

## WORDS FROM THE PRESIDENT

Dear colleagues, dear friends,

I am writing to you on a sunny July day here in Leicester and hoping this Newsletter finds you all, our dear colleagues around the world, very well. The ICME Board has been very busy over the last few months. Sylvia Wackernagel and I attended our first ICOM Advisory Committee meeting at the UNESCO building in Paris. As new participants, we were especially delighted to meet our more experienced fellow ICME Board member Yi Kiwon, and her colleague Hayan Lee there. Below you see we were able to enjoy a delicious meal in the UNESCO restaurant with former President of ICOM Ms Alissandra Cummins.



ICME Chair Viv Golding, et al. UNESCO Restaurant, June 2014.

Kiwon and Hayan presented the *International Journal of Intangible Heritage* at the ICOM Advisory Meeting. The excellent presentation was very well received and hard copies of Volume 9 flew off the distribution tables. You see us proudly holding Volume 9 together with Marlen Mouliou (Secretary of CAMOC, the Museums of the City Committee).



ICOM Advisory meeting, June 2014; ICME board member Yi Kiwon (Korea), ICME Chair Viv Golding (UK), Marlen Mouliou (Greece)

Alissandra drew attention to the journal at the 5th ICH General Assembly of States Parties in Paris. She also spoke with us about a special edition to celebrate the 10<sup>th</sup> anniversary next year and we will keep you informed of the progress in due course. Meanwhile, we must thank the National Folk Museum of Korea (NFMK) for showing such foresight in initiating this important journal and supporting it over the last nine years. We are all indebted to NFMK for this publication.

### ICME News 71

### Contents

Words from President.....	1
ICME/2014/Zagreb Updates .....	4
ICME Members News.....	10
ASEMUS Educational Exchange .....	10
Report from Korea .....	11
Publications of Interest .....	14
Conferences .....	14
Call for Papers .....	18
Other News of Interest.....	28

On a personal note, I am looking forward to the end of the university term, although, of course, university work, like museum work, never stops! As academics, one of our main duties over the so-called holiday period is to support our PhD students and last month I was honored with a ‘Super Star’ award for my work in this area. I greatly appreciate the close contact between supervisors and students at PhD and MA levels, it seems to me that we have a mutually beneficial learning relationship, and I, for one, hope we never stop learning.

On the learning note, let me celebrate one project with which I have recently been involved. Invitations to deliver keynote speeches have followed last year’s publication of *Museums and Communities: Curators, Collections, Collaboration*, an international volume of papers, by Berg, that I co-edited with our brilliant colleague at the Tropenmuseum in Amsterdam, Dr Wayne Modest. My chapter is on “Creolising Museums,” which is an idea I am developing at the moment from Édouard Glissant’s theorizing, specifically his *Poetics of Relation*.

Henrietta Lockhart, Curator of History and lead curator of “Birmingham: its people, its history,” the new suite of history galleries which opened in October 2012 at Birmingham Museum and Art Gallery (BMAG), invited me to present my research on museums and creolization at a hugely interesting seminar event in March. At the seminar, Henrietta explained that the aim of BMAG’s community engagement program was to integrate the contributions of Birmingham people fully into the new displays and interpretation by means of:

group engagement, oral histories, contemporary voices, contemporary collecting and consultation.

It was heartening to hear of BMAG’s successful projects with artists and filmmakers that promoted greater access to their collections for diverse audiences, from elders through youth groups to the youngest visitors and their caretakers. One highlight of the seminar was the talk by Mariyam Ali, Collections Support Officer, and Adam Jaffer, Curator of World Cultures, on the major community-collecting project, which contributed to the creation of the Your Birmingham gallery. They spoke of the extensive consultation that led to the choice of themes (people, places and events) and the topics of focus within each theme. They outlined the challenges of their work, which included dealing with sensitive topics such as homelessness and the extreme economic deprivation that some people live with, to ensure that the diversity of Birmingham’s community was represented at BMAG.

Adam noted the highlight of the process for him was researching an object already in BMAG’s collection. Sadly, the original donor, Gillian Smith, had died, but Adam was able to find her daughter, Jayne, in order to obtain an oral history which gave new life to the piece that I share with you below. The front of this jacket is festooned with badges in support of the UK miner’s strike (1984-1985), in which Jayne and her mum were involved. Jayne recalled collecting money for the miners’ families, together with her mum in Birmingham when she was younger.

The jacket is currently on loan to the Museum; Jayne is in discussion with the Museum and they hope she may consider accessioning it into the Social History Collection in the future.



It was not until BMAG's engagement project that Adam and his team really began to appreciate the incredible back of the jacket, which shows the donor's previous extensive engagement work with Native American communities. The beadwork on the back of the jacket was actually done by Gillian who had been taught the skills by Native artists when in the US. While the loss of the donor, Gillian, was felt before the opening of the display, BMAG gained a tremendous account of her life from her daughter, who expressed a deep sense of pride in an incredible mum and her politically committed engagement in the UK and the US during the life of the jacket.



I highly recommend BMAG to readers of ICMENews. Do let me know if you plan to visit and perhaps we can travel together.

Meanwhile. I hope to see as many of you as possible in Zagreb at our annual conference in October, about which you'll read below.

Kind regards to you all, as always

Viv Golding

**ICOM - ICME Conference, Zagreb, Croatia, 14th to 16th October, 2014**

***Museums & Innovations***

<http://www.icme-conference2014.com/>



**Ethnographic Museum, Trg Mažuranića 14**

<http://www.emz.hr/intro.html>

**Preliminary programme**

**Tuesday, 14 October**

Mimara museum, Roosveltov trg 6

<http://www.mimara.hr>

**12.00 - 17.00** Registration and information

**16.00 - 17.30** Guided tour of the Old Town of Zagreb in front of the Mimara Museum

<http://www.zagreb-touristinfo.hr/>

**18.00 - 20.00** Welcoming reception in the Palace Dverce, Katarinin trg 6

Welcome & official opening: the Major of the City of Zagreb,

Words from organizer of the conference, ICME chair, ICOM Croatia chair

Concert by the Zagreb quartet

<http://www.zagrebquartet.hr>

**Wednesday, 15 October**

Mimara Museum, Roosveltov trg 6

<http://www.mimara.hr>

**08.00 — 09.00** Registration and information

**09.00 — 09.30** **Keynote** prof.dr. Tomislav Sola

**09.30 — 10.30** Presentations and Discussion

**10.30 — 11.00** Coffee break

**11.00 — 12.30** Presentations and Discussion

**12.30 — 13.30** Lunch at the Mimara Museum

**13.30 — 14.00** **Keynote** prof.dr. Amareswar Galla

**14.00 — 15.00** Presentations and Discussion

**15.00 — 15.30** Coffee break

**15.30 — 17.00** Presentations and Discussion

**18.00** Visit of the Museum of the Broken relationships <http://brokenships.com>

**19.00** Visit of the Museum of the City of Zagreb with concert and reception  
<http://www.mgz.hr/en/>

**Thursday 16 October**

Mimara Museum, Rooseveltov trg 6  
<http://www.mimara.hr>

**08.00 — 09.00** Registration and information

**09.00 — 09.30** **Keynote** Dr Denis Chevallier

**09.30 — 10.30** Presentations and Discussion

**10.30 — 11.00** Coffee break

**11.00 — 12.30** Presentations and Discussion

**12.30 — 13.30** Lunch at the Mimara Museum

**13.30 — 15.00** Presentations and Discussion

**15.00 — 15.30** Coffee break

**15.30 — 16.00** Presentations and Discussion

**16.30 — 17.00** Conclusions

**17.30 - 18.30** **Guided tour** of the exhibition "Blonde Joke: Stereotypes we live by" in the Ethnographic museum Zagreb  
<http://www.emz.hr>

**19.00 - 22.00** **Farewell party** at the Museum Mimara with performance of the National Folk Dance Ensemble „Lado“  
<http://www.lado.hr>

**Useful information about Croatia**  
<http://croatia.hr/en-GB/Homepage>

**Useful information about Zagreb**

<http://www.zagreb-touristinfo.hr/?l=e>



**Registration Fee**

***The registration fee covers:***

- Access to all presentations (except for accompanying persons)
- All conference materials (conference publication, bag, promotional material, list of participants)
- Guided City Tour of Old Town (1st day)
- Opening ceremony, concert and Welcome Cocktail dinner in Palace Dverce (1st day)
- Free admission to Museum of Broken relationships (2nd day)
- Party with concert and Buffet dinner in City Museum (2nd day)
- Lunch buffet, coffee and refreshment breaks during the programme (2nd and 3rd day)
- Closing Ceremony, Concert and Gala Cocktail dinner party (3rd day)

***Fees (via Bank transfer or at registration desk):***

- Full (200 €)
- Early birds (180 €, only for members of ICOM, ICME,)\*
- Presenters' Accompanying person (140 €, access only to social programme)\*\*

\* only with proof of membership or status  
 \*\* only already registered presenters can register someone who is accompanying him/her to the event e.g. family member, partner, friend. Accompanying person fee does not include participation at the conference programme and programme materials but only at social events, dinners, concerts etc.

**Note:**

- fees do not include bank charges, please consult your Bank officials! Admission to the event is granted only if ICOM/ICME has received full payment of the registration fee
- delegates who have made late payments should bring a proof of payment to the event
- once in Zagreb, you will be able to pay the fee only in cash (banks and ATM-s are all near by), but not Post conference tour in Istria.

---

**Registration for the Post conference tour in Istria**

**The registration fee covers:**

- Accomodation 2 nights in the Hotel Park \*\*\* in Rovinj with breakfast
- Transport by bus 3 days
- Guided City Tours in Rovinj and Pula
- Free admission to Batana Eco museum, Euphrasian Basilica in Porec
- Visit and degustation of Meloto Olive Oil, visit and wine degustation Sinkovic Wine Cellar, truffle products degustation in Motovun
- Lunch buffet, dinners with drinks during the tour
- Free admission of all museums mentioned in programme

**Fees (via Bank transfer only until 15 September 2014):**

- Full (250 € until 15 September – double room)
- Full (280 € until 15 September - single room)
- Early birds (220 €, until 30 July– double room)
- Early birds (250 €, until 30 July– single room)

**Note:**

- fees do not include bank charges, please consult your Bank officials! Admission to the event is granted only if ICOM/ICME has received full payment of the registration for the post conference tour
- prices are for double room, single room costs more

**Payment details:**

Ethnographic museum Zagreb, Trg Mazuranica 14, 10000 Zagreb, Croatia (EU)

**Bank:**

ZAGREBAČKA BANKA d.d.  
 SWIFT adress ZABA HR2X  
 IBAN HR1623600001500401320  
 Payment for : ICME 2014 conference  
 For Invoice please write to: icme.conference2014@gmail.com

---

**Participant details:**

Registration fee can be paid via Bank transfer or at the registration desk in Zagreb.

Registration must be made on this website via the online application preferably before September 30, 2013. Later registrations for the conference only will also be accepted.

The details that you enter in the registration form will be used in printed materials such as name-tags, list of participants etc. Fields marked with \* are obligatory!

### Travel Information

#### How to get to Croatia and Zagreb

By plane: via the Zagreb Airport  
<http://www.zagreb-airport.hr/>

By train: via the Zagreb Railway Station

By bus: via the Zagreb Bus Station

### Accommodation

Participants in ICME/2014 are responsible for booking their accommodations. We recommend two hotels in Zagreb located in the city center which are providing special prices the ICME/2014 participants as long as rooms are available.

Hotel Jadran \*\*\*

<http://www.hupzagreb.com/hotels/displays-52-hotel-jadran>

Basic ICME conference hotel; breakfast included.

Single room: € 64 until 1 July.

Double room: € 72 until 1 July.

Please mention "ICME 2014" when booking a room.

Best Western Astoria Hotel \*\*\*\*

<http://www.hotelastoria.hr/en/>

Single standard room: 82 € until 1.07.

Double standard room: 95 € until 1.07.

Please mention "ICME 2014" when booking a room.

If you require any more information please contact:

Dr Zvezdana Antos - Conference organizer

Email: [icme.conference.2014@gmail.com](mailto:icme.conference.2014@gmail.com)

### ICME 2014 Post-Conference Tour, Preliminary itinerary

This year ICME extends the conference gathering by organizing the 3-day Post-Conference tour and visiting the Istrian region, the biggest Croatian peninsula situated in the northern part of the Adriatic sea. Between its rich cultural-historical heritage and fast growing touristic present, the main idea of the tour is to introduce visitors in multi-sensorial Istrian regional diversities as a point of departure for further exploration of other local and national specificities and spots of interest.



#### DAY 1 - 17.10.

*Istria in the context of safeguarding intangible culture: the importance of collaborative relationship with local communities. (Pazin, Pićan, Rovinj).*

**08.00-11.00** Departure from Zagreb after breakfast; arrival in Istria around 11.00



**11.00 - 14.00 PAZIN**

Welcome words and visit to the Ethnographic Museum of Istria. Lunch. Departure.

**14.30-20.00 PIĆAN**

Visit to the Center for Intangible Heritage of Istria; participation in the event that will consist of:

- short presentation of the center; best practices and different experiences on local and national level regarding the safeguarding of intangible cultural phenomena;
  - workshop of traditional singing practices (participants are strongly invited to participate);
  - local feast with music, food and drinks.
- Departure from Pićan.

**21.00** Arrival to the Hotel "Park" \*\*\* in city of Rovinj/Rovigno.

---

**DAY 2 - 18.10.**

*Istria and the question of its multicultural character in time, space, society and activities. (Rovinj/Rovigno, Vodnjan/Dignano, Pula/Pola)*



**09.00-12.00 ROVINJ / ROVIGNO**

Visit to the old town.  
 Guided visit in Batana Eco-museum, a local community initiative based on local maritime culture.  
 Visit to Rovinj Heritage Museum

**12.30-13.30**

Lunch and short visit to small town of Bale/Valle near Rovinj.

**14.00-15.00 VODNJAN/DIGNANO**

Visit to the local oil mill and olive oil, tasting in the house of small local producer.





### 15.30-19.30 PULA / POLA

Visit to the Amphitheatre and the old city centre with a guide from Archeological Museum of Istria. Going through underground tunnels Zerostrasse and visit to the Historical and Maritime Museum of Istria situated in old town's Venetian castle. Depending on temporary exhibitions, the option is to visit the Museum of Contemporary Art and/or the Gallery and Exhibiting Centre Sv. Srca. Free time. Departure to Rovinj

### 20.30-23.00 ROVINJ / ROVIGNO

Evening in *Spacio Batana*: tour with the traditional *batana* boat around the town to *Spacio Matika*. Evening with local food, wines and music in well preserved place used traditionally for selling wine and socializing. It is a part of the Batana Eco-museum project.

### DAY 3 - 19.10.

*Images of rural Istria. How do we imagine the region and how can it be imagined in the context of cohabitation of tourism to rural*

*spaces (Poreč/Parenzo, Motovun/Montona, Grožnjan/Grisignana, Momjan/Momiano).*

### 08.00-09.00 ROVINJ / ROVIGNO

Breakfast, check-out and departure from Rovinj.

### 09:45-11.00 POREČ / PARENZO

Visit to town of Poreč and the Episcopal Complex of Euphrasian Basilica, one of the best examples of early Byzantine architecture, inscribed on the UNESCO World Heritage list since 1997.



### 11.30-13.00 MOTOVUN / MONTONA

Visit to the small picturesque town of Motovun with a short lecture about one of the local traditions that Motovun and its surroundings are known for: the world's most precious mushroom - truffle. The lecture will be accompanied with truffle products degustation.

### 13.00-13.30 GROŽNJAN / GRISIGNANA

Visit to the town and short break

### 14.00-17.00 MOMJAN / MOMIANO

A brief story about the tradition and modern changes in wine production and rural economy: visit to the family Sinković wine cellar, distillery and agritourism. Liquors, food and wine from their production included.

Departure to Zagreb around 21.00.

*Participants in ICME 2014 are responsible for booking their accommodation in Zagreb on 19th October.*

The itinerary and general schedule are subject to change.

For additional information you can check on-line some of proposed visiting sites in this tour itinerary:

Ethnographic Museum of Istria:  
<http://www.emi.hr/intro.php>

Center for Intangible Heritage of Istria:  
<http://www.cenki-cecii.com/en>

Batana Eco-Museum:  
<http://www.batana.org/>

Rovinj Heritage Museum:  
<http://www.muzej-rovinj.com/index.asp>

Historical and Maritime Museum of Istria:  
<http://www.ppmi.hr>

Museum of Contemporary Art:  
<http://www.msu-istre.hr/home/>

Archaeological Museum of Istria.  
<http://www.ami-pula.hr/en/home/>

Meloto Olive Oil:  
<http://www.meloto.com/eng/tasting-hall.html>;

San Lorenzo Olive:  
<http://www.san-lorenzo-olive.hr/>

Sinković Wine Cellar:  
[http://www.sinkovic.hr/intro\\_en.html](http://www.sinkovic.hr/intro_en.html)

Official Istria Tourist Board Info:  
<http://istra.hr/en/home>

Official Croatian Tourist Board Info:  
<http://croatia.hr/en-GB/Homepage>

Pula: <http://www.pulainfo.hr/en/>

Rovinj: <http://www.tzgrovinj.hr/>

Poreč: <http://www.to-porec.com/>

Hotel Park Rovinj:

[http://www.maistra.com/Park\\_Rovinj?gclid=CP\\_Tst2uob0CFU\\_KtAodEGUAcg](http://www.maistra.com/Park_Rovinj?gclid=CP_Tst2uob0CFU_KtAodEGUAcg)

## ICME MEMBERS NEWS

### Beyond borders: The ASEMUS Educational Exchange and Outreach Program

Sylvia Wackernagel

The Asia-Europe Museum Network (ASEMUS) sees itself as “a cross-cultural network of museums with Asian collections which promotes mutual understanding through collaborative activities and works towards facilitating the sharing and use of museum collections.” (<http://asemus.museum/>) It acknowledges that education is one of the key challenges facing museums in Asia and Europe today.

The ASEMUS Educational Exchange and Outreach Program was launched in 2006 in order to improve professional development of museum learning practitioners in Asia and Europe. Several professional exchanges have taken place since then. In 2014, the ASEMUS Museum Educators Grant Program entered a new round of applications which resulted successful for two partnerships: between the Helinä Rautavaara Museum (Espoo, Finland) and the Vietnam

Museum of Ethnology (Hanoi) and between the National Folk Museum of Korea in Seoul and the GRASSI Museum of Ethnography in Leipzig/Germany. More grants will be available for 2015.

Establishing connections and enhancing cultural understanding between Asia and Europe are core goals of the program. In practice, this means to observe, in each other's workplace, best practices in museum learning and outreach while developing a broader knowledge about one another's cultures, collections and strategies in audience engagement. The promotion of social and intercultural dialogue – inherent to the program's purpose – could be considered as a first milestone of the democratization of museums.

Participating in the ASEMUS Museum Educators' exchange will bring about many opportunities, as I hope to foster my understanding of interpreting intangible heritage and being given new impulses for designing programs for children in cross-cultural contexts.

Our main idea for the permanent exhibition of Korean artifacts as part of the East Asian Gallery in Leipzig is to reduce the prevailing barriers through exhibition design and texts and to improve physical, emotional and intellectual access to the Korean collections on display. In consultation with our Korean colleague Dr. Eunmi Yi, curatorial staff and I plan to determine which Korean artifacts from the storage can complement the exhibit's 'big idea,' making learning experiences more enjoyable for museum visitors. We would like to add texts for

children and families and design a concept for a publicly accessible hands-on area.

The exchange will initiate and accompany several points of discussion since we will have to critically reflect on how Korean culture can and should be represented in an ethnographic museum of the 21<sup>st</sup> century and what critical issues must be addressed. What is the ethnographic collections' relevance for Korean and German society today? How can individual voices be made heard? How do we highlight Korean cultural interrelationships with China and Japan respectfully? How do we take account of the Korean community in Leipzig? To what extent should we incorporate issues of multiculturalism?

We hope to find answers to at least some of these questions and are looking forward to upcoming challenges and balancing acts. May the exchange be the fruitful beginning of a long-lasting partnership!

Editors Note: We expect to hear more about Ms Wackernagel's experiences upon her return from this exchange.

## **REPORT from KOREA**

Annette B. Fromm, Ph.D.

In June, I had the opportunity to teach Museum Studies with an emphasis on Standards and Best Practices at Hanyang University in Ansan, Korea, one hour south of Seoul. During that time, I visited with several of our ICME colleagues, toured many museums and participated in a number of conferences.

Ansan is the city from which the school children on the fateful ferry which sank came. The city and all over the country is hung with banners expressing the deep national grieving in the face of this tragedy.



One bright day early in my stay, I took the train from Ansan, into the hills north of Seoul to visit Dr. Yang Jongsung, former ICME board member and organizer of the extremely successful ICME/2009/Seoul Conference ([icme2009seoul.icom.museum](http://icme2009seoul.icom.museum)).

As reported in ICMENews Volume 67, Dr. Yang opened The Museum of Shamanism in Seoul, a little over a year ago in May 2013. Yang received his Ph.D. from Indiana University where he wrote his dissertation on Korean shamanism. He is a well-respected and noted expert of this subject. He worked for many years at the National Folk Museum of Korea before retiring to start a new life as Director of The Museum of Shamanism. The complete collection relating to Korean shamanism as well as material from shamans in neighboring countries which he developed over many years is the basis for the new museum.

Behind a door, up a few steps, and under a canopy of tall spreading trees two buildings provide exhibition and storage space for the exhibits.



Dr. Yang Jongsung, former ICME board member

Several regional examples of altars and the repertoire of materials associated with the work of shamans are on display. Also shown are different attire worn by shamans throughout Korea, their tools and materials used, and an impressive collection of century-old paintings. One building has space for temporary exhibits; one of contemporary painters was recently shown. For more information on the Museum, visit their website: [www.shamanismmuseum.org](http://www.shamanismmuseum.org).



The Museum of Shamanism, Seoul

Upon arrival in Korea I immediately attended the 3<sup>rd</sup> annual Asian Children's Museum Conference held at the Gyeonggi Children's Museum. The topic of the 2-day conference - Children and Cultural Diversity - of interest to museum ethnographers, as it was to me. Participants at the conference represented museums in Japan, Korea, Malaysia, Nepal, Philippines, Singapore, Germany, the Netherlands, and the United States.

Korea in the 21<sup>st</sup> century is becoming aware of how its populations are changing and society is rapidly becoming multicultural. Gyeonggi Province, where Seoul is located, has the highest ratio of multi-cultural families. The role of museums and education in breaking down prejudice and misunderstandings was the driving force for the topic of the meeting.



Diversity Exhibit, Gyeonggi Children's Museum

The papers presented in the panel titled, Understanding the World around Them: Promoting Cultural Diversity through Exhibitions and Programs were especially pertinent to museum ethnographers. Leslie Swartz of the Boston Children's Museum spoke about how and when children learn about cultural diversity. Other presenters

spoke about how diversity is presented in exhibits in the Boston Children's Museum, Hawaii Children's Discovery Center and in the World Brooklyn Exhibit in the Brooklyn, NY Children's Museum. Each speaker addressed ways in which multiculturalism is approached and presented to their visitors.

Toward the end of my stay, I again participated in another conference, at the Children's Museum of the National Folk Museum. The topic was "Using Collections in Museum Education." Along with a number of Korean speakers, presentations were made by museum educators from the USA, Singapore, and Japan.

While in Korea, I was able to visit several colleagues who ICME members might remember. Rho Sunhee was an assistant to Dr. Yang at the National Folk Museum. She's been working at the Seoul History Museum and in the near future join the National Museum of Contemporary History as a curator. Kook Sungha was participated in a panel put together by the National Museum of Contemporary History who took part in last year's ICME meeting in Rio.

OF course, I had the chance to visit many museums, large and small, while there. Among them of interest to museum ethnographers are The Iron Museum, the Korea Deungjan (Lighting) Museum, and on Jeju Island the Folklore and Natural History Museum, the private Jeju Folklore Museum and the Africa Museum



ICME friends - Rho Sunhee and Kook Sungha

Several colleagues from the National Folk Museum attended the workshop on museum Best Practices held at the National Museum of Korea. Yi Kiwon is a current ICME board member. The two other ladies work with the Journal of Intangible Cultural Heritage.



Yi Kiwan, ICME board member, me, Lee Hayan and Lee Jaekyung

One of the benefits of ICME has been the possibilities to develop international relationships. It is always rewarding to reconnect with ICME colleagues and share their news.

## PUBLICATIONS of INTEREST

### *Volume 3, Issue 1 of Journal "Digest" Now Available*

Change is a theme that runs through the contributions to this issue of *Digest*. Articles focus on intersections of food, change and ethnicity, beginning with Diana Garvin's discussion of the emergence of ideal kitchen design in the 1930s in Fascist Italy. M. Ruth Dike and Mu Li both examine the challenges of maintaining one's culinary traditions in a new country. Dike, who looks at Moroccans living in the Boston, and Li, who considers the Chinese community in St. John's, Newfoundland, explore how members of diaspora communities make culinary adaptations in their new home. The articles raise complex questions concerning the relationship of authenticity to change.

To continue reading, visit *Digest* online at <http://digest.champlain.edu/>.

## CONFERENCES

### *ICCPR2014 - International Conference on Cultural Policy Research*

September 9-12, 2104  
Hildesheim, Germany

ICCPR2014 aims to provide a space for exploring cultural policies, their meanings, roles and impact in an interdisciplinary and international environment. During the conference several paper sessions, thematic sessions and semi-plenary sessions will

provide the basis for interdisciplinary and international exploration of the meaning, function and impact of cultural policies. The high caliber accompanying program offers excellent networking opportunities.

In general terms, ICCPR2014 sees cultural policies as the regulation, promotion, and discouragement of practices and values by institutions and individuals, public and private. Furthermore, ICCPR2014 maintains that cultural policies and their effects can be explicit and implicit, or latent.

The conference will be conducted in English, although it is anticipated that some sessions, involving local, regional and national policy-makers and practitioners, will be conducted in German.

Just after the closing ceremony of the ICCPR 2014 in Hildesheim there will be the opportunity to travel quickly and easily to Berlin with ICCPR shuttle busses. From the 12th to the 13th September 2014 you can enjoy a nice stay in the city center of Berlin, where the team of the ICCPR 2014 has organized some very interesting events.

More information about this event: <http://iccpr2014.de/>

## **22nd NEMO Annual Conference** ***“Living Together in a Sustainable Europe – Museums Working for Social Cohesion”***

November 7-8, 2014 | Bologna, Italy

What can museums do in times of economic and social stress? We hear about hyper-nationalism, inter-religious problems, social tensions, political polarization, movements against foreigners and a general emphasis of European and national policies on economics and competition in all parts of Europe.

Questions for which politics have failed to develop and respond with appropriate instruments, where museums can provide answers to making life in cities sustainable, to reinforcing cohesive social fabric, to building strong and reflected identities, to offering opportunities for self-expression and self-determination of different sections of the population, including various disadvantaged groups.

How are these questions embedded in the vision of the “Project Europe”? What does Europe hold for citizens, for museums? How can the museum community contribute to the European values? Which models and ideas are transferrable and which visions should be adopted by museums at large when reflecting on their role for society?

These are the questions we want to discuss - We are looking forward to meeting you in Bologna!

Further information about the program and organizational details will be available soon at:

[www.ne-mo.org/about-us/annual-conference.html](http://www.ne-mo.org/about-us/annual-conference.html)

### ***EuroMed 2014***

November 3–8, 2014

Amathus, by Limosol, Cyprus

Researchers, policy makers, professionals and practitioners from the heritage sector will come together to explore some of the most pressing issues concerning cultural heritage today, exchange know-how and experiences in Cultural Heritage research as well as the current and future worldwide developments in this area.

### ***News ICOMOS - from the Scientific***

#### ***Council and the International Scientific Committees (ISC)***

---

ISC on Places of Religion and Ritual (PRERICO)

This proposed new ISC continues to be under formation and is being encouraged to work towards the goal of presenting themselves for official recognition at the Scientific Council meeting taking place on the occasion of the 18<sup>th</sup> ICOMOS General Assembly, Florence, November 2014. The working group is led by Britta Rudolff, ICOMOS Bahrain, [brittarudolff@gmail.com](mailto:brittarudolff@gmail.com).

---

#### **ISC on Rights-Based Approaches**

At the Scientific Council meeting in Costa Rica, October 2013, ICOMOS Norway presented a proposal to form an ISC on Rights-Based Approaches to Heritage Management. They were encouraged to create a working group and explore the topic

further, perhaps combining it with the topic of Indigenous Heritage.

---

#### **Industrial Heritage/Heritage of Production**

In an effort to streamline methods of communication within ICOMOS, and to facilitate ongoing exchange of information and dialogue, ICOMOS Ireland has undertaken to spearhead a review of the current operational arrangements within ICOMOS on the topic of industrial heritage and/or the heritage of production. The scope of this review is to explore whether or not it is necessary for ICOMOS to establish a new ICOMOS ISC or address the issue in some other way. Any such effort would operate complimentary to TICCIH, with whom ICOMOS has a longstanding cooperation and an agreed upon Memorandum of Understanding.

---

#### **ISC on 20<sup>th</sup> Century Heritage (ISC20C)**

The ISC on 20th Century Heritage recently initiated a project to invite ICOMOS members to identify the different forms of tangible and intangible heritage of socialism, an important testimony of 20th Century heritage which may indeed represent internationally outstanding values.

Recognizing that 20th Century heritage is underrepresented on the UNESCO World Heritage List, ISC20C aims to stimulate discussion and debate and specifically to consider the potential significance of socialist heritage in Europe. This may include updating national tentative lists for World Heritage nominations by assessing and supporting the listing of significant places representing the “Socialist Heritage“



or by co-operating through multinational networks of post-socialist countries to consider the potential of a transnational serial nomination to the World Heritage List.

ICOMOS members generally and especially the National Committees in Central and Eastern Europe in post-socialist countries have been invited to initiate local and national identification, conservation, interpretation, listing and protection activities for significant landmarks of socialism as an important heritage layer which testifies of the social, political and cultural milieu of the Cold War in a divided Europe and represents the achievements and conditions of life of the post-war generation for future generations.

ICOMOS Germany in its Journal of the German National Committee, vol. LVIII, Berlin 2013 (ISBN 978-3-930388-90-5), entitled "Socialist Realism and Socialist Modernism. World Heritage Proposals from Central and Eastern Europe" publishes the documentation of the European ICOMOS expert meeting held in Warsaw, 14-15 April 2013 to explore the feasibility of an international serial nomination of 20th Century monuments and sites in post-socialist countries for the UNESCO World Heritage List.

With this publication the editors wish to take stock of a multi-national cooperation and publication project initiated by ICOMOS in 2010 and supported by ISC20C. Due to the ongoing threats to the architectural and horticultural heritage of the post-war decades everywhere in Europe, in particular the architectural monuments and ensembles

ICOMOS Germany initiated an international exchange of experience on how to preserve the architectural heritage of the post-war period. Architectural monuments of the so-called Socialist Realism and Socialist Modernism are the focus of these contributions.

To order the publication:  
<http://www.icomos.de/kontakt.php>

### *SC and ISC events at the 18<sup>th</sup> General Assembly*

November 9-14, 2014 | Florence, Italy

On the occasion of the General Assembly taking place in Florence, Italy from 9 to 14 November 2014, the Scientific Council will conduct its annual meeting on the afternoon

of 8 November 2014. There will be an ISC Networking event open to all General Assembly participants on the evening of 11 November 2014 – come to meet the representatives of each ISC!

Around 26 ISCs and working groups will be holding their individual business or thematic meetings in the afternoon of 13 November 2014 (except ISC20C on 7 November). A full calendar of these meetings will soon be published on the special General Assembly website.

Among other notable side events, CIPA will be hosting a workshop of the Getty Conservation Institute and World Monuments Fund, on 9 November, to present the "Arches - Heritage Inventory & Management System."

## CALLS for PAPERS

### *Museums and Social Issues: A Journal of Reflective Discourse*

Volume 10:1

Guest Editors Cecilia Garibay and Steven Yalowitz

Submission deadline: August 25, 2014

Publication date: Winter, 2015

Special Issue Theme: Understanding and Engaging Multilingual Audiences

Volume 10:1 of *Museums and Social Issues*, a journal of reflective discourse, will explore issues related to multilingual audiences in museums, zoos, aquariums, and other visitor institutions. This special issue seeks to advance the field's dialogue in

understanding and meaningfully engaging multilingual audiences. We use the term

“multilingual” to include those who speak two or more languages; this could include spoken and written languages, completely oral (not written) languages, indigenous languages, and visual languages like ASL.

It is frequently acknowledged that museums need to do a much better job of successfully engaging diverse audiences, including linguistically diverse groups. There is often controversy around offering experiences in more than one language, with some positing that a general population should speak one “official” language, while others argue that acknowledging and planning for the needs of multilingual groups creates a more democratic and inclusive society.

This special issue seeks to add to the rather sparse literature on understanding and engaging multilingual audiences. We hope this special issue will be a catalyst for the museum field to better consider, prepare for and plan multilingual efforts. It is important to note that while we are interested in evidence for the value of multilingual efforts, we are also interested in articles that explore or focus on the consequences or challenges of multilingual experiences. We are very interested in an international perspective and encourage our international colleagues to submit articles for consideration.

Priority will be given to articles that broadly consider, discuss, and synthesize the issues about this topic. We are looking for papers that are broad in nature, provide theoretical and practical ideas, and are relevant to more than one institution or audience. While case studies will be considered, they will be stronger submissions if they focus more on how the findings can be applied to other institutions, and add to the literature base.

We are especially seeking articles on research and evaluation conducted with multilingual audiences, as well as those that discuss theory, thought pieces and practitioner-focused submission.

We welcome submissions from disciplines inside and outside the museum fields. Through this special issue, we hope to synthesize the current state of the field and bring together a range of perspectives from a variety of fields that can advance the conversation about this critical topic.

#### Potential submission topics:

Though we welcome all submissions relevant to the call outlined above, following are some examples of potential topics:

Basic research or evaluation about the impact of providing a multilingual experience in a museum setting (exhibitions, programs and other opportunities). For example, how does the addition of other languages affect the intended audiences? Additionally, what impacts, if any, does this have on audiences who don't speak that language? We are particularly interested in cross-institutional studies.

Articles about the theory of language use and multilingual experiences, from fields such as psychology, sociology, linguistics, anthropology, science learning, education, and others. How might these theories translate to museum practice, particularly in terms of the design and development of multilingual experiences?

Articles focusing on institutional process and decision-making around incorporating (or not) multilingual approaches, with a focus on how similar approaches can be applied in other institutions.

Thought pieces on the philosophical, political, and social dimensions of engaging linguistically diverse groups. For example, how do changing global trends, especially immigration and technology use, shape the way we think about linguistic support? Where does (or doesn't) equity fit into this conversation?

If you have any questions about the call for proposals, please contact Elee Wood, editor, at [msi@iupui.edu](mailto:msi@iupui.edu).

#### Submission Guidelines:

Materials submitted to the journal should not be under consideration by other publishers, nor should they be previously published in any form. All article submissions will be sent to independent referees. It is a condition of publication that on acceptance of the paper by the journal Editor that copyright must be assigned to W. S. Maney & Son, Ltd. All submissions should be sent to Elee Wood, Director, Museum Studies Program, IU School of Liberal Arts at IUPUI, email: [msi@iupui.edu](mailto:msi@iupui.edu).

See our website for more information: <http://www.maneyonline.com/loi/msi>

***OPEN (RE)SOURCE 2014***  
***International Conference***  
***From the Historical Archives to the***  
***Heritage Departments***  
November 14-15, 2014 | Turin, Italy

#### Call for Multimedia Contributions

##### *Who We Are*

Promemoria is a cultural heritage agency based in Italy that collaborates with renowned institutions operating in the archives, museums and libraries field. Since the beginning of our activity we managed all our projects using the CollectiveAccess open-source software.

##### *What's our Project?*

The conference will be a great opportunity for all of us to discuss about cultural management and enhancement of the cultural heritage with both academics and practitioners that adopted CollectiveAccess.

For the occasion, we would like to present the projects coming from the European

Union and the United States of America of those Cultural Organizations are using CollectiveAccess for the cataloguing and/or communication of your collections.

*Topic, format and presentation*

Your topic could be described on a printed poster or by infographics, videos and short communications that you can illustrate to the presentation panel. All main languages are welcome.

The deadline is 31 August 2014, after the deadline applications will no longer be accepted. Conference participants interested in presenting a contribution should complete the application form.

*Themes*

- 1) Cultural Heritage and CollectiveAccess
- 2) CollectiveAccess experiences in Museum, Library, Archives (or other organizations adopted it)
- 3) Semantic Web and Cultural Heritage

*Timeline*

31 August 2014

Deadline for receipt at Promemoria Headquarters of the application form and a detailed description of the project session.

September 2014

Promemoria Headquarters will inform applicants of the final decision of the Professional Committee.

14-15 November 2014

Project sessions at the Conference.

*Instructions for accepted posters*

*Please carefully read the information below.*

The list of accepted projects will be published on the Open (Re)Source

Conference page on the Promemoria website by the end of September 2014.

There are two different sessions for presentations:

Friday 14 November 2014: on 12:00 to 14:00 (only posters session)

Saturday 15 November 2014: during the workshops session (short communication and video up to 5 minutes)

*Preparing your contributions*

Posters (or infographics)

The available poster boards are: 92 cm. wide and 230 cm. high (portrait style)

*Short communications*

Send us an abstract of your communication (around 400 words). The official communication will be in oral form and you can have up to 10 minutes to illustrate your topic.

*Video communication*

Any kind of video contribution. The length of the video is up to 5 minutes.

Contribution sessions will be monitored by the Professional Committee's jury to check on the efficiency and utility of the model for presenting information to the community during the Congress. They will also select a winner of the "Best OPEN(RE)SOURCE Contribution 2014" which will be awarded during the Closing Session on Saturday 15 November 2014.

Questions? Please contact: [info@promemoria.it](mailto:info@promemoria.it)

***Material in Motion: 10th North American Textile Conservation Conference***

November 16th – 20th, 2015  
New York, New York

The tenth biennial North American Textile Conservation Conference (NATCC) will be held in dynamic New York City and will focus on the theme of “Material in Motion.” Topics include, but are not limited to, technical analyses and descriptions, scientific and historical research,

Conservation treatments, and other issues. For example:

- Materials that were designed to move, such as clothing, theater curtains, parade banners, furniture upholstery, puppets, tents, tapestries, carpets, etc. from all contexts, including ethnographic and archaeological case studies or examples;
- The Transportation of textiles and costumes, past and present; presentations of issues and considerations in moving on or off-site collections across the room or across the world, for conservation, storage, display or travelling exhibitions; including preventing unwanted movement through virtual exhibitions or the design of display and storage systems. Discussions of the implications in design and management of these projects and how these have influenced our conservation practices and vice versa are also welcome.
- Movement in fabric and fibers on a micro scale due to changes in humidity and the effects of gravity and vibrations on textiles while on display and in storage;

- Undesired movement on a macro scale, including issues with unwanted or unauthorized public handling while on display or velocity and movement caused by air currents;
- Unavoidable physical manipulation required during mounting for display, dressing mannequins and/or installation/de-installation;
- Migration of dyes, stains, adhesives, soiling, etc. and the removal of these materials from the object.

Conservators, curators, conservation scientists, art historians, archaeologists, anthropologists, collection managers, designers, and others engaged with these topics are invited to submit proposals for presentations. Collaborations among any of the above professions or with others not listed are encouraged.

Abstracts for papers and posters (300 words maximum), accompanied by a short biography (100 words maximum) of the author(s) may be submitted in English or Spanish. Abstracts should not have image attachments. Projects already presented and/or published will not be considered. Contact information should include: name, *postal and email addresses, telephone numbers and fax.*

Please submit abstracts by September 1st, 2014 to [natcc2015@gmail.com](mailto:natcc2015@gmail.com).

Presentations will be 20 minutes long; there will be time for questions. All speakers will be required to submit the full publication-ready version of their paper in the language in which it will be presented (English or

Spanish) by April 1st, 2015. The papers and posters will be published in CD format and distributed at the conference along with printed abstracts. An advance copy of each presentation submission will be required by September 15th, 2015 for purposes of simultaneous translation. Please email any questions to:  
contactNATCC@natconference.com.

Visit our website for updates at:  
<http://www.natconference.com>.

Abstracts will be peer reviewed by the NATCC board. Authors of selected papers and posters will be notified by December 15th, 2014. Authors are responsible for obtaining rights and permissions to publish photographs and/or graphics.

***40th Conference of the DGV:  
"Cultures of Sense: Approaches to  
the Sensuality of the Social World"***  
July 22-25, 2015 | Zurich

The 40th Conference of the Deutsche Gesellschaft für Volkskunde upon invitation of the ISEK (Institute for Social Anthropology and Cultural Studies), Popular Culture Studies, will take place from the July 22 to 25, 2015 in Zurich, making it the first of the organization's conventions to be held outside of Germany. Inspired by the convention's host, the board of directors and management committee have decided upon the following topic:

**Cultures of Sense Approaches to the Sensuality of the Social World**

*Call for Papers*

Members of the dgv, along with any other interested parties, are warmly invited to aid

in the design and development of the convention, and provide articles for the recommendation of presentations and panels.

**The Topic**

In the framework of sociality, perception and action are simultaneously corporeal and cultural entities. The use of the senses, the "sensual," is thus an elementary component of that, which we commonly understand to be culture. As self-evident as such an understanding seems it nonetheless demands explanation, even in academia; this may in part be because it is so readily manifest, or indeed, because the dominant concepts of cultures have left only contingent space for the sensual and often relegated them to the realm of nature. A similar paradox is evident in ethnological traditions of thought. While the canon of studies, in keeping with its holistic standard, has included image, music, food, dance, clothing, and belief in its representation of the sensual – and extrasensory – dimensions of daily life, yet has done so without conceptualizing the associated sensual processes and their meanings.

In contrast, recent anthropological attention to the plurality of sensual experience and system has positioned the senses at the discursive center of a variety of disciplines. In recent years, it is at this space between disciplines, with its open borders and increasingly fluid paradigms, that a "sensory turn" has been established. This stems from the growing skepticism of modern conceptual standards, which presume a supposedly increasing sensory overload that necessarily leads and is leading to sensual loss. For a long period of time, the social

and cultural situation of such assumptions in the knowledge systems of modernity itself have remained unrecognized. Within the examination of the senses in cultural and social sciences, this positioning functions as a prerequisite for accesses, which emerge from descriptions of sensually experienced objects to the analysis of sensory practices and thus must in turn make themselves sensible.

The conference will provide a platform by which this current and broadly discussed (both in and outside of academia), “return of the senses,” is made the object of cultural studies analysis and in which the expertise, which lies in the tradition of the subject’s research, may be uncovered. The themes and queries of the congress will join this complex conceptual space, which has expanded without opposition in recent years.

In addition to the general presumption of a sensual shift, the congress will primarily focus on “sensual/sensory anthropology” in the fields of cultural and social anthropology, which is not simply based on an understanding of “sensual culture,” (D. Howes) but on an accessible form of “sensuous scholarship”(P. Stoller). This also marks the specifics of historical and anthropologically-based cultural research, for which the study of sensual practices may additionally lead to forms of knowledge that have thus far remained outside of rational and ocular centric perceptual methodologies (C. Classen). Thus, in recent years, epistemic reflection and discussions regarding a methodological expansion have gained ground, while a broadening of traditional ethnography to “sensory ethnography,” (S. Pink) has been enabled.

Articles and discussions contributed to the congress may address the problems or thematic foci listed below. They ought not to be considered exclusive; rather, they serve as propositional guidelines to thematize the theoretical base of a culture of senses in its variability, rather than separating it into empirical process and methodological reflection.

### **Sensual Use: Practice, History**

Possible themes:

- Historicity of sensual perception and experience: How is the historical shaping of perception and feeling accommodated in historico-anthropological terms? How do habituated emotional styles frame experience and action?
- Multi-sensuality – multimodality: What do we know about the culturally molded relationship of the senses and synesthetic and kinesthetic practices? What are the consequences of multimodal sensory stimulus for concrete empirical work?

### **Sensual Culture: Representation/ Popular Understanding**

Possible themes:

- Sensory culture and cultural memory: What and in what way do museums and archives narrate historical sensual practices and with what meaning is sensory heritage imbued in these institutions of memory?
- Gender of the senses: What role do historical understandings of sensory hierarchy play in the negotiation of gender structures and where and in what way does cultural research of the senses contribute to overcoming dichotomous concepts and power relations?

### **The Ethnography of Multisensory Daily Lives**

Possible themes:

- Culture of the senses – sensory scholarship: How does attention to the sensual dimensions of social life alter self-conception and scholastic method, and how does a reflective field of cultural studies react to the therein-lying methodological challenges?
- Technogenic sense – mediated experience: Where and in what way does the cultural study of technology and media contribute to sensory anthropology and how may ethnographic accesses to mediatized practices and experience, especially in digitally augmented environments, be understood?

### **Sensory Understanding**

Possible themes:

- Sensual epistemology – knowledge of objects: What consequences does interest in a culture of the senses have for concepts of cognition and emotion, and what meaning does corporeal experience of the material have for the development and mediation of knowledge?
- Senses, knowledge, and power: How does a hierarchy of the senses stand in relation to powerful modern constructions and categorical creations of boundary (nature/culture), and how do they effect the production and perception of alterity?
- Investigation of sensuality and overcoming the “two cultures:” How does the multidisciplinary field of sensory culture organize itself and thereby, how does the relationship between science and the humanities, and the position of academic knowledge in lieu of its global and increasingly boundless nature, change?

As in the past, the Zurich conference will be made up of plenary and workshop presentations, and panels. In addition, workshops for Master’s degree candidates and student projects will take place. Panels two hours in length will cover the range of these workshops. The convenor of each panel with conceptualize a topic and present this to the dgv in the form of an abstract. This will also include a list of speaker’s names and short abstracts of their presentations. Provided it remains within the allocated time frame, the concrete design of the panel (form of introduction, number of presentations, commentary) is at the panel convenor’s discretion. However, innovative formats, which inspire discussion, are strongly requested.

During abstract submission, please pay particular attention to the following guidelines:

- In addition to a brief summary of content, the abstract should include information on the questions at hand and the empirical foundation upon which the work rests. In certain cases, information on the context in which the work exists/ took place and information on existing publications, the state of the work, or primary research results are required.
- The abstract must pertain to new and unpublished research.
- Contributions may be made in German or English.
- The abstract should include information on the applicant’s professional background and current employment.
- In the case of panel recommendations, please provide accurate postal and e-mail addresses to the responsible organizer as well as all participating parties.



- Abstracts for individual presentations should not exceed one standard DIN A4 page (max. 2,500 signs including spaces) while abstracts for panels should not exceed two standard DIN A4 pages (5,000 signs including spaces).
- For submission, please use .rtf or .doc formats (not .pdf). Please compile the entire submission into a single document. Name the document as follows: “your name\_proposal\_dgvzuerich2015.doc” or, “name of panel organizer\_panel recommendation\_dgvzuerich2015.rtf”
- Please submit by **15.08.2014 (August 15, 2014)** via e-mail to: **geschaeftsstelle@d-g-v.de**

To allow for a smooth and transparent selection process, it is urgently requested that the above listed requirements be precisely followed. The board of directors and management committee will establish the final program during their joint meeting in September 2014; decisions will be made public as soon as possible thereafter.

### ***Roots/Heritage Tourism in Africa and the African Diaspora: Case Studies for a Comparative Approach***

An International Conference organized by the African & African Diaspora Studies Program (AADS)  
February 12-14, 2015 | Miami, Florida

“Roots/heritage tourism” began developing in the 1980s and 1990s in West Africa following the emergence of a black middle-class in the Global North—mostly the United States and the United Kingdom—eager to spend newly acquired disposable income to “reconnect” with the land of their “ancestors.” The global success of Alex Hayley’s book and television miniseries

*Roots: The Saga of an American Family* contributed to the beginning of this movement to Africa of black tourists, which intersects with the confluence of two different theoretical approaches to “the African diaspora”:

1) An approach that tends to be diachronic in orientation because based on personal, political/ideological, and analytical narratives that unfold exclusively in terms of both the conceptualization of the Trans-Atlantic slave trade as the exclusive or most important African diaspora foundational event there is, and the unidirectional traveling of African peoples and cultures from one point in continental Africa to one specific location in the Americas. Here, continental Africa symbolizes the arguably romanticized diaspora past, its source and origin.

2) A more recent analytic and political/ideological approach, synchronic in orientation, which conceptualizes the African diaspora in terms of multiple trans-local and transnational networks of blackness, premised on an understanding of the Middle Passage as one foundational event among others. That second line of theorizing better incorporates a growing number of movements in this contemporary moment of intensified global circulation of peoples, ideas, and goods in all directions. It conceptualizes the Atlantic as a site, among others, of multidirectional traveling originating and going potentially anywhere and leading to multiple encounters, articulations, and “frictions” among black people in a variety of locations globally. Here, Africa and Africans are coeval to locations and peoples of the African

diaspora, in a historically constituted global system characterized by white supremacy.

In the 1980s and 1990s, sites associated with Trans-Atlantic slavery in Ghana, Senegal, The Gambia, and Benin were transformed into roots/heritage tourist attractions. Roots/heritage tourism continued to grow in West Africa to the point of reaching high-level international notoriety (the last three U.S. presidents visited roots/heritage tourism sites in either Ghana or Senegal; President Obama visited such sites in both countries). Roots/heritage tourism locations associated with the Trans-Atlantic slave trade also emerged, more recently, in Latin America and the Caribbean.

Sites associated with a number of historical events of importance for those who participate in and contribute to the African and African diaspora networks also became the focus of roots/heritage tourism, and in turn attracted black and non-black visitors from across the globe. That is how the formation of roots/heritage tourism also emerged in association with specific communities of Africa and the African diaspora, their histories of resistance against anti-black racism, and the notoriety of their cultural productions. Famous cases here include, non-exhaustively, the many visits of U.S. residents to Salvador de Bahia in Brazil, and to Northeastern cities and towns that have had some association with Afro-Brazilian cultures and history; the visits of African Americans and non-U.S. blacks to plantation sites in the U.S. South; the tours of “Black Miami,” in Florida, and “Black Paris,” in France.

Roots/heritage tourism provides a privileged lens for scholarship to engage anew the

theorizing of the African diaspora in this contemporary moment of global circulations; it provides spaces wherein black individuals who have quite different trajectories within the networks of the African diaspora meet and interact in sometimes complex articulations that often involve different interpretations of historical events about which tourists, tour guides and the local population have disparate emotional investments that often lead to ostensibly inevitable and profound cultural misunderstandings, and to divergent understanding of what is to be considered “authentic.” Processes of hierarchization among black subjects following, for example, inequality of financial means among the stakeholders, and between sites’ staff and tourists can also be observed. And interactions with visitors of different origins who do not identify with the African diaspora and who might have a different interpretation of the significance of the sites they visit can occur.

This is a multi-disciplinary conference. We are particularly interested in papers about diverse sites of African and African diaspora roots/heritage tourism in continental Africa, the Americas, Europe, and elsewhere that have, and this is not an exhaustive list, the following foci:

- Multilateral and international agencies, nation-state and other governmental agencies’ involvement, or lack thereof, in the transformation of sites of memory into roots/heritage tourist attractions.
- Involvement of identified stakeholders in the construction of specific narratives to be served to roots/heritage tourists in specific sites; tourists’ reception of the narrative; local populations’ reception of the narrative;
- Roots/heritage tourism as a sustainable

pro-poor or poverty reduction tourism initiative.

- The inclusion of roots/heritage tourism in U.S. study abroad programs.
- Ethnographic history of specific roots/heritage tourism sites.

The following scholars have accepted to give 30 minute-lectures at key moments in the conference's schedule:

- Jung Ran Annachiara Forte, University of the Western Cape, South Africa
- Tiffany M. Gill, University of Delaware, USA
- Jemima Pierre, Vanderbilt University, USA
- Patricia Pinho, State University of New York-Albany, USA
- Ibrahima Thiaw, Université Cheikh Anta Diop, Dakar, Senegal

The ultimate objective of the conference organizers is to publish an edited volume with a selection of the papers presented along with keynote presentations.

Please, submit your abstract (no more than 600 words) as an attachment in Word or pdf by **September 30, 2014 to 2015ht@fiu.edu**. A committee will select the papers for inclusion in the conference program. Notices will be sent out by October 30, 2014.

We will accept abstracts in English, French, Spanish, and Portuguese and will explore the possibilities of simultaneous translation during the conference, once papers have been selected.

After your abstract has been selected, you will need to register by November 15, 2014. Failing to register by that date will jeopardize your participation in the conference. We want to have a final

conference program ready by December 2014.

To register, please fill the Registration Form - <http://africana.fiu.edu/tourism-init/2015-rootsheritage-tourism-conference-registration-form/2015-aads-tourism-conference-registration-form-2-1.pdf> - and send it to us either by e-mail at 2015ht@fiu.edu or by postal mail along with your check (see below).

Conference e-mail address to be used for all e-correspondence: 2015ht@fiu.edu

To view the conference's flyer, <http://africana.fiu.edu/tourism-init/2015-rootsheritage-tourism-conference/conference-flyer/>.

***Call for Papers: Trans-Atlantic Dialogues on Cultural Heritage: Heritage, Tourism and Traditions***  
July 13-16, 2015 | Liverpool, UK

Trans-Atlantic dialogues on cultural heritage began as early as the voyages of Leif Ericson and Christopher Columbus and continue through the present day. Each side of the Atlantic offers its own geographical and historical specificities expressed and projected through material and immaterial heritage. However, in geopolitical terms and through everyday mobilities, people, objects and ideas flow backward and forward across the ocean, each shaping the heritage of the other, for better or worse, and each shaping the meanings and values that heritage conveys.

Where, and in what ways are these trans-Atlantic heritages connected? Where, and in

what ways are they not? What can we learn by reflecting on how the different societies and cultures on each side of the Atlantic Ocean produce, consume, mediate, filter, absorb, resist, and experience the heritage of the other?

This conference is brought to you by the Ironbridge International Institute for Cultural Heritage (IIICH), University of Birmingham and the Collaborative for Cultural Heritage Management and Policy (CHAMP), University of Illinois and offers a venue for exploring three critical interactions in this trans-Atlantic dialogue: heritage, tourism and traditions. North America and Europe fashioned two dominant cultural tropes from their powerful and influential intellectual traditions, which have been enacted in Central/South America and Africa, everywhere implicating indigenous cultures.

These tropes are contested and linked through historical engagement and contemporary everyday connections. We ask: How do heritages travel? How is trans-Atlantic tourism shaped by heritage? To what extent have traditions crossed and re-crossed the Atlantic? How have heritage and tourism economies emerged based upon flows of peoples and popular imaginaries?

The goal of the conference is to be simultaneously open-ended and provocative. We welcome papers from academics across a wide range of disciplines including anthropology, archaeology, art history, architecture, business, communication, ethnology, heritage studies, history, geography, landscape architecture, literary studies, media studies, museum studies, popular culture, postcolonial studies,

sociology, tourism, urban studies, etc. Topics of interest to the conference include, but are not limited to, the following:

- The heritage of trans-Atlantic encounters;
- Travelling intangible heritages;
- Heritage flows of popular culture;
- Re-defining heritage beyond the post-Colonial;
- The heritage of Atlantic crossings;
- World Heritage of the Atlantic periphery;
- Community and Nation on display;
- Visualizing the Trans-Atlantic world.

Abstracts of 300 words with full contact details should be sent as soon as possible but no later than 15th December 2014 to [ironbridge@contacts.bham.ac.uk](mailto:ironbridge@contacts.bham.ac.uk)

## OTHER NEWS of INTEREST

### *Association for Critical Heritage Studies Intangible Heritage (ICH) Researchers Group*

Since the adoption of the 2003 Convention on Intangible Heritage, and its ratification by most of the member states of UNESCO, a considerable amount of research has been conducted on the topic of intangible heritage and on the implementation of the Convention. Much of this research relates to the interests of ethnographers and ethnographic museums, who have been working in the field of anthropology, folklore or ethnography before the Convention introduced new terminology at the international level and reaffirmed community-centered approaches to safeguarding ICH.

One of the challenges faced by researchers is that the field of intangible heritage is interdisciplinary and there are many different approaches taken in the various regions of the world. The Convention itself is a relatively new legal instrument, being only a decade old. After various initiatives to bring together researchers working in this area, a group was set up in December 2013 under the the Association for Critical Heritage Studies (ACHS) to share information and ideas about ICH-related research with colleagues across the world.

Anyone interested in the topic is welcome to join the group. The group runs a monthly newsletter on email. There are currently about 70 people on the email list from all continents and various professional backgrounds and disciplines. The newsletter circulates information on ICH-related news, courses, jobs, workshops and conferences.

The group is also compiling information about academic or heritage management courses that include sections about ICH. Membership of the group is free and can be terminated at any time.

To join the group please email Harriet Deacon – [harriet@conjunction.co.za](mailto:harriet@conjunction.co.za).

You can read more about the group and the ACHS here:  
<http://archanth.anu.edu.au/heritage-museum-studies/association-critical-heritage-studies/contacts-and-chapters>

### *Invitation to participate the Survey of Museums in the Asia-Pacific Region*

The International Council of Museums Asia-Pacific Alliance has just launched the Survey of Museums in the Asia-Pacific Region: Visitor and Staff Expectations and Perceptions.

We would like to invite all the ICOM members in the Asia Pacific region to join us and finish the on-line Questionnaire at: <http://diaocha.idcjj.cn/en.html>

We would like to thank you in advance for your participation in the survey. Distributed to both the public and museum professionals, the survey aims at a thorough understanding of Asia-Pacific region museums' current situation and public demand. The expectation is to improve museums' public services, so as to better fulfill its mission of enriching human experience. This questionnaire is anonymous and all replies will be held securely and confidentially. All the statistics will be used solely for the purpose of this survey.

It will be appreciated if there is possibility that you can link the on-line Questionnaire page on the website of your museum and get more people to participate.

Please contact Ms. Zhang Li for more information: [icom\\_aspac@163.com](mailto:icom_aspac@163.com)

Thank you!

International Council of Museums Asia-Pacific Alliance  
Website: <http://aspac.icom.museum/>

## ***Teaching Resources for Museum Anthropology***

Editors Note: The following is a recent post on the Museum Anthropology Blog. If you teach, it might be of interest. For access to the syllabi, see their website:  
<http://museumanthropology.blogspot.kr/>

Friday, June 13, 2014  
Dear readers,

... Below we have compiled these resources. If you have a syllabus or course resources you'd like to share with our community, **please email [mua4web@gmail.com](mailto:mua4web@gmail.com)** and we will post it at a later date. ... we hope that the discussion will continue on matters of pedagogy and teaching in our field.

## **Repatriation News**

Editor's Note: In the last issue of ICMENews, Volume 70, we reported on the request return Native American human materials from the Karl May Museum. The following is a continued report on this issue.

### ***Karl-May-Museum Radebeul in Germany refuses to hand back scalps to Native Americans***

London. Artdaily.org May 1, 2014

A German museum set up to promote greater understanding of Native American culture is embroiled in controversy after refusing to hand back American Indian scalps to their modern-day descendants.

The Sault Sainte Marie Tribe of Chippewa Indians from Michigan (USA) have urged the Karl-May-Museum Radebeul in

The Sault Tribe – also known as Ojibwe – are part of the Anishinaabe Nation and have told the museum, ‘It is not acceptable for those remains to be stored in a depot and not re-interred to the Earth for a proper burial.’

Although the museum has now agreed to remove the items from display, they have pointedly refused to return them to the tribe, on the basis that it has not been proven which tribe the scalps originate from. The scalps are now apparently in storage in the museum.

The museum, based in Radebeul near Dresden and named after the popular adventure writer Karl May, possesses several scalps and spiritual items of the Anishinaabe (Chippewa) and other Native American nations.

The Karl-May-Museum, named after the popular German adventure writer, aims to provide a 'genuine insight into the lives and craftsmanship of North American Indians'. It has been embroiled in controversy over its refusal to return scalps to a Native American tribe.

Cecil Pavlat of the Sault Tribe said, ‘Most museums who possess Native American Ancestral Remains and their Funerary Objects believe that there is not a scientific relationship between present day Tribal Nations and the prehistoric Tribal Nations. We believe that whether we are directly related or not, we the present day nations hold the responsibility of stewardship and accept the ultimate obligation to care for our Ancestors. We are at a point of open dialogue to present our point of view with the Karl May Museum. We will continue to

pursue repatriation as this is the only acceptable solution.’

Survival International wrote to the museum in March 2014, asking it to begin a dialogue with the Sault Tribe to return the remains to their rightful owners.

Survival’s Director Stephen Corry said today, ‘It’s not good enough for the museum to hide behind the fact that the precise origin of some of these scalps is obscure: they ought to make some effort to find out. In any case, Native Americans clearly believe that the scalps should be returned to USA and buried in a respectful manner, rather than sitting in a store cupboard in a museum.’

Survival International is the global movement for tribal peoples’ rights. We help tribal people defend their lives, protect their lands and determine their own futures. Founded in 1969, Survival celebrates its 45th Anniversary this year.

***Museum of Fine Arts, Boston, transfers eight illicitly trafficked antiquities to Nigeria***

ArtDaily.org June 27, 2014

**BOSTON, MASS.-** The Museum of Fine Arts, Boston, has reached an agreement with the National Commission of Museums and Monuments, Nigeria (NCMM), transferring to the Commission eight antiquities of Nigerian origin that are believed to have been the subject of illicit trafficking.

The antiquities include two Nok terracotta figures and a terracotta Ife head, archaeological materials that are known to be at high risk for theft and looting. The group also includes an ekpu, or ancestral

figure dating to the 18th or 19th century, which was part of the collection of the Oron Museum, near Calabar, Nigeria, as late as the 1970s; and a bronze altar figure of about 1914, which was likely stolen from the Royal Palace in Benin City in 1976. Two terracotta heads produced in the Kingdom of Benin and a group of Kalabari screen figures appear to have been illegally exported.

The MFA received the objects in the bequest of a local collector of African art, who acquired all eight objects in good faith in the 1990s from dealers in the United States and Europe.



Oron Ancestral Figure (Ekpu), Oron peoples, southeastern Nigeria. Wood. Photo: Courtesy, Museum of Fine Arts, Boston.

The Museum began the process of researching the provenance (or history of ownership) of the objects after receiving notification of the bequest. Recognizing that these eight objects were probably illegally removed from Nigeria in recent years, and that their export would have been regulated by Nigeria’s National Commission for Museums and Monuments Act (chapter 242) of 1990, the MFA contacted the NCMM to

seek its authorization before proceeding with their acquisition. The NCMM swiftly responded that the export of these objects had not been approved; and, indeed, that several documents which purportedly authorized their sale and export were forged.

Upon receipt of this information, the MFA began to arrange for the return of the objects to Nigeria, which were received by Nigerian authorities earlier this month.

*The Teel Collection at the Museum of Fine Arts, Boston.* The MFA received the eight Nigerian objects as part of the bequest from the late William E. Teel. The Teel bequest includes more than 300 African and Oceanic works, along with several Ancient American and Native American pieces and a small group of European and American works on paper.

Teel and his wife Bertha, who passed away in 1995, were enthusiastic collectors who fostered appreciation of the art of sub-Saharan Africa and Oceania in Boston and beyond. The Teels built an outstanding collection, and played a significant role in placing such works in the domain of fine art in the city. As a result of their long-term support, including the endowment of a curatorial post for African and Oceanic art, the MFA has been able to significantly build its collection of African art. A selection of works from the bequest, mostly from west and central Africa, is now on view in the MFA's recently refreshed Arts of Africa Gallery.

### ***Sweden returns pre-Incan funeral shroud to Peru***

By Franklin Briceno  
Associated Press, June 16, 2014

**LIMA, Peru** — A rare and fragile pre-Incan funeral shroud was displayed to reporters Monday, part of the first batch of ancient Paracas textiles that Sweden is returning to Peru 80 years after they were smuggled out by a diplomat.

The intricately colored shroud, measuring 41 inches by 21 inches (104 centimeters by 53 centimeters), and 88 other textiles were donated to a museum in Gothenburg in the early 1930s by Swedish consul Sven Karell. He had secreted them out of Peru after they were discovered in the Paracas Peninsula, a desert south of Lima where the extremely dry climate helped protect the Alpaca wool fibers.



Sebastian Castañeda/AP Photo

Despite being some 2,000 years old, "it is perfectly preserved," said Krzysztof Makowski, a University of Warsaw archaeologist who has studied the shroud as a professor at the Catholic University of Peru. "Across the world, the discoveries of



textiles of this age are much rarer than any precious metal."

"If you wanted to find a Roman textile, you won't find anything because nothing was preserved," Makowski said. "Textiles are very fragile. There are very few countries in the world that have conserved fabrics. Peru is one of them."

The so-called Shroud of Gothenburg is uniquely complex. It includes some 80 different color tones and subtones such as blue, green, yellow, red and orange. It is divided into 32 frames decorated with items resembling condors, frogs, cats, corn, cassava and human-like figures. Some researchers believe the shroud may be a sort of calendar related to the tracking of farming seasons, said Jahl Dulanto, an archaeologist at the University of Illinois at Urbana-Champaign who leads the Paracas investigation team at the Catholic University of Peru.

Dulanto said experts still do not fully understand how the shroud's creators achieved the combination of sewing techniques and pigments.

The shroud and three other pieces were flown to Peru last week, fulfilling a friendly agreement reached with the Museum of World Culture in Gothenburg in 2013. The rest of the Paracas textiles will return to Peru over the next seven years.

Peruvian officials have been working to reclaim its cultural antiquities from other countries. In June, it recovered more than 3,800 pre-Incan items held in Argentina. In

2011, Yale University returned 366 pieces

from the Incan city of Machu Picchu that it had held for more than a century.

Read more here:

<http://www.kansas.com/2014/06/16/3510899/sweden-returns-pre-incan-funeral.html#storylink=cpy>

---

#### *A Note on ICMENews*

One of ICME's values as a professional network is transparency. We want to ensure you know what ICME is doing and what's going on around the

If you're interested in writing for the newsletter or have information to share, please field. Three or four times a year, we send news and updates of what ICME is working on and how you can get involved.

In each newsletter, look for: A message from the ICME chair; A look back and ahead at ICME events; News of interest to museum ethnographers and other readers (conference, books, exhibitions, etc.).

We're also looking to hear from you! We'd love to know: Are there events in your area you'd like to highlight? What are you thinking about museum ethnography today? We're looking for short opinion pieces to run in each newsletter. What do you want to hear about in the newsletter? contact us at [annettefromm@hotmail.com](mailto:annettefromm@hotmail.com).

ICME News is published by ICME, the International Committee of Museums of Ethnography.

President: Dr. Viv Golding, Programme Director Learning and Visitor Studies, Senior Lecturer, School of Museum Studies, University of Leicester,  
<http://www.le.ac.uk/ms/contactus/vivgolding.html>  
e-mail: [vmg4@le.ac.uk](mailto:vmg4@le.ac.uk)

Ex-Officio Editor: Annette B. Fromm, The Frost Art Museum, Florida International University,  
<http://thefrost.fiu.edu/>  
e-mail: [annettefromm@hotmail.com](mailto:annettefromm@hotmail.com)



Dolhareubang, stone figure, Jeju Folklore Museum



Weaving exhibit, Jeju Folklore and Natural History Museum



Ndebele exhibit, African Museum, Jeju Island



Shaman image, water tower, Jeju Island