own history as a ‘representative’ institution? Is this Enlightenment echo a sufficient ‘contemporary’ response to distinguish the museum in relation to both globalisation and digitisation? Taking up the ‘Eurocentric African problem’, as the Benin artist Meschac Gaba called it (in conversation with Chris Dercon), my presentation will explore the question of art in mediating the imaginary of museum ethnography, as it seeks to animate the encounter between visitors and exhibits within these museums’ so-called African Galleries specifically.

Session 7: Collections, Representations and Cultural Dynamics

Wycliffe Oloo
National Museums of Kenya (Kenya)

Knowledge and Power: Objectification of Representations Associated with Site Museums

In recent years Kenya has seen a rise of interest in the conservation and presentation of heritage sites, alongside a movement from indigenous people continuously pressing for exhibitions of their traditional stories in National Museums and heritage site museums. However, more often, folklore associated with these heritage sites are sometimes twisted to sustain group cohesion. Numerous interested groups try to co-opt “positive” narratives that reflect their group history, culture, sense of ownership, association and teachings. But as heritage professionals, do we have the power to decontextualize such narratives that challenge “progress” and “tradition” in unhealthy tension? Are these narratives by “community” members informed by what Andrea Witcomb’s refers to as “group allegiance, own individual sense of identity, social status, educational backgrounds, geographical affinities or own political views on the issue of multiculturalism...” This paper will explore changing interpretation and representational trends relating to folklore associated with traditional heritage sites in Kenya and how such interpretations associated with site museums are gradually being transformed to sound “logical and objective” in line with contemporary “beliefs.” If this is the case then, the question arises, is the intangible cultural heritage endangered? New museology trends draw among others on anthropological and historical approaches to museum work, emphasizing the collaborative nature of museums and communities, the importance of multiple voices, and the struggle for inclusivity in “the recognition of the rights of peoples to be included in and consulted about the presentation and preservation of their heritage.” The paper will interrogate these issues through a consideration of various case studies with reference to heritage site museums and how National Museums of Kenya endeavours to “lift up the stories of the people who are struggling to protect the living universe for the future,” through museum exhibitions. But do those in power see such complexities of heritage site museums “producing a notion of community rather than simply representing it.”

Kyung Hyo Chun

Institute for Peace and Unification Studies, Seoul National University (South Korea)

Representations of the Divided Minjok: The Presence and Absence of North Korea at the National Museum of Korea

Despite its common usage in both everyday life and public institutions in South Korea, the definition and the conceptual boundary of Han minjok (Korean ethnicity or Korean People) remains obscure. This paper illustrates the inconsistency and arbitrariness found at the museums in South Korea in addressing and depicting Han minjok. Han minjok refers to a Korean ethnic group that is believed to have originated from the common ancestor, Tan'gun. Based on this definition, North Korea is perfectly qualified for membership in Han minjok. However, the boundary of Han minjok in the real world is less clear than in the definitional sense. Proclaiming itself as the only legitimate government within the Korean Peninsula, South Korea refuses to acknowledge the North Korean government as a rightful polity. This official stance complicates the way in which North Koreans are recognized by South Koreans in the context of Han minjok: can we (South Koreans) embrace the political adversary (North Koreans) in the name of minjok, despite an apparent gap in social values and political intentions? The South Korean museums' uncomfortable and sometimes inconsistent conceptualization of North Korea both as a long lost sibling and at the same time as a threatening enemy demonstrates the convoluted and conflicting narrative of Han minjok that is heavily laden with both emotion rooted in ethnicity and politics based on the nation-state.

Kim Tao

Australian National Maritime Museum (Australia)

Migration, Memory and Material Culture: The Australian National Maritime Museum in the Global Contemporary

ICOM-ICME 2018 poses the question of whether traditional and progressive approaches to interpretation in museums are mutually exclusive, or whether it is possible to move beyond such binary positions. The Australian National Maritime Museum in Sydney, an institution traditionally associated with 'men and boats,' also holds an evocative collection relating to immigration and the diverse cultures who fled Europe after the Second World War to a place that was, in the words of one Estonian migrant, 'as far from Europe as possible.'* This paper will consider the Museum's collection of migrant cultural heritage through the framework of the global contemporary. It will examine the intersection between ethnographic collections and migration history at the Australian National Maritime Museum, with reference to contemporary museological discourses on research, outreach, sustainability and digital technology.

The paper will focus on the work of Croatian naïve artist Gina Sinozich, using it as a case study to explore the Museum's past approaches to interpretation through a variety of exhibitions, collections and public programs. It will also discuss the Museum's present challenges and future opportunities in the context of broader conversations about multiculturalism, identity and belonging – key concerns of the global contemporary. This is particularly critical as the Museum transitions from a traditional material culture-based model of interpretation, towards one that embraces new digital technologies as well as notions of emotion, empathy and affect, in order to engage a diverse global audience and embody a multiplicity of voices.

The paper will address a range of questions relating to traditional and progressive interpretive practices at the Australian National Maritime Museum. How do we represent migrant histories when there might be few personal objects to tell their stories, especially in the case of refugees displaced by conflict or persecution? How do we capture those intangible memories of the migration experience that are often difficult to convey through objects? How can we document complex diasporic relationships with homelands and hostlands, and what is the role

of new media in helping to articulate these shared stories? And how can we incorporate cross-cultural dialogues and intergenerational narratives, to reflect current concerns with social inclusion, mutual heritage, and the mobility of people and things in the global contemporary?

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* Kim Tao, 'As Far from Europe as Possible: the Talmet Family from Tallinn,' *Signals* 111 (Jun–Aug 2015): 68–71.

Session 8: Visitor Engagement

Nadzeya Charapan

Vilnius University / European Humanities University (Lithuania)

The heterogeneity of Ethnographic Mirrors: Changing Relationship between Open-air Museums and their Visitors

Though the concept of an ethnographic open-air museum is not a new one, little is known about the ways post-modern visitors frame their perceptions and construct personal attachment to the reconstructed spaces, displaying the remnants of a pre-modern order (peasantry, wooden architecture) that has disappeared. This paper outlines a study that explores how contemporary visitors interact within and in relation to the hybrid spaces of ethnographic open-air museums. The analysis is based on a qualitative study of visitors in the Belarusian State Museum of Folk Architecture and Rural Lifestyle (Aziartso, Belarus) and the Open-air Museum of Lithuania (Rumšiškės, Lithuania). The data were collected using participatory observation and semi-structured interviews with visitors on the sites. The paper employs a constructivist approach and conceptualizes an ethnographic museum as a free-choice environment, where behaviour patterns are linked to the institutional context and visitors' ability to perceive the information that specified the possibilities and constraints for the interaction with the museum's space. The study reveals how the complexity of museum affordances creates the diversity of visiting scenarios and shapes the functional mode of the museums. The implications of research could be relevant to museum's policymakers to design cultural, recreational and educational policies of ethnographic open-air museums for different audiences.

Tim McNeil

Davis Design Museum, University of California (USA)

Adrienne McGraw

Gateway Science Museum, California State University (USA)

Reclaiming Diversity: Curiosity and the Layered Exhibition

Wandering through a seventeenth century cabinet of curiosities, the viewer was struck by the diversity of objects and natural phenomena. Regardless of their knowledge base, the viewer found an access point through curiosity. Some of today's museum exhibits offer little to the curious mind when confronted with predictable templates hemmed in by disciplinary boundaries and conventional display methods. In nature, ecosystems thrive with complexity and are vulnerable to collapse when they lack biodiversity. If heterogeneous systems succeed, why are so many museum exhibitions approached thinly with a single discipline, few display modalities, and a simple design aesthetic. Can cross-disciplinary exhibits offer a wider spectrum of visitors a more engaging experience?

It's Bugged: The Role of Insects in Design is a cross-disciplinary exhibition developed by the Design Museum at the University of California, Davis (UCD). The exhibit brought together ethnographic textiles from the Design Museum's collection, insect specimens from the UCD Bohart Museum of Entomology, commissioned insect-inspired artworks, and supportive media to show how insects are used in the manufacture and design of textiles. Objects from both collections were displayed in conventional ways individually, but as a whole, presented an unconventional grouping. The exhibition offered visual variety, unusual juxtapositions of objects, and content for the stroller, stroller, and studier. The exhibition design itself was key to supporting the underlying concept as the gallery space was turned into a hexagonal shape to mimic the ingenuity of a beehive. Textiles, insect specimens, and artworks all worked together to tell the story, and all were given equal footing in the exhibit.

The layered and cross-disciplinary approach of It's Bugged traces a lineage of other successful manifold exhibitions including: Frogs (Exploratorium, 1999), Devices of Wonder (Getty Museum, 2001), Jellies: Living Art (Monterey Bay Aquarium, 2007),

and Homelands: How Women Made the West (Autry National Center, 2010). Each of these exhibitions drew on content from multiple disciplines in arts, humanities, and sciences; used a variety of display techniques; presented objects, artworks, and specimens in equal measure; and the richness of content was empathetic to a spectrum of visitors, reflecting the diversity of who walks through our museums.

In natural systems, diversity is favored over scarcity and simplicity, so why then do we not seek this complexity in our galleries? The authors propose that cross-disciplinary layered exhibitions are more relevant, accessible, and engaging to a wider range of visitors and provide a path towards more successful exhibition experience.

Peter Ride

University of Westminster (UK)

Multisensory Engagement and the Transcultural Object

This paper asks how a museum can facilitate audiences from diverse national and cultural backgrounds to relate to one specific cultural object using multisensory tools.

This research was carried out at the Arab Museum of Modern Art, (MATHAF) Qatar, by interdisciplinary researchers using qualitative methodologies through interviews and focus groups and examined experiences of family groups of diverse cultural backgrounds and nationalities, Arabic and English speakers. It revealed how visitors' cultural memory and trans-cultural connections were activated through a bespoke activity designed around an iconic artwork that represented cultural identity in Qatar.

The research showed that tactile and auditory experiences led to a trans-generational involvement in which different forms of cultural knowledge were exchanged. Visitors who were Qatari, from Arab countries and international visitors from outside the Middle East all made personal connections to the artwork that related to their cultural knowledge either of Qatar or of their home countries. The research concluded that visitors made cultural connections on three levels: 'Immediate cultural connections'; 'Transcultural connections'; and 'Comparative connections'.

The research used audience reception theory to explore how for the visitors cultural meanings are purposefully created rather than given and arrived at through a complex process in which participants consider what is before them (in a process reception theorist Gretchen Barbatis phrases as 'how' rather than 'what').

In this research the experience of the visitors was not just in visually engagement but involved audio description, scent, and a range of physical activities. While we can think of a museum activity as being encoded by the institution and decoded by the visitors, this shows us that both the encoding and the decoding are highly complex and that they 'polysemic text' that they encountered was not just that artwork but the entire experience of the multisensory activity.

The research concluded that using a multi-sensory approach enabled visitors to engage with cultural objects with greater complexity and subtlety that they might otherwise have done, and enabled them to read an artefact from their own perspective. While this research was carried out in an art museum the research posits that this approach could be viable in any context where cultural artefacts are on display.

Session 9: Ownership: Whose Knowledge Whose Truth?

Leif Pareli

Káren Elle Gaup

The Norwegian Museum of Cultural History (Norway)

Re-imagining a Collection in the Global Contemporary: How the Bååstede Repatriation Project May Benefit Indigenous Museums Worldwide

The Bååstede repatriation project involves transferring almost 2000 Sami objects from the collection in Norsk Folkemuseum to six Sami museums as part of a process of discussion, mutual agreement and cooperation. The project has now reached a preliminary conclusion, although most likely this project may become just a first stage in a more long-term development of relations between national and indigenous museums. Still, the conclusion of the project in its present form may invite reflection on how the process has been carried out and to what degree the results have been satisfying for all participants. It is also an occasion to reflect on what relevance this project can have for other repatriation issues around the world. The most immediate value may be for the Sami in neighbouring countries Sweden, Finland and Russia, but the project may also be an inspiration for other indigenous people whose material heritage is preserved only in museums far from their communities, whether in the national capital or in a faraway country, often as the result of a colonial or imperialist situation. The presentation aims at discussing various scenarios and proposing some guidelines for future action in the field.

Katri Hirvonen-Nurmi

Helinä Rautavaara Museum (Finland)

The Hows of Truth-telling and the Voices of “Future Curators”: Lessons from Indigenous Mexico

In the era of fake news it is timely to carry on the truth-telling tradition of museums. And in a world where strong national narratives are given a too important a space in many different media globally, collaborative curatorship with minorities and the polyvocality of exhibiting practices are more important than ever. In order to attack prejudices and stereotypes, it is necessary to have a good forum in order to set the parties involved on an equal level. Trust is a prerequisite for starting a joint exhibition planning process. To give a voice to someone or a group previously ignored or excluded from a discussion one cannot be sure if the speaker is able to accept the invitation.

Museums in Nordic democratic countries are often too afraid to operate positive discrimination in order to create trust and have a good ground for cooperation with previously colonized groups. According to postcolonial critiques on museums and following results from indigenous peoples' seminars on heritage conservation, one should be explicit in defining the terminology used, and avoid being humorous or ironical, unless this is explained well. Otherwise there might be space for misinterpretations.

I will, as an example, make a reference to my experience in visiting in 2017 different ethnographic exhibitions with three Mexican Wixárika teachers who did not have previous experience of museums. The paper will outline how they perceived the facts presented, and if they felt their voice was included in the object vitrines, exhibition text panels and graphics, telling the stories about the Wixárika.

Session 10: Museums and Stakeholders

Mario Buletić

Ethnographic Museum of Istria (Croatia)

Re-imagining Local Culture in the Era of a Mass Tourism-driven Society

It has been more than a decade that the idea of new permanent exhibition at the Ethnographic Museum of Istria was born and a part of the project made its debut last year in 2017. The remaining part is due to be inaugurated soon. In the meantime a number of changes have occurred. Not just at the level of the exhibition's concept and display developments but also about the museum's practical habitus and relationship with the social reality we are all immersed in on a daily basis, in the frame of global trends experienced locally.

One of these global trends dominant on a local level is represented by tourism. There is no doubt that tourism affects cultures and societies, places and spaces in a setting that some people call home while others call it tourist destination. This (con)temporary global phenomenon of massive migration of people mainly in search of pleasure is rarely the subject of a critical reflection in Croatia and in the Istrian region: places where tourism represents the primary economic industry. There are many social actors, cultural and business agents, so called “creative industries”, involved in the process of creating cultural “products” that are contributing in the enterprise of “branding” the “destination” through “experiencing” the local “authentic” cultural, historical and natural particularities. Museums are actively involved in such processes, as well.

This paper considers where the Ethnographic Museum of Istria positions itself on this inter-sectorial map dedicated to framing local cultures and communities. Departing from the new permanent exhibition, more than answers, this paper aims to critically observe and discuss the general trend promoted by the tourist sector and frequently accepted by wider public initiatives in the frame of a cultural tourism paradigm and derived practices, that can often be defined as “ethnotainment”.

Kayte McSweeney

British Museum (UK)

Can there be Comfort in Collaboration? Considering the Impact of Community Partnerships on Museum Practice at the British Museum

Museums are beginning to embrace a sense of polyvocality in the way they interpret and tell stories about their collections. They are also thinking more about how they generate knowledge about their collections ‘with’ and not always simply ‘for’ their audiences. This is sometimes done through consultation with stakeholders, through the handing over of curatorial authority to non-traditional partners or through working in collaboration with communities. These partnerships can be complicated and often ask for a disruption of roles and a rethinking of museum practice but have been proven to aid in the quest to democratise and make museums more accessible and relevant to today's society.

This presentation asks, using examples from the British Museum, London, how museums can make proper ‘space’ for participation work where the production of knowledge and the creation of more nuanced and stakeholder-led narratives can be genuinely collaborative. It asks how we can challenge ourselves to think about multiples ways of knowing and to consider how we create and also communicate information about our collections in this more open way. It asks how you embrace the discomfort and disruption of collaborative work to create valuable relationships with those who will both challenge and help the museum to be transparent and relevant to today's society. The presentation will also address how working with communities can lead to a reimagining of how historic ethnographic collections can be used to highlight contemporary issues, relevant and pressing to both the collections cultural stakeholders and museum visitors, such as climate change, the role of family and the importance of keeping traditional cultural practices alive when you away from your ‘home’.

Patoo Cusripituck
Jitjayang Yamabhai
Mahidol University (Thailand)

The Next Text in the Ethnographic Exhibition: A Sustainability of a Disruptive Life-World

RILCA has a small museum called the Museum of Cultural Anthropology which is a function-based museum. The museum content describes the life-world of ethnic minorities in Thailand and their interrelatedness with and impact on the institute's research projects over 30 years.

At present, we are renewing our exhibition. The museum's mission is to serve as a means of promoting transformative learning for our audience and clients to develop critical and creative problem solving skills and living in harmony with people in a multicultural society.

This presentation proposes how a 'permanent' ethnographic exhibition can last for at least 10 years. Nowadays, one of the big problems for museum exhibitions is to demonstrate how the life-world of ethnic minority groups has been transformed so drastically and rapidly. This leads to the issue of sustaining the narrative and remaining "up to date" for those 10 years.

We have drafted a conceptual design to create a conversation with our audience in three domains i.e. description, criticism, and prospection. These three domains are set along with a timeline period divided into three periods according to the country's development scheme under the reign of King Rama IX; pre-development, developing, and post-development.

The first period uses a historical perspective to describe ethnic minorities' life-world. The second period critiques the social integration movement that tried to improve their quality of life and the consequences of that. The last one is an open dialogue to propose a life-world in contemporary society and their struggle to make meaning of their own identities.

We argue that the sustainability of the ethnographic exhibition narrative does not rely on the strength of the story, but rather functions as an arena for an open conversation to create a shared meaning of ethnic identity. Therefore, ethnography is not about describing or criticising, but rather a method to be applied for the benefit of mankind. We imagine that the ethnographic exhibition should be a co-working space to promote a conversation of empathy and co-create a multicultural society.

Session 11: Shared Knowledge, Shared Power, Shared Authority

Regina Faden
Historic St. Mary's City (USA)

Sharing Authority Can Be Rewarding: The More you Give the More you Get

For centuries, museums were the province of the expert. Following this model, professional staff, by virtue of their training, had the authority to decide which stories were told and how. Typically this meant that the stories of the dominant culture were the subject of the museum's exhibits and programs. Current theory argues that museums should share their authority, their knowledge and power, particularly with members of the community who have been historically under-represented. Museum staff might genuinely want to make connections with their constituents, but there is no universal flow chart to help them navigate this relatively new intellectual landscape. Sharing authority can be particularly daunting for those who are used to the traditional model.

This paper will present two case studies that demonstrate sharing knowledge and power is both easier and more difficult than one might think — but definitely worth the effort. The first case describes the Mark Twain Boyhood Home & Museum's efforts to engage with the African American community in Hannibal, Missouri, USA. The second case focuses on Historic St. Mary's City in St. Mary's City, Maryland, USA and its outreach to the indigenous Piscataway Tribe.

The starting point for sharing knowledge and power is to build meaningful relationships. This can be a slow process. Often members of under-represented groups do not see a traditional museum as relevant to or reflective of their experience or interests (which also might be the truth). In particular, people who have been marginalized because of race or class might not believe that the museum holds any value for them. They might resist engagement, because they are sceptical of the museum's motivation. The museum professionals need to recognize

that experience over generations has taught members of certain groups to be distrustful. Therefore, staff must go to the community to start the conversation. They must be mindful that conversation involves listening as well as talking. With time, persistence, transparency, and the best interest of the community groups in mind, the museum staff and its new partners can learn from one another and create powerful exhibits and programs together.

Martin Earring
National Museum of the American Indian, Smithsonian Institution (USA)

Voicing the Voiceless: The National Native American Veterans Memorial, Oral History Project

This paper will explore the National Museum of the American Indian's (NMAI), National Native American Veterans Memorial Oral History Project and the impact of Native North American Indian military service in the United States of America and abroad in the 20th and 21st centuries.

The paper will examine how the museum, in partnership with the Library of Congress Veterans History Project, serves as an advocate for the indigenous perspective. The Native voice is documented through collecting historical accounts of American Indian military service in the US military from World War II in Western Europe to modern-day conflicts throughout the globe.

The Indigenous population in the US is a noticeable minority, statistically however, the American Indian population, per capita, serve more in the US military than any other ethnic group. Throughout the centuries, the American Indian voice has been neglected, if not forgotten, in US History and abroad. Through Re-imagining the museum in the global contemporary, the National Native Veterans Memorial Oral History Project shall be a platform to listen to the American Indian narrative.

Tone Cecilie Simensen Karlgård

Museum of Cultural History, University of Oslo (Norway)

Escaping King Leopold's Ghost – Shifting Positions and Shared Knowledge Production

During a cooperative project between persons from the Congolese milieu in Norway and a group of Museum employees, focusing on how to activate the Congolese collection, a conflict arose regarding whether and how to represent the Belgian Congo/ the Colonial period. The Museum's Congo collection is mainly based on objects donated by Norwegians working for King Leopold's administration, thus museum employees wanted to highlight this particular historical period and its consequences for Congo. The Congolese partners argued against this, contending that such a perspective was a typical European perspective on Congo's historical past. They wanted to emphasize what they saw as Congolese cultural heritage. The Colonial dimension was obviously less significant in this context. An emphasis on King Leopold's rule would represent the interest of a Norwegian museum milieu and its general audience.

How does the framing of cultural history impact on knowledge-production and what happens when conflicts and discussions over historical and cultural representations arise? Cultural history is constantly in the making while in a Scandinavian post-colonial tradition, there seems to be an implicit agreement on how to disseminate the "Congo". The museum employees position indicates that their perspective is embedded in a desire to confess a colonial guilt through a self-critical and thereby ethno- and Eurocentric point of view. The Congo collection could certainly be activated so as to convey knowledge about Leopold's rule, but the Congolese objects have also been imagined, produced and used in Congolese societies and cultures. For the Congolese partners the collection represented "materialized memories" about everyday and ritual life. This was the point the Congolese partners insisted on and which they wanted to work from.

How to identify useful ways to negotiate taken-for-granted perspectives and acknowledge that misunderstandings may arise due to different socio-cultural positionings and points of view, that is,

different forms of knowledge-production and different concerns?

How to facilitate collaborative working processes incorporating both a shared reflexive perspective? Attentive to the above questions, the aim of this paper is to initiate a discussion on how to better produce and manage collaborative exhibition projects where museum employees and members of source communities can negotiate a common platform of knowledge together. At this point, writing the abstract, focus group discussions about these questions are being scheduled with participants with partners from the Congolese milieu in Norway. The outcome of these discussions shall be incorporated in the final workshop presentation/paper.

Poster presentations

Diane Drubay

We Are Museums (France)

Museum 2030

Are museums hotels or community centres, working spaces, wellness destinations, start-up incubators, learning centres, refugee welcome centres, or laboratories of the evolution of humanity? This paper will discuss a research project which analysed the past and present of museums to define five museum models for 2030: the activist museum, the entrepreneurial museum, the neighbourhood museum, the medina museum, and the transformative museum.

Elena Eltc

Saint-Petersburg State University (Russia)

Elena Dyakova

The Russian Museum of Ethnography (Russia)

Reflecting on Skansens in the Post-Soviet States

The quantitative growth and distribution of open-air museums between 1960-1980 in the USSR coincided with the improvement of theoretical and methodological bases of *skansens* in Europe and the elaboration of approaches to open-air museums within ICOM. The foreign museum initially conducted related domestic research and a partial replication of Skansen, "Kolomna", in Brivdabas. The Soviet methodical guidance on the direction of *skansens* since the '80s has set the further development of museums in motion. In the elaboration of architectural and ethnographic forms of open-air museums, the Museum of the Ethnography of the Peoples of the USSR has played a significant role.

Since the *skansen* is an effective means of translating national historical and cultural identity to new generations after the disintegration of the Soviet Union, politics of memory implemented by the governments of newly independent States had an impact on both the expositions and demonstrations of customs, traditions, crafts and national holidays in the *skansens*. National strategies for the museums were also developed. Large budget cuts in the 1990s led to the elaboration of marketing strategies for museums. It is apparent that these new conditions require foreign experience, where such issues are studied and implemented. Some museums are members of international organizations such as ICOM, and the Association of European Open-air Museums. Some of them actively promote UNESCO ideas and principles (Rocca al Mare).

This paper considers the modern trends and orientations in the development of *skansens* in the post-Soviet area. The report focuses on the following key topics: the legacy of the Soviet period, national strategies for open-air museums in newly independent States, issues of replication of foreign experience, and involvement of museums in the activities of international organizations. Through a comparative report, based on the results of museum questionnaire responses, other numerous documentary sources, and personal impressions, we attempt to indicate the area of convergence or divergence of such processes at the regional level.

Nikolay Nenov
Rousse Regional Museum of History (Bulgaria)

Images of the Local Community in the Focus of the Museum

Irena Bokova
New Bulgarian University (Bulgaria)

Cultural Landscapes and the Museum - in Search of a Dialogue with the Local Communities

Iskren Velikov
Rousse Regional Museum of History (Bulgaria)

Heritage and Local Communities along the River Yantra in Central Northern Bulgaria

These posters aim to present forms of change that occur within the relationship between “local communities – local heritages” within a defined territory. The effects of a shift in attitude and a rationalization of heritage by locals is traceable in the reflections of its representation, especially within a museum context. The territories where research takes place are primarily rural areas, not densely populated, but are marked by important historical events – elements of the “Large Narrative” of the country’s national history, as well as affirmed in urban centres, which focus on the presentation of local heritage.

The posters are based on research by the collective project “Cultural Resources, Valorisation of Heritages and Local Development”, financed by the National Fund for Scientific Research of the Republic of Bulgaria. The project analyses the relationship between cultural heritage and its valorization by local communities and museums, with the aim of local development in different towns in Bulgaria, and with an emphasis on the way they change over time and affect identities in different periods of time.

By presenting results of the current research project, the posters aim to display the topic of the developed view and attitude towards heritage on behalf of the local communities. The posters refer to some of the main topics of the conference and contain three texts, united around the shifting notion of the value of local heritage and its use as visual means of communication, forming the specifics of the cultural landscape in a certain territorial and community range.

Iskren Velikov focuses on heritage and local communities, officially presented within museums. He examines the sites that belong to antiquity and to the “Times of Heroism” (the struggle for national liberation in the XIX century). These are elements of the cultural landscape, which are part of the museum representations since they are segments of the “strong” position of the official narrative.

Nikolay Nenov presents the changes in self-presentation by the local community of the village of Novgrad in the recent past, as well as the contemporary interpretations of heritage and the search for identity through archaeological studies and the use of ecosystems, which include tourism, fishery, etc. The study traces propaganda images, reflected in the albums from the period of socialism, as well as the present-day activities, which include the monument of Lenin (the only one in Bulgaria), archaeological studies on a Roman fort, part of the Roman Danube Limes, represented in the Regional Museum of History, as well as the ecosystem of fishermen and nature along the Danube, displayed in the Ecomuseum.

Irena Bokova focuses on urban landscapes and local communities in search of dialogue with the museum. She analyses three examples of binding a cultural landscape with a museum: a museum of city life (Rousse), an industrial museum, and a new regional museum exposition (Sliven). The museums are in buildings, cultural monuments of national or local importance that recognize various transformations over time. The interpretation of the cultural landscape in the museum allows for a rethinking of the ways of life of local communities. It also allows for the building of new perspectives for presenting the local communities and the cultural heritage which are absent from the official narrative.

Rema Zeynalova
Azerbaijan Carpet Museum (Azerbaijan)

‘Museums of Traditional Handicrafts and Contemporary Art: a Case of the Azerbaijan Carpet Museum’

In the modern world, incorporating museums into the tourism industry is becoming a gradual priority, influencing the shape of the museum’s image and placing it in cooperation with the sphere of modern communication. Nevertheless, the nature of museum work is mainly focused on cultural and educational activities and providing a satisfactory service for visitors. In the rapidly changing modern world, traditional museums have to be very attractive to large numbers of visitors and must differ in their uniqueness and eccentricity.

To get the attention of the modern public, it is necessary for museums to have unique contents, and the embodiment of such ideas will also make the museum an example of high professionalism and creativity. The ability of traditional museums to reflect modern realities in their exhibitions is one of the crucial factors of their success. In this regard, the Azerbaijan Carpet Museum regularly organizes special and personal exhibitions of modern artists and designers in the field of ‘Decorative applied arts’. Such activity is intended to enable the audience to learn about artworks by both well-known and young designers in Azerbaijan and abroad.

Tatjana Bugarski
Museum of Vojvodina (Serbia)

Curating Rituals: Challenges and Experiences in Time Perspective

The ethnological practice of creating a collection of ritual artifacts in the Museum of Vojvodina can be viewed as an example of the narrativization of material culture and as a form of symbolic relation to the past and tradition. Great social and political changes that occurred during socialism also brought changes in the festive calendar: the introduction of new, secular holidays, and a specific attitude towards the religious holidays that were no longer recognized by the authorities, but which survived in the private sphere. In such circumstances, the choices of certain ritual practices were associated with personal, family, generational, ethnic and local identifications. In the socialist period there was a significant difference between the content of the museum presentation through exhibitions and other forms of museological work (research, collecting, different forms of analysis), at least when it came to the treatment of ritual practice. This difference can be presented in the context of restructuring the perception of this segment of the traditional past due to its political importance.

The end of the socialist period was marked by re-traditionalization in all segments of the society. This process also had an expression in changing the museum’s approach to ritual phenomena. Initiatives for the preservation of the intangible cultural heritage have also contributed to creating a new perspective on this type of heritage within institutions and local communities. This presentation will focus on the place of rituals as part of cultural heritage by presenting curatorial practices in different political contexts in the past, and possible creative uses of those experiences.



Conference registration desk

Open:

9 Oct 9:00–17:00

10 Oct 9:00–18:00

11 Oct 9:00–12:00

12 Oct 9:00–18:00

Name tag

A name tag is required for admittance to all official conference sessions and events. The name tag can be obtained from the registration desk.

Conference venues

Estonian National Museum

Open Tuesday-Sunday 10:00-18:00

Muuseumi tee 2, Tartu

The conference takes place in the Estonian National Museum, located at the centre of the historic Raadi Manor complex and old Soviet Military Airport, opened 1 October 2016.

Locations

The conference auditorium is Jakob Hurt Hall, equipped with free Wi-Fi and 2-pin plugs located under the seats.

Coffee breaks are provided for all conference participants outside Jakob Hurt Hall.

Lunch is provided for all registered conference participants in the ENM restaurant.

The conference opening will take place in the ENM restaurant and the closing reception in the Temporary Exhibitions Hall.

Exhibitions

There are two permanent exhibitions, both of which have free admission for conference participants, the Estonian exhibition Encounters, and the Finno-Ugric exhibition Echo of the Urals. In addition there are several temporary exhibitions that are also free to conference participants, DIY Estonia (in the Temporary Exhibitions Hall), The Blossoming of Freedom and the Rise of the Crazy Decade (in the Make Yourself an Exhibition Hall) and Anu Raud: Landscapes of My Fatherland (in the Gallery).

Library

At the main entrance to the Estonian National Museum is the museum library, open from Tuesday to Friday 10.00–17.00. Computers are available for use and phones can be charged there. If you need to print your conference paper or boarding pass or make photocopies, this can be done in the library.

Getting to ENM

Conference bus

The conference bus will leave every conference morning from the car park of hotel Dorpat and will return to the hotel every evening.

On foot

From the city centre walk up Rooski Street crossing a couple of other streets until you come to Muuseumi tee, you will see the main entrance to the ENM across the street in front of you. From the Tartu Town Hall Square it is approximately a 20 to 30 minute walk.

Public transport

From the city centre the no. 27 bus goes to ENM (ERM) every half hour at 13 and 43 minutes past the hour from Kesklinn, until the last bus at 20:43 from the centre and back from the ENM at 21:13. Information is available at tartu.peatus.ee, enter 'Kesklinn' and 'ERM' for details.

Tartu uses a chip card system, which can be purchased at R-Kiosk, shopping venues and stores. A list of retailers is available at www.tartu.ee/bussikaart. The card costs € 2. You can load money onto your card and buy tickets at sales points, online at

www.tartu.ee/bussikaart_eng and via your mobile phone.

The cards can also be used in Tallinn (or Tallinn cards in Tartu).

A single ticket costs € 0,83; a 1 hour ticket € 0,96; a 1 day ticket € 2,11; and a 10 day ticket € 7,03.

Taxi

Most taxi drivers speak some English and all taxis are equipped with meters. The journey from the main square to the museum by electric taxi – Väk (1917) or Elektritakso (1918) – is around € 5.

IMPORTANT NUMBERS

Area code for phone calls from abroad: +372

Emergency number in Estonia: 112

Police: 110

Ambulance: 112

Pharmacy 24 h (Town Hall Square)

Info numbers: 1182, 1185, 1188

In case of problems call

Agnes Aljas +372 5349 0515

USEFUL LINKS

ICOM ICME: <http://network.icom.museum/icme/>

Conference: <http://enmconferences.ee/en>

Estonian National Museum: <http://www.erm.ee/>

City of Tartu: <https://visittartu.com/>

Visit Estonia. Official Tourist Information Website: <https://www.visitestonia.com>

Information on bus timetables and ticket prices: www.tpilet.ee

Information on train timetables and ticket prices: <https://pilet.elron.ee/>

Information on Tartu bus timetables: <http://tartu.peatus.ee/>

#ICOM_ICME:

FB: <https://www.facebook.com/events/1993650297567207/>

Conference contact: icme2018@erm.ee

The conference is organised by: ICOM ICME

The host of the conference: Estonian National Museum