



**ICME** ICOM  
international committee  
for museums and collections  
of ethnography

**ICME NEWS ISSUE 87 MARCH 2019**

# ELECTIONS OF ICME CHAIR AND BOARD MEMBERS, 2019-2022

Call for Candidates

COMMITTEE ANNOUNCEMENTS /  
EXHIBITIONS AND CONFERENCES:  
ANNOUNCEMENTS AND  
REVIEWS / ESSAYS

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# OPENING WORDS

Jen Walklate

Welcome to the ICME News! We hope that you'll find lots of interest in this issue. I want to draw your attention primarily to the Committee Announcements and ICME Fellows introductions, especially if you are coming to conference this year. However, there are also some fascinating opinion pieces, project profiles, reports and even obituaries for galleries if you read further in. Enjoy!

# ICOM KYOTO 2019 POST-CONFERENCE PROGRAMME IN HOKKAIDO

## Challenges facing local museums in preserving and handing down history and culture

### SCHEDULE

**Date: Sunday, September 8 – Tuesday, September 10, 2019**

**Venue: Date City, Toyako Town, Shiraoi Town and Biratori Town (Hokkaido Prefecture)**

**Organisers: ICOM KYOTO 2019 Organising Committee, Date Toyako Regional Museum Promotion Platform**

Managed by Organising Committee for the ICOM KYOTO 2019 Post-Conference Programme in Date City and Toyako Town, Hokkaido Prefecture

### AIMS

In the past several years, Hokkaido's natural splendor and cuisine have made it a very popular destination among tourists, especially those from Asia. Date City is rich in history and culture. One can find the Kitakogane Shell Midden, evidence of Ainu settlements<sup>1</sup>, and modern develop-

ment by samurai immigrants from other islands of Japan. The Kitakogane Shell Midden is part of the "Jomon<sup>2</sup> Archaeological Sites in Hokkaido and Northern Tohoku", which is aiming to be inscribed as a UNESCO World Heritage. There is also the Irie and Takasago Shell Midden in the adjacent Toyako Town. Museums in this area exhibit culture rooted in the area's rich environment from the Jomon Period. With the planned opening of the Date City Museum of History and Culture, Japan's newest<sup>3</sup> local cultural museum, in April 2019, we are planning a post-conference programme to this local museum, which embodies the theme of

*to the east and the northern part of Japan's main island to the south. Many place names in Hokkaido derive from their native language.*

<sup>2</sup> *Jomon culture thrived on the Japanese archipelago after the Japanese Paleolithic period. It was a hunter-gatherer culture characterized by pit dwellings. The Jomon culture period continued from 15,000 years ago to 2,300 years ago, which in world history corresponds to an era between the Mesolithic and Neolithic periods.*

<sup>3</sup> *As of 1 September 2019, when the ICOM Kyoto 2019 will be held*

ICOM KYOTO 2019: "Museums as Cultural Hubs: The Future of Tradition".

This post-conference programme aims to facilitate exchanges between researchers based in Hokkaido and other ICOM researchers. We look forward to seeing you.

### TOPICS OF THE POST-CONFERENCE PROGRAMME (Tentative)

#### (1) A Message from the Honorary President

Hokkaido is a hub of exchange in North-east Asia as it is bordered on the south by other Japanese islands, on the north by the Eurasian continent via Sakhalin and on the east by the Kamchatka Peninsula via the Kuril Islands. In Hokkaido, Paleolithic culture thrived 30,000 or so years ago, followed by Jomon culture, Epi-Jomon culture, Okhotsk culture and Satsumon culture, before the culture of the indigenous Ainu prospered from the 13th century. Some 150 years ago, the new Meiji government started land reclamation in Hokkaido, which caused

<sup>1</sup> *The Ainu are an indigenous people with their own culture who today live primarily in Hokkaido. Previously, the Ainu lived not just in Hokkaido, but also in Sakhalin to the north, the Kuril Islands*

a large number of ethnic Japanese from mainland Japan, known as Wajin, to settle in Hokkaido and transformed the lives of local people. Today, museums across Hokkaido promote activities that hand down local traditions to younger generations. I look forward to welcoming many of you to the post-conference programme.



*Shuzo Ishimori*

*Director-General, Hokkaido Museum Honorary President, Organising Committee for the ICOM KYOTO 2019 Post-Conference Programme in Date City and Toyako Town, Hokkaido Prefecture*

## **(2) Symposium in Date City**

Japan faces the serious issues of low birthrates and high longevity. In these, Hokkaido Prefecture is presumed to lead other parts of the country by 10 years. The loss of relationships between people, local culture and traditions due to depopulation and urban decline is a deeply concerning issue. Local history and culture give identity to localities and are critical elements in fostering regional development. We are hosting a symposium to discuss the significance of local museums, which play a role in passing these values on to the future. We are planning to hold a keynote lecture and

panel discussions that will last about a half-day. Details are to be decided.

We are inviting post-conference programme participants, as well as people involved in museums in Hokkaido Prefecture and local residents, to the symposium. It will be an opportunity to discuss the roles of local museums in society and to disseminate information on the value and appeal of local culture and on the trends of cultural museums around the world.

### **(3) Technical visit**

#### **(i) Nibutani Ainu Culture Museum (Biratori Town)**

The museum is in Biratori, a town committed to passing down the traditional culture of the Ainu, the indigenous people of Hokkaido. Visitors can learn about Ainu traditions from various perspectives and with technical explanations.

URL: <http://www.town.biratori.hokkaido.jp/biratori/nibutani/>



#### **(ii) National Ainu Museum / National Park for Ethnic Harmony (planned construction site) (Shiraoi Town)**

This site, which will include a museum, is under development by the national government for the purpose of respecting the dignity of the Ainu, facilitating



a true awareness and understanding of Ainu history and culture in Japan and abroad, and serving as a hub for the creation and development of new Ainu culture (scheduled to open on 24 April 2020). A brief explanation about the planned facility will be given at the planned construction site.

URL: <http://www.mksk-ps.jp/>

#### **(iii) Kitakogane Shell Midden (Date City)**

This is a settlement site with shell middens that date from approximately 5,000 – 3,500 BC. Although only a small percent of the site has been excavated, numerous artifacts of academic value have already been unearthed.

URL: <http://www.date-kanko.jp/page-26/page-171/>



#### **(iv) Date City Museum of History and Culture (Date City)**

The museum exhibits cultural treasures, weapons and armor that a group



of samurai of the Date Clan who moved to and settled in Date City in the 1870s brought with them to Hokkaido. Visitors can also learn about the history of the area and its Jomon and Ainu cultures (scheduled to open in April 2019).

#### (v) Irie and Takasago Shell Midden (Toyako Town)

This is a settlement site with shell middens that date from between 3,500

and 800 BC. It is evident that there is a large-scale burial ground at the site that will illuminate the lifestyles of people who inhabited the area over a long span of time while adapting to environmental changes.

URL: <http://www.town.toyako.hokkaido.jp/syakaikyoku/page37/page7/index.html>



#### (vi) Toyako Visitor Center / Volcano Science Museum

#### (vii) Disaster Monuments at Konpira Craters (Toyako Town)

Visitors can learn about the mechanisms of volcanic eruptions and about disaster prevention through videos and photographs taken at the 2000 eruption of Mt. Usu.

The ruins of buildings and infrastructure damaged by the eruption are preserved at the Disaster Monuments at Konpira Craters behind the Volcano Science Museum.

URL: <http://www.toya-usu-geopark.org/>



**ACCOMPANYING PERSONS' PROGRAMME**

Accompanying persons not attending the symposium may participate in the special programme.

**Schedule (tentative)**

|                | Day 1<br>Sunday, Sep 8   | Day 2<br>Monday, Sep 9   | Day 3<br>Tuesday, Sep 10  |
|----------------|--|--|---|
| Morning        | Note:<br>Assemble at New Chitose Airport.  | <b>Technical visit</b><br>(iii) Kitakogane Shell Midden<br>(iv) Date City Museum of History and Culture  | <b>Technical visit</b><br>(v) Irie and Takasago Shell Midden<br>(vi) Toyako Visitor Center / Volcano Science Museum         |
| Afternoon      | <b>Technical visit</b><br>(i) Nibutani Ainu Culture Museum<br>(ii) National Ainu Museum / National Park for Ethnic Harmony (planned construction site) | <b>Symposium</b><br>Date Rekishi-no-Mori Culture Center<br><b>Accompanying persons' programme</b><br>(This is only for those interested in participating. Participation is not mandatory. The programme is subject to fees.) | <b>Technical visit</b><br>(vii) Disaster Monuments at Konpira Craters<br><br>Note:<br>The tour ends at New Chitose Airport. |
| Dinner         | Accommodations   | <b>Welcome party</b>   | -   |
| Accommodations | The Toyako Onsen hot spring resort   | The Toyako Onsen hot spring resort   | -   |

**REGISTRATION FEE**

40,000 JPY

| Date             | Breakfast | Lunch | Dinner        |
|------------------|-----------|-------|---------------|
| Sunday the 8th   | -         | -     | ●             |
| Monday the 9th   | ●         | ●     | Welcome party |
| Tuesday the 10th | ●         | ●     | -             |

**(1) Items included in the registration fee**

- (i) Transport during the event
- (ii) Facility admissions
- (iii) Meals
- (iv) Accommodation (Shared with your colleague(s))
- (v) Welcome party

**(2) Items NOT included in the registration fee**

- (i) Transport outside Hokkaido before arriving at and after leaving New Chitose Airport (airfare, etc.)
- (ii) Additional orders placed during meals (alcoholic beverages, etc.), excluding during the welcome party
- (iii) Souvenirs purchased

**(3) Other**

- (i) An accommodation surcharge is required for participants who wish to have a room to themselves.
- (ii) An additional fee is required for the accompanying persons programme.

## EXPECTED PARTICIPANTS

### (1) Symposium

- (i) Participants of the post-conference programme
- (ii) Those involved in museums in Hokkaido
- (iii) Date City residents and other local residents

### (2) Technical visit

Participants of the post-conference programme

### (3) Welcome party

- (i) Participants of the post-conference programme
- (ii) Those involved in museums in Hokkaido
- (iii) Representatives of local entities concerned

## OTHER

- (1) Please arrange your own transport to and from New Chitose Airport.
- (2) Buses will be arranged for the technical visits.
- (3) English-speaking guides and explanations in English will be provided during the whole programme. (Interpretation services, etc.)
- (4) A “certificate of attendance” will be issued to participants.
- (5) The programme content is subject to change.

## VENUE





# ELECTIONS OF ICME CHAIR AND BOARD MEMBERS, 2019-2022: CALL FOR CANDIDATES

According to the rules for ICOM International Committees, elections of new members for the ICME board will be held at the ICME general meeting at the ICOM Triennial Conference in Kyoto (1-7 September 2019).

All ICME members wishing to be considered for the positions of ICME chair or board member are invited to submit their candidacy to the election committee.

**Please include the following information in your submission:**

- 1. Name and relevant personal data including:**
  - address
  - ICOM membership number
  - current professional affiliation or independent status
- 2. A brief biography/CV (up to 200 words)**
- 3. The position you are nominating for: chair or board member**
- 4. A statement (up to 200 words) saying why you are nominating for the position and what you would like to accomplish in that position**

Please send your submission, **by Monday 15 April 2019** to [ICMEelection2019@gmail.com](mailto:ICMEelection2019@gmail.com)

The 2019 ICME elections are led by Susan Faine and supported by an election committee including Yunci Cai and Ivan Grinko.

The Nominations will be distributed on the ICME website on Monday 29 April 2019 and in the ICME Newsletter in June 2019.

## ICME BOARD MATTERS

According to the rules for ICOM International Committees, elections of new members for the ICME board will be held at the ICME general meeting at the ICOM Triennial Conference in Kyoto (1-7 September 2019).

In prior to this coming election, Keiko Kuroiwa and Mario Buletic, the board members 2016 - 2019, suggested to reduce the current board number from 16 to no more than 9 members at the ICME general meeting in Tartu, Estonia 2018.

The section 6, number 14 of the ICME Rules 2010 dated 10.11.2010 states that The Committee shall be managed by an Executive Board consisting of no more than nine members\*\*, including

a Chairperson, a Secretary, a Treasurer, a webmaster and a newsletter editor, elected by the Committee's members. Members of the Executive Board shall be elected for a period of three years and may be re-elected only once.

And at the end of this rules, there is a wording for this paragraph:

*\*\* Under review 2014-16. Rewording 'at least five' to replace 'no more than nine' proposed by Board to membership in 2015 for final vote at annual meeting in Milan 2016.*

So, basically, the election in Milan 2016 was conducted under the rule of that *The Committee shall be managed by an Executive Board consisting of at least five members, including a Chairperson, a Secretary, a Treasurer, a webmaster and a newsletter editor, elected by the Committee's members.*

As a result of this, 16 members became board members in Milan 2016.

However, this ICME Rules caused a confusion and dispute among ICME members because anyone could be selected as a board member without election since the Rules does not set a maximum number of board members.

This is the reason why we are now officially presenting this proposal with stating precise board numbers as below:

The Committee shall be managed by an Executive Board consisting of **at least five members and not more than nine members**, including a Chairperson, a Secretary, a Treasurer, a webmaster and a newsletter editor, elected by the Committee's members.

This proposal will be distributed to the ICME members via ICME Newsletter and Yahoo list, then we will present this proposal to amend the Rules at the ICME general meeting for voting in Kyoto 2019.

3/March/2019

Keiko Kuroiwa

Mario Buletic

ICME board members 2016 - 2019

# UNIVERSITY OF LEICESTER RESEARCH NEWS

## Yunci Cai

I am a Lecturer in Museum Studies and Director of the MA/MSc in Museum Studies (Campus-based) programme at the School of Museum Studies, University of Leicester. I am a critical heritage and museum studies scholar, specialising in the cultural politics and museologies in and of Asia. Trained as a geographer/anthropologist, I am interested in the politics of heritage, especially how cultural heritage has been mobi-

lised to achieve different agendas by different stakeholders in diverse socio-political contexts, and the power interplays and contestations involved in the mobilisation, or what is known as the politics of museum and heritage-making. My forthcoming monograph *Staging Indigenous Heritage* explores the politics of heritage-making at four indigenous cultural villages in Malaysia. I am now researching the politics of heritage instrumentalisation along the maritime

Silk Road under China's Belt and Road Initiative. I can be reached at [yc277@leicester.ac.uk](mailto:yc277@leicester.ac.uk)



## 2019 ICME FELLOWSHIPS

### Blanca Cárdenas Carrión

Blanca María Cárdenas Carrión is a Mexican ethnologist and a current PhD student in Philosophy of Science (Science Communication) at the National Autonomous University of Mexico (UNAM).



Her ethnographic experience is within ethnic groups located at the border between Mexico and the United States (rarámuri, ó'ob, navajo, zuni and hopi) and her main interests are the history of ethnographic museums in Mexico and in the world, and the contributions of Critical Museology to the exhibition of cultural diversity.

She has a Diploma in "Developing successful museums and science centres" from the International Centre for Theoretical Physics in Trieste, Italy. In 2017, she received a Special Mention in Museum Studies category in

the National Institute of Anthropology and History Awards (INAH), for her research entitled: "Ethnographic Museums. Contributions for a contemporary definition".

Her enthusiasm for Ethnographic Museums led her to join ICME in 2018.

### Camille Faucourt

Camille Faucourt is the curator of the Mobility, Creolization and Communication collections at the Museum of Europe and Mediterranean Civilizations (Mucem) in Marseille, France. She has a background in Native

American Studies, History of Arts and Anthropology, and is a graduate of the Institut National de Patrimoine. Her publications includes exhibition catalogs on Native American Art and the representation of the “Indian” in French arts, as well as articles related to the history of French museology and national ethnographic collections. Her current researches focus on colonial history and contemporary migrations in the Mediterranean area. In 2019, she will be coordinating a series of seminars involving museums professional, artists, authors and historians working together to write a new decolonized history of globalization, as seen and experienced by the indigenous peoples around the world. She is also the



co-curator of the “Algeria-France: The voice of objects” exhibition and public program cycle at the Mucem since September 2017 and is working on a future exhibition dedicated to the bath as a social practice in Europe. Through her work, she likes to create fruitful dialogue between contemporary artists and ethnographic objects, as a way to facilitate new visions and discourses on the collections.

### Jiyea Hong

I am a PhD student of anthropology at the University of Chicago. My current project studies ethnographic knowledge production not only by scholars but also by indigenous people who are traditionally considered as an informant or subject rather



than the producer of knowledge. I am planning to conduct fieldwork at an ecomuseum in Southwest China. Through this research I am trying to understand the epistemological process of ethnographic knowing, and how it is embedded in the global political economy.

### Ali Mahfouz

Mahfouz is the director of Mansoura Storage Museum in Egypt. He obtained his MA degree in Egyptology from Mansoura University. He has a background in Museum display, Documentation, Conservation, Risk Management, and Collection Management. Mahfouz has experience in international conferences: he has attended events in Tbilisi in Georgia, Turin in Italy and Germany. He organizes community outreach programs



with students of the schools which surround the storage and does dedicated workshops for them. He also has his Voluntary work in the heritage field with his Colleagues at Mansoura. They founded a campaign to save their city's cultural heritage.

### Jaanika Vider

I am a Postdoctoral Affiliate at the School of Anthropology and Museum Ethnography at the University of Oxford where I completed my doctorate in 2018. My interest in museum research was sparked during my first ‘proper’ job out of university during which I worked



on the digitization of Wilfred Thesiger's photographs at the Pitt Rivers Museum in Oxford. The wonderful work behind the scenes encouraged me to

undertake doctoral research on Maria Czaplicka's Siberian collection at the Pitt Rivers Museum and the history of the expedition that it originated from.

I am particularly interested in linking collections and archival research with contemporary issues and developing means to efficiently communicate research to the public through digital outreach, museum exhibitions and events. I have worked on a number of digitisation projects including the 'Nomads in Oman' project ([www.nomadsinoman.com](http://www.nomadsinoman.com)) and the William Henry Fox Talbot Catalogue Raisonné project at the Bodleian Libraries. My current research considers the role that ethnographic photograph and object collections played in the depiction and understanding of the Arctic in European metropolitan centres during 19th and early 20th centuries.

### Rema Zeynalova

Rema Zeynalova is the Chief Specialist of the Azerbaijan Carpet Museum. Rema has worked for the museum since 2006 (Chief Specialist: 2015-present, Senior Researcher: 2008-2015, and Junior Researcher: 2006-2008).



Ms Zeynalova's professional interests include public and community engagement, museum communication, dialogue-based and participatory learning. Currently, Ms Zeynalova

conducts a monthly project *The history of one exhibit* and organizes lectures in the museum.

In addition, Ms Zeynalova has experience as a curator in the exhibition dedicated to the poet *Nizami Ganjavi's 870th anniversary* in New Delhi (India) in 2012 and the exhibition *Patterns of Magnificence – Azerbaijani Folk Art* in Sofia (Bulgaria) in 2017.

Ms Zeynalova holds B.A. and M.A. degrees in museum studies from Azerbaijan State University of Culture and Art.

In 2017, Rema was awarded with the *Honorary Diploma of the President of the Republic of Azerbaijan* for the efficient work in the promotion of the art of Azerbaijani carpet weaving.

Ms Zeynalova has been a member of ICOM since 2014.

# PAST AND FUTURE AGRICULTURES

by Ollie Douglas

## PAST AND FUTURE AGRICULTURES / 20–23 JULY 2020 MUSEUM OF ENGLISH RURAL LIFE, READING, UK

CIMA 19, the triennial Congress of the International Association of Agricultural Museums (AIMA), will be held in 2020 at the Museum of English Rural Life (The MERL), University of Reading. This conference will draw together leading museum practitioners and researchers to explore how museums can work to engage communities, audiences, specialists, and stakeholders in understanding and addressing the major food and sustainability issues that we face today.

Many of the pressing global challenges of our time connect to the development of food systems and to practices that sustain them in the present. These histories and ways of living are represented in museums, including specialist institutions and those with a wider social history or ethnography focus. The success of present-day food production is often dependent on factors similar to those that shaped farming in the past. Museums can help us to understand these histories and to inform future responses. They are powerful contexts for engaging people in discussions related to food and farming. CIMA 19

will focus on the role that museums and collections play but also aims to encourage debate of wider issues and partnerships.

As the largest gathering of international museum professionals who care for agricultural collections, CIMA provides opportunities to hear about best practice from across the world. There will be visits and presentations that illustrate how visitors can be engaged in the complexity of modern farming, with an emphasis on practical and affordable ideas. Through CIMA 19, we aim to develop our shared understanding as caretakers of our agricultural pasts and our role in shaping our farming futures.

Themes and focal areas may include but are not limited to:

- **Regional food and farming traditions**
- **Public history, food and farming**
- **Live animals in museums**
- **Colonial-industrial legacies and farming histories**
- **Heritage farming in developing nations**

- **Diversity, inclusion and farming**
- **Living practice and farming heritage**
- **Creative practice and museums of farming**
- **Engaging urban audiences with farming**
- **Conserving and restoring farming heritage**
- **Management and strategy in museums of farming**
- **Farming futures, environment and sustainability**

The MERL and AIMA invite proposals of papers, panels, posters, and other forms of presentation. Please send a title, abstract (up to 300 words), and description of what format your contribution would take (up to 100 words) to [agriculturemuseums.president@gmail.com](mailto:agriculturemuseums.president@gmail.com). Please include 'CIMA 19 Proposal' in the subject line.

All expressions of interest are welcome at this stage but we are particularly interested in the connection between museums, collections, researchers, and public engagement.

# REPORT FROM THE PRE-31<sup>ST</sup> BI-ANNUAL MEETING OF THE BRAZILIAN ASSOCIATION OF ANTHROPOLOGY TITLED DIREITOS HUMANOS

December 8th at the University of Brasilia

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**Tone Cecilie Simensen Karlgård, Museum Lecturer  
Museum of Cultural History, University of Oslo**

The organizers invited me as a representative of the ICME/ICOM board to do a presentation for the Pre Event: Anthropology in Museums at the Round Table “Anthropology and Museum Experiences” on Saturday December 8, 2018.

Prof. Adriana Russi had asked me to focus on the cooperation and work involved in disseminating Sami Culture in the museum of Cultural History, UiO.

## **First I will share some general experiences from the panels**

Director of the National Museum in Rio, Luiz Fernando Duarte (Museu Nacional) was the first presenter of the programme. The tragic fire that destroyed the major parts of the collections and the library at the national museum in Rio in September 2018, was the focus of the introduction to the conference. In my greeting as a

representative of the ICME/ICOM I expressed the intentions from ICME to help in any way possible.

Many of the senior colleagues shared their experiences from having hosted Sami visitors among the Manuel Ferreira Lima Filho, who recalled the IWGIA-meeting in 1979 where the Norwegian Embassy supported Sami representation in the international meeting

Marilia Xavier (MAE/USP) also shared her experiences from cooperation with the Embassy over the years as director and curator of indigenous patrimony in Brasil.

## **Human Rights**

The overall theme of the Conference was in focus at all times. It was impressive to witness the engagement and advanced, elaborated, oratorical competence performed by the speakers in various settings. A difference

from similar conferences in Europe is the obvious focus on the spoken word in Brasil – how language expresses cultural identity and is the most vibrating, living and dynamic tool for communication. Very few presenters put much emphasis on the visual. And when in Europe one often gets the impression that the presentations are expected to be as short and tabloid as possible. Presentations were received well even if stretched out in time and exquisite oral competence openly appreciated in a more expressive way. Human Rights is at stake in the current political situation in Brasil. I had the impression that the conference was also appreciated and used as a free-space to discuss openly ones insights and worries both personally and professionally, as well as ideas for action-oriented research with and on behalf of vulnerable groups as indigenous groups, Qulimbolas, the poor,



Photo from the Exhibition 11 Sami Images: Skeive Samer/Gay Sami, photographer: Ola Røe

and the LGBT-community to mention just some. The growing social differences were addressed as well as the position of women. I will especially mention the impressive, humorous, very politically satirical and elegant main inaugurating speech in the great auditorium on Sunday December 9th by the president of ABA: Lia Zanotta Machado.

In informal conversations I expressed my personal impression and actual admiration for the political engagement present both “on and off stage” at the conference. My Brazilian colleague agreed to this but also replied – we are usually not this preoccupied with the political situation but at present we have reason to be really worried about

the future of public resources such as public universities, schools, libraries archives and museums. The museums committee concerned about cultural heritage is establishing contacts to the international community also through ICME/ICOM to safeguard open international channels and to keep visibility on the situation in the field in Brasil.

To participate in this conference was an immensely positive experience for me. Although my Portuguese is far from up to academic standards I get by reasonably well, and because of the patience and civility of the Brazilian colleagues I found it very inspirational to participate.

I am very grateful for the generous support from the Norwegian embassy

in Brasilia that made it possible.

Numbers:

- Numbers of participants at the participants at the Museums Anthropologists meeting: 80
- At the overall conference 2000 had registered

A short version of my presentation follows.

**11 Sami images – exhibiting indigenous diversity, experiences from cooperation and shared knowledge production in the context of the Museum of Cultural History, UiO, Oslo Norway**

“What would you start out with – what is the main message you would bring to the museums anthropologists in Brazil about the struggle and the hard work for Sami indigenous rights in Norway over the years?” This is what I asked Anthropologist Ms Jorunn Eikjokk, in a conversation when I started to plan the presentation. Jorunn is the Sami curator of the exhibition 11 Sami images which are the point of departure for this presentation.

Jorunn answered directly: “How the Sámi people having been made invisible over 400 years and how I have experienced in my own life that our land has been taken away from us bit by bit during the colonizing of our culture, traditions and language. This ongoing situation is the reason why I find the energy to work for indigenous rights and the dissemination of the rich Sami culture through actions, demonstrations and museums exhibitions.”





Photo from the Exhibition 11 Sami Images: Smørørfjord, photographer: Ola Røe



From the Conference Excursion on December 9. To Cidade Estrutural (DF) a local memorial centre of the local history in the spirit of the world famous Brazilian pedagog Paolo Freire. ICME member and organizer Adriana Russi second from left, photographer: Tone C. Karlgård

## Facts and history

Throughout the presentation some basic facts of Sami history are given as a backdrop, as well as Elsa Laula Renberg's work and the first Sami meeting in Trondheim on February 6th, 1917. Facts of the Sami: their land stretches across four countries due to colonization by nation-states drawing borders in the middle of the Sami's traditional lands – with exceptions for the Sami to herd across the borders between Norway and Sweden. Today numbers are approximately 100 000 Sami people living across that territory, with approximately 60 000 in Norway. Sápmi is a concept encompassing the land and the Sámi people.

## The Sami tent in front of the parliament

Jorunn Eikjokks' own background as an activist and as one of the proud seven young Sami who initiated and performed a well known hunger strike on Eidsvoll's plass in 1979 in connection to the Alta demonstrations is an important part of the narrative. Even if the demonstrations did not succeed in attempting to stop the plans for building the hydro electric plant in Sautso, the hunger strike had great and positive consequences to broaden public consciousness about the Sami as well as impacting the politicians' minds and indirectly to safeguard the project of establishing a Sami parliament that was inaugurated in 1989.



Photo from the Exhibition 11 Sami Images: Loparskaya, photographer: Ola Røe

## The exhibition and book project 11. Sami images

The project is the result of what Jorunn initiated in 2009 and made in close cooperation with the excellent photographer Ola Røe. Approximately 40 of his photos from the exhibition are an important part of the presentation. I highlight what I have found especially gratifying and interesting from cooperating with Jorunn and Ola and museums colleagues in modifying the exhibition to a semi-permanent version at the Museum of Cultural History, as well as disseminating this exhibition with emphasis on experiences from educational practice with high school students. With support from the Sami Parliament Jorunn and Ola produced two additional images for the exhibition. In 2017 the eleventh image, depicting “two spirit” Sami appeared. Discussing the experiences of carrying a dual minority identity by portraying Susanne and Daavet

was part of the Museum's celebration of the Tråante, the centennial of the Sami national day on February 6.

The tenth image, the portrait of the urban Sami, and especially the person that is self-identifying as Sami, always catches the interest of young people and it also triggered questions from the colleagues in the Brazil meeting.

### Bååstede

A brief presentation of Bååstede wrapped up the presentation. Bååstede (<http://www.varjjat.org/web/index.php?sladja=16&giella1=nor>) is the decolonizing repatriation project taking place between The Museum of Cultural History in Norway, (Folkemuseet) Museum of Cultural History, UiO and the six Sami museums.

When talking about material culture I brought a pair of Sami shoes – skaller. They are quite new, still smelling of reindeer skin and containing “sennagress” - dried grass in the bottom of the shoes. The use of sennagress is a

fascinating sustainable cultural practice which is getting to be more popular in contemporary times because of the warmth and comfort provided in cold, snowy weather conditions when practiced correctly. The audience handled the shoes and inspected them with great interest. Presented to museum professionals and social anthropologists with a special interest in material cultural practices and indigenous cultural knowledge and practices the reindeer skin shoes worked perfectly to strengthen the connection and to create a lasting memory for many of our Brazilian colleagues. Questions about stereotyping, self-identification vs. cultural appropriation, and if the Sami claim their own land were questions that lingered and obviously caught the interest as these questions are similar in many contexts, especially concerning indigenous peoples' situations and struggles to maintain and strengthen their identity in contemporary times.

# PROJECT PROFILE: MAKING AFRICAN CONNECTIONS DECOLONIAL FUTURES FOR COLONIAL COLLECTIONS

by Nicola Stylianou

This project <<http://makingafrican-connections.org>>, which is led by the University of Sussex and funded by the Arts and Humanities Research Council, aims to further both conceptual and applied debates over 'decolonizing' public institutions. In particular it explores the role of regional museums who are often overlooked in these discussions. It focuses on three Museums in Sussex and Kent: Brighton Museum & Art Gallery, The Royal Engineers Museum and the Powell-Cotton Museum. These museums all hold collections of known international significance assembled between 1890 and 1940, whose journeys to the South coast began in missionary, military and ethnographic encounters respectively. The diversity of these collections, held in very different sorts of museums, provides an ideal opportunity for responding to the Tropen Museum's (2017) call for recognition of complexity, not only in the histories of colonial holdings but also in potential 'decolonial' responses. While the collections

share colonial-era origins, they are in some ways radically different and thus provide an ideal basis for research into varied possibilities and constraints. In each case museum staff and researchers are working closely with counterparts from universities, museums and heritage organisations in the places from where the collections originated.

The three specific collections the project is studying are:

1) Artefacts from Botswana (300 objects) that were loaned and later donated to Brighton Museum by Rev. Willoughby a prominent figure in the London Missionary Society (LMS). Willoughby served in Southern Africa and while running a mission at Phalapye during the 1890s collected these objects. Brighton Museum are working alongside colleagues from the National Museum of Botswana, the Khama III Memorial Museum and Brighton and Hove Black History to understand more about these objects.

2) Materials from the Namibia/Angola borderlands (approximately 3,000 objects) held in the Powell-Cotton Museum: a particular strength of the collection is Kwanyama material. The objects were collected by sisters Diana and Antoinette Powell-Cotton during two expeditions in 1936 and 1937. It is probably the largest collection of Angolan material in Europe and is supplemented by photographs, films, diaries and detailed notes. Extensive archival research is being done on this collection with advice from Dr Napandulwe Shiweda (University of Namibia).

3) Artefacts from Sudan (153 objects) held at the Royal Engineers' Museum in the UK as a direct result of British military aggression in the late nineteenth century. These objects are being studied alongside letters, scrap books and photos. Research on this collection is being carried out with advice from mem-



bers of the Sudanese diaspora and Shams Al Aseel Charitable Initiative, an NGO focussing on Mahdist material culture.

Planned outputs include a series of co-produced displays (2020), an online resource <<http://makingafricanconnections.org>> which will offer access to 600 historic artefacts as well as written and photographic archival ma-

terial, an edited book, journal articles, new Wikipedia content, policy advice and the return (on loan in the first place) of nineteenth-century material to Botswana, for display at a regional museum: the Khama III Memorial Museum in Serowe.

Making African Connections is funded by the AHRC. Project Reference **AH/S001271/1**

*Viewing objects from Botswana in the collections store. From left to right: Rachel Heminway Hurst (Royal Pavilion & Museums), Winani Thebele (Botswana National Museum), Scobie Lekhutile (Khama III Memorial Museum) and Tshepo Skwambane (Royal Pavilion & Museums).*

# THE ETHNOGRAPHY GALLERY AT THE SOUTH AFRICAN MUSEUM, 1938 TO 2018: AN OBITUARY

by Patricia Davison

In 2018 the ethnography gallery of the South African Museum (now part of Iziko Museums of South Africa) was dismantled and the collections taken back into storage after being on exhibition for decades. The gallery was planned in the mid-1930s by Margaret Shaw, the first ethnologist at the South African Museum (SAM), and by 1938 the display cases along the walls had been filled with objects arranged in typological categories such as beadwork, weaponry, pottery and musical instruments. In the centre of the gallery were large free-standing cases housing groups of life-like casts of people called 'Cape Bushmen'. Their physical type was emphasized in the labels and the casts became one of the major attractions of the SAM, widely known for its collections of Karoo fossils and whale skeletons. The gallery remained largely unchanged until 1959 when a number of the body casts were re-exhibited in a newly-constructed diorama that depicted a hunter-gatherer camp in the Karoo. Although the diorama was intended to show hunt-

ing and gathering as a way of life, the casts were still its main attraction. In the 1970s, the old typological displays in the ethnography gallery, adjacent to the diorama, were replaced by newly designed cases showing the material culture of the major cultural/linguistic groups of South Africa, including Khoesan, Nguni and Sotho/Tswana. By this time, ethnicity had become a tool for the apartheid government to divide black people into 'homelands' and deny them South African citizenship. The classificatory framework of the new gallery implicitly affirmed the cultural divisions that were being abused in the wider political context of South Africa. From the late 1960s onwards, perceptions of the SAM had changed when the classical and cultural history collections were removed to a separate building which soon became an autonomous museum, while indigenous African material culture remained in the SAM with natural history. This grouping of ethnography with natural history gave rise to acute criticism, particularly directed towards the diorama which, after prolonged controversy, was eventually closed to the public in 2001. Museum inertia prevailed in the outdated ethnography gallery. After 1990, as the politics of the country changed, dilemma labels came into play to highlight problems of classification, erasure and exclusion. Ironically, the gallery itself became of historical and ethnographic interest, especially to students of museology. Temporary interventions highlighted

the power-relations and selectivity inherent in museum practice; additional text panels were introduced, all life-casts were eventually removed from exhibition but the structure of the gallery remained in place. After 1998, when legislation was passed to amalgamate the national museums in Cape Town, the ethnographic collections of the SAM were incorporated into the newly-formed Social History Collections Division of the amalgamated institution. This realignment brought the colonial history collections back into the same museum structure as ethnography, art and archaeology and created the possibility of working across disciplines to present integrated exhibitions. Despite being outdated, however, the ethnography gallery continued to be of interest to museum visitors and remained open to the public until late in 2017. It will be remembered for its idealized view of African village life and visually engaging displays of handcrafted objects; the counterpoint, however, was the absence of the harsher realities of urbanisation, migrant labour, discrimination and poverty. To mark the closure of the gallery, a group of local African leaders held a ceremony to heal past exclusion and affirm their goodwill. If the demise of the ethnography gallery symbolizes a move towards decolonising the museum, negotiating future exhibitions with relevant stakeholder communities remains work in progress. Dr Patricia Davison, Research Associate, Iziko Museums of South Africa

# HOW THE ANTI-IMMIGRANT POLITICAL NARRATIVE IS AFFECTING CULTURE IN ITALY

by Ilenia Atzori

To what extent can our environment and filter bubbles affect our behaviour? To what extent can the media affect our behaviour?

There have been different studies trying to answer these questions, and their conclusions seem to be that although selective exposure to information is currently the most common pattern online, a consistent part of news consumers often purposely look for information that reflects a different point of view than theirs. Therefore, there are no incontrovertible data showing the extent to which our environment and the media affect our behaviour.

However, it seems that some of the glaring effects of the negative influence our environment and the media can have on our lives are already visible: for instance, the killing of the British MP Jo Cox by a fascist white supremacist, in 2016, during the Brexit referendum campaign, when Nigel Farage's Leave EU anti-migration positions even echoed 1930s Nazi propaganda and rode the wave of racism and intolerance towards migrants

(that in the most cases were perhaps latent), resulting in an increase of reported hate-crimes within the 48 to 72 hours following the referendum outcome announcement.

Another example is the general overestimation of especially the presence of immigrants in countries by the local population, measured over 38 Countries by the 2017 survey 'The Perils of Perception' (IPSOS), in which Italy - my own Country - was placed amongst the 15 least accurate countries in terms of perception of reality.

## Italy

Drawing upon the words of the Nigerian writer Chimamanda Ngozi Adichie, if individuals are represented in a single way, through a single feature, they are deprived of their dignity and de-humanised, whilst differences are stressed, and inequality legitimised.

According to Albert Bandura, distortion may also occur when sanctions associated with usually unacceptable actions are minimized, ignored, misreported or disbelieved, thus leaving

little room for self-sanction on observers' minds.

The political propaganda of especially the last 3-5 years, in Italy, has particularly focused on blaming immigrants and the resources allocated to their reception and integration for a large part of the Country's financial and social crisis, therefore depicting them as the enemy threatening Italy's culture and stability at every level.

From a social perspective, this climate led to a shooting in Macerata, in February 2018, where six black people were injured by a 28 year-old white Italian, who deliberately shot at them passing by from his car and selected his victims based on the colour of their skin; right-wing politicians even went as far as saying that Africans' mass immigration to Italy is an attempt of ethnic substitution operated by the previous left-wing Government to replace the Italian working class, and that 'our white race is in danger'. Not to mention the high amount of fake-news and misinformation that has circulated, particularly on digital

media, where it is easier to manipulate information and pictures, and to amplify specific trending or sensational topics that are usually reported also by the media outlets.

Italy's current government has been building its consensus far before the last General Elections in March 2018 and is still riding the tide over the failure of previous left-wing governments and the increasing intolerance towards immigrants. This endless racist propaganda has now caused a victim also among the country's cultural policies: after its third edition, the project called 'MigrArti' has been subjected to a drastic financial cut from the Ministry of Culture and Heritage, that had strongly supported it until the previous legislature.

### **MigrArti**

Upon the dismantling of the virtuous reception system built in Riace (RC) by its mayor Domenico Lucano, the exclusion of the children of migrants and foreign residents from a school canteen in Lodi, and the exclusion of any reference to cultures other than the Italian culture from the rules of a kindergarten in Codroipo (UD), the grip of the anti-immigrant propaganda has heavily damaged one of the most relevant initiatives devoted to the promotion and inclusion of the different cultures living in Italy.

MigrArti was launched in 2016 by Paolo Masini as a project including a competition for both entertainment

and cinema, aiming at strengthening the connections of the local community with the 'new Italian citizens' through the promotion of their culture of origin. In partnership with the Italian National Radio and Television Company (RAI), the MigrArti Cartoon Award was established, allowing participants to submit their works to the Turin 'Cartoons on the Bay' Festival; any short-film funded by MigrArti is hosted at the Venice International Film Festival, which grants these works an international audience, and some of them could run for the David di Donatello Award; in addition, in 2018 the Special Mention for Short-Films' Screenplays G2 and new Italians, was created, allowing the awarded works by young artists to participate in the major national film festivals.

Despite the large interest around this project (more than 900 works submitted only in its first edition and around 180 works funded in 3 years), Paolo Masini was told, in late November, that the Italian government has other priorities than continuing to allocate resources to MigrArti.

It seems that the new Minister for Culture and Heritage, Alberto Bonisoli (M5S), made all reasonable efforts to save MigrArti from the financial cuts, but his Under Secretary Borgonzoni (Lega) would not change her mind. However, if this is not surprising given the general anti-immigrant attitude of the government, what is totally unacceptable is that Minister Bonisoli

has not issued any statement on this matter, although to celebrate the International Day of People with Disabilities he stated on his public Facebook page that 'culture has no barriers'.

Nevertheless, it has to be noted that this might not necessarily mean he defends the status quo, because his public profile might be 'filtered' and managed by other individuals: each part of the current government has its own communication managers who establish the main narrative. Yet, this is not an excuse, and this is a further reason why the Italian culture industry should seriously reconsider the myth of neutrality.

There is nothing less neutral than culture, heritage and museums, which have been political since their birth, and being neutral is in itself a position defending the status quo. Advocating for a more just and inclusive society in museums and cultural institutions would not only require taking a position, but also a deep effort in re-examining collections from a communicative perspective, outlining the models that were usually offered to the public. Crucial to and inextricable from this discourse is the representation of both 'self' and 'others', which implies a re-thinking of narratives and languages used in definitions: the multi-layered identities of each individual are too complex to be identified by a single label, which leads to a flattening of identities into indistinct and unclear masses, like the political propaganda

has already showed in different parts of the world.

To counter this kind of narrative, there is an urgent need for deconstructing old nineteenth century stereotypes and models that have represented the main lens through which any culture different from the dominant culture has been presented to the public thus far. A large number of museums, cultural institutions and individual professionals throughout Europe have already taken their actions towards this shift; for instance, Amsterdam's Tropenmuseum has started exhibiting and collecting contemporary art in the attempt to become a cultural history museum, while Alice Procter, art historian, offers 'Uncomfortable Art Tours' in London to confront the official narratives delivered by museums and galleries. Although some Italian institutions are trying to take their stance challenging the intolerant and racist propaganda in the Country, such as the Egyptian Museum in Turin that offered special deals to Arab-speaking visitors to connect them with their heritage, and the Pigorini Museum using its collections to build intercultural ties between the different communities it serves, this is not enough. Italy needs to confront its own fascist past from a perspective that has to deconstruct its myth from the inside, offering the public further tools to understand a social and political phenomenon that has not ended with the death of Mussolini, and whose attitude is clearly still alive and is being manipulated for political purposes.

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# WORDS FROM THE EDITORS

Words from the Editors

It's been a full issue this time around! Perfect for spring.

This time of year is a time of new life in the UK: flowers are popping their heads out of bed, and we're starting to get lambs and baby rabbits appearing in the fields.

Early young swans are on the river in Leicester, and people are starting to shed their winter coats.

But it's also a time of year that sees other changes. Brexit, on the horizon for the end of March, is currently playing its favorite game of giving the UK government (and its population) conniptions. Elsewhere in the world, tragedy of another sort has unfurled. ICME News sends its condolences and wishes to the families and communities of Christchurch, New Zealand/Aotearoa: aroha nui; حب كثير

# CONTACT THE NEWS

We hope you enjoyed this new-style edition of ICME News. Let us know what you think by emailing [jenny.walklate@gmail.com](mailto:jenny.walklate@gmail.com).

This newsletter is published every three months. You can contact the News with anything you think the wider ICME/Museum Ethnography community would like to hear. Please email us with anything you'd like to include.

ICME's website is <http://network.icom.museum/icme>

See you next time!

The editors.

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## ICME News

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