

Words from the President

Dear ICME friends,

First let me say how delighted I am to be elected as your Chair for a second term (2016-2019). This is a great honour. I thank you for your confidence in me, and I very much look forward to the next term of office.

As we all know no Chair stands well alone and the strength of the ICME board has been dependent on its members during my first term of office. I am therefore very pleased that all the members of the 2013-2016 Board who wished to stand for a second term: Mario Buletic, Martin Earing, Laurie Kalb, Sylvia Wackernagel and Kiwon Yi, have been reelected. A report of the 2016 Annual Meeting in Milan where ICME elections took place can be found next in this News.

It was such a joy to see so many old ICME friends and some new members at the Triennial conference in Milan earlier this month. The hard work of board member Laurie Kalb ensured a rich and engaging programme for ICME, thank you Laurie! Our conference sessions at MiCo, Genova and MuDec were very well attended and I must thank all the speakers for their excellent presentations. Most importantly we must thank our generous hosts at the Museums: Maria Camilla de Palma at the Museum of World Cultures of Genova; Maria Camilla de Palma Sara Chiesa, Carolina Orsini, Iolanda Ratti and Anna Antonini at MuDec, the Museum of Cultures, Milan.

In addition to these museum events, Laurie organised a trip to the amazing Puppet Theatre Carlo Colla and Sons, in Milan, where our host Piero Corbella General Manager delivered a detailed overview of the historic company. His team brought the

puppets to life in demonstrations and then guided us through the workshop where we saw the highly skilled craftspeople engaging in the complicated construction of the puppets, their costumes and stage sets. A breath-taking experience!

Prior to conference Pat Schettino organized an event at the Campari Museum. Here ICME were treated to two talks in the museum by Director Belli (director Fondazione Musei Civici di Venezia) and Nicoletta Cavadini (Max Museo, Chiasso). The architecture of the museum neatly connects the historic building with an extraordinary new space. Following the talks our hosts generously treated us to an aperitivo experience in the historic Villa Campari where we tasted the drink, campari and soda in my case, with a range of delicious snacks including pizzas, pastries and cheeses.

Dear Pat also liaised with the Swiss foundation, Pro Helvetia, so that ICME could benefit from a tour of modern architecture in Milan. Sybil, a Swiss architect and our guide gave us a wealth of information in the stunning new socio-cultural landscapes created by for Milan residents by international architects including Zaha Hamid.

I must also thank Per Rekdal. Per has been working on the ICOM Statutes over the past year, sending his ideas and questions on amendments to the Chairs and Boards of the International Committees. Per made three presentations in Milan, two to the General Assembly at the beginning and end of conference and one to the meeting of the International Committees outlining the amendments proposed to the existing ICOM Statutes and dealing with issues that arose. These amendments were

14.08.16

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accepted at the General Assembly.

Finally, as Sylvia notes at the ICME Facebook site, at the General Assembly in Milan on 9th July four resolutions summarised as follows, were approved:

The responsibility of museums towards landscape as an essential element of humanity's physical, natural, social and symbolic environment (Carta di Milano);

Inclusion, intersectionality and gender mainstreaming in museums;

Strengthening the protection of cultural heritage during and after armed conflict, acts of terrorism, revolutions and civil strife;

The promotion and protection of cultural objects on international loan.

For ICME members who were unable to attend our Milan meeting I share with you some photos of key events below. These images also remind me of my dear friends around the world who I hope to meet in Washington next year, if not before. Meanwhile.

My warmest regards to you all

Viv

Report on the ICME 2016 General Meeting, Milan

1) Viv Golding, Chair, welcomed ICME members to the 2016 ICME Annual Meeting at the triennial conference in Milan. She opened her ppt and noted the full Reports of ICME work over the past three years (available on the ICME website).

2) Viv then extended her thanks to the ICME 2013-2016 Board. She first singled out Dr Antos for special thanks for agreeing to act as Treasurer for an additional three-year term of office when Dr Rein was unable to take on this role in 2013. Special permission had to be sought for this extended term of office and Viv also acknowledged the help of the Secretariat in permitting this action. In total Dr Antos served nine years as ICME Treasurer and Viv presented her with a bag of small gifts. Knowing her interest in cooking and recalling the wonderful cuisine we experienced at the 2014 conference in Croatia, Zvezdana's gifts included an amusing 'wartime cookbook' and a card celebrating 'strength and victory' from the UK's Imperial War Museum North, which was signed by the ICME Board 2013-2016.

Next Viv thanked each member of the ICME Board 2013-2016. In addition to Zvezdana Antos, whose work as Treasurer included the production of Annual Financial Reports that are available at the ICME website and facilitating ICME Fellowship she named and thanked:

Sylvia Wackernagel (Secretary and Vice-Chair) for her work in developing the ICME Facebook, checking Membership, attending the ICOM annual meetings in Paris, assisting with conference, and numerous other tasks
Mario Buletic (Webmaster) for his work in researching, developing and maintaining a new ICME Website as well as organising the 2014 ICME post conference tour,

assisting with other ICME conferences, and numerous other tasks.

Clara Arakosiamy's work, notably assisting with ICME conferences on translation matters, as a native speaker of English was much appreciated.

Martin Earring was particularly thanked for his work on the annual conferences, reading and commenting on proposals for papers.

Laurie Kalb for assisting with ICME conferences on translation matters as a native speaker of English and in particular for her wonderful work that made the 2016 Conference such a success.

Annette Rein's special service for an additional 3year term of office, making a total of nine years ICME Board service was gratefully acknowledged.

Barbara Plankmeister's advice on the ICME Africa Accessioned Special Project was appreciated. Kiwon Yi was thanked for her attention to conferences and always bringing beautiful gifts from Korea for the ICME hosts, as well as her work on the International Journal of Intangible Heritage. Co-opted member of the ICME 2013-2016 Board, Jen Walklate, was acknowledged for almost 2year's stirring work as Editor of the ICME Newsletters.

3) Old Business

Viv next outlined the 2013-2016 ICME Board's work. She noted the annual reports that are available at the ICME website for members interested in the details

Special Projects - Jeremy Silvester
Africa Accessioned Project secured ICOM funding for work in 2014.

Publications

A) Fromm, A. Golding, V. Rekdal P. (eds), 2014, Museums & Truth, Cambridge Scholars Press, Newcastle

B) Fromm, A. Kerkhoff-Hader (eds), 2014 Dissolving Boundaries,

Druckerei and Verlag K. Urlaub GmbH

C) Antos, Z. Fromm, A. Golding, (eds) 2016 (forthcoming), Museums and Innovations Cambridge Scholars Press, Newcastle

D) Fromm, A. Golding, V (eds) 2016, Special Edition, Museum and Society

Conference and tours

A) 2014 Zagreb, Istria tour

B) 2015 Vietnam, Ha Long Bay tour

C) 2016 Milan, including a day meeting in Genoa

4) Zvezdana Antos presented a ppt of her work in completing the last three years of ICME Financial Reports to ICOM. Zvezdana noted the availability of the Financial Reports at the ICME website.

5) The Elections Committee led by Annette B. Fromm and supported by Zvezdana Antos and Anette Rein was thanked by Viv for their efficient service over the 2016 ICME Elections. The Elections Committee sent out the call for candidates to all members, in accordance with ICME Rules (Section 9: Elections), 'at least four months in advance' of the Elections. Then in accordance with the ICME Rules 'Two months before the election short biographies of candidates' were sent to 'all ICME members' via the Newsletter, listserve and website.

Viv proposed an amendment to the ICME rules, following extensive discussion since the 2014 conference in Croatia, in the Newsletter and on the listserve. The amendment was seconded by Sylvia Wackernagel. Viv noted the proposed change to ICME Rules Section 6: Management of the International Committee

14. 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 reelected only once.

14. 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. Members of the Executive Board shall be elected for a period of three years and may be reelected only once.

A show of hands in the room showed a unanimous acceptance of this proposal.

6) The Elections Committee, led by Annette B. Fromm, then led the ICME meeting through a brief introduction to each candidate, based on their statements. Annette showed a photo of each candidate and read out their statements in turn. Candidates in the room stood up.

A voting form with tick boxes for all candidates was distributed and voting members asked to mark the candidates they wanted elected. The elections committee left the room to count the votes. In the elections room Per Rekdal questioned whether there was an upper limit of Board membership and Viv said no. Per then advised the group that the form was redundant and all candidates were effectively Board members. This happy solution was adopted and all new board members reminded about the first meeting after conference at MuDec.

7) New Business

Future Conferences

2017 Washington, D.C. followed by a tour of New York, Martin Earring

Martin gave an excellent presentation about the 2017 conference his institution, The National Museum of the American Indian, will host. Washington DC, with the Smithsonian Institution,

promises to be a rich site for ICME 2017

2018 Estonia, followed by a tour of Finland, Agnes Aljas

Agnes also delivered an excellent presentation about the 2018 conference her institution, The Estonian National Museum, will host. ICME are very much looking forward to meeting at this new museum located in a stunning location by the sea.

2019 Kyoto, followed by a tour of Hokkaido

Professor Yoshida of Minpaku the National Museum of Ethnology Osaka has been delegated as the ICME liaison person for the next ICOM triennial meeting. Professor Yoshida will work together with ICME Board member Keiko Kuroiwa on this meeting and the post-conference tour of the Ainu People's Museum in Hokkaido.

AOB

Laurie Kalb reinforced her earlier message about the afternoon trip to the Puppet Studio. She highlighted the need to meet at the MiCo Reception and travel together as the journey by public transport was complicated.

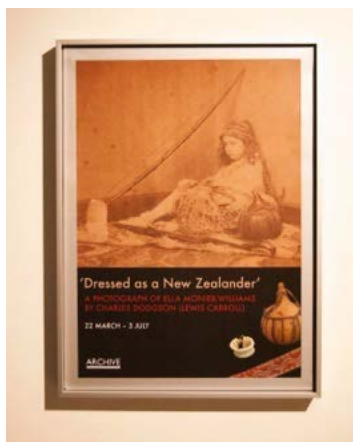
Laurie then noted the transport routes to MuDec, which she had sent out earlier. .

Viv noted the NEW Board meeting would take place in MuDEC 5.30-6.30pm

Photographs from Milan 2016



Exhibition Review



Poster for 'Dressed as a New Zealander' featuring the Dodgson photograph purchased by the Pitt Rivers Museum. Photograph by Natasha Barrett, 2016.

'Dressed as a New Zealander': A Photograph of Ella Monier- Williams by Charles Dodgson (Lewis Carroll) (21 March-3 July 2016), Archival Case display, Pitt Rivers Museum

Slumped on the floor on a mat in the corner of a room, eight-year-old Alice Monier-Williams wears a korowai, or tasseled Māori flax cloak, and an expression of indifference. Surrounding her are cultural objects not just from New Zealand (indeed only three are Māori) but also from across the Pacific, North America and Africa. This photographic performance has a Coote and Morton note, an almost Alice in Wonderland quality to it, suggestive of travels and adventures in other lands (2015: 162). Created by Charles Lutwidge Dodgson (1832-1898), more commonly known as Lewis Carroll, this photograph was staged in his Oxford studio during July 1866 and features Alice, one of his favourite photographic subjects. Dodgson borrowed the cultural objects, including the Māori taonga/cultural treasures, from the Ashmolean Museum for use as photographic 'props'. They were later transferred to the Pitt Rivers Museum in 1886, where they remain today. Over 145 years later, in 2012, this photograph

was purchased by the Pitt Rivers Museum for the connective networks between the photograph and the cultural objects it depicts.

The museum's Archival Case displays are small but significant photographic exhibitions. Within this exhibitionary space, collection photographs are recognised and exhibited as objects with the same status as other museum objects. This is a positioning commonly denied to photographs in Western museums (e.g. Edwards and Lien, 2014). Depending on the subject matter or theme, these displays occasionally include a mix of different object types. 'Dressed as a New Zealander' features the Dodgson photograph, as well as a number of the 'props' and archival documents. In addition, three remediated reproductions are incorporated into the display. These include an alternative version by Dodgson from the same studio session with Alice. The presentation of these four photographs emphasises their material qualities and positioning as objects. The materiality and objecthood of photographs is further highlighted by the inclusion of a large-scale contemporary collection management style photograph (centre of the photograph below). This photograph is called upon to stand in for the korowai, which, for reasons of space, was not included. Amongst the archival documents is an 1866 diary entry by Dodgson detailing the creation of the photographs, pages from the Illustrated London News in 1928, and a 2001 Sotheby's auction catalogue. These archival documents featuring the Dodgson photograph function by temporally plotting its social biography. This runs from the photograph's inception, remediated use in the press, and through to its subsequent unsuccessful auction. Within the display, these connections between the photographs, non-photographic

objects and archival sources take the form of an evidentiary referencing.

The exhibition additionally reflects other aspects of the display dynamics of exhibitions featuring photographic and non-photographic objects. Edwards and Lien's use of Clifford's analysis of photographs is useful to help illustrate this. Clifford describes how the normal exhibitionary state of photographs as contextual and illustrative support to other objects may be altered. In certain circumstances (often unintentional), objects can become 'secondary' to the photographs they are displayed alongside (Clifford, 1997: 160 cited in; Edwards and Lien, 2014: 8). This can be observed in 'Dressed as a New Zealander', where the primary focus is on the photographs. In this role reversal, it is the non-photographic objects, which are subordinated to contextual and illustrative roles. They do not become 'simulacra,' like the banner example described by Clifford (1997: 160) but do appear comparatively less real than the photographs. Moreover, as Clifford notes, the reason for this assemblage of seemingly disparate global cultural objects is only discernible when viewed in conjunction with the photograph (1997: 160).

It could be levied that the display is divisive rather than acting to integrate the different object types. For example, there are three groupings (from left to right, see photograph above) of photographs, non-photographic objects and archival documents. However, this gives a structural narrative to the display as the story unfolds across the case. As well as contributing towards a different way of understanding and displaying photographs, this exhibition reflects a visual rendering and dissemination of the 2015 journal article by Coote and Morton (2015).

This increases the article's research impact by making it accessible to a broader audience, thereby fulfilling one of the fundamental functions of museums.

Bibliography

Clifford, James. (1997). *Routes: travel and translation in the late twentieth century*. Cambridge, Mass; London: Harvard University Press.

Coote, Jeremy and Morton, Chris. (2015). 'Dressed as a New Zealander' or an Ethnographic Mischmasch? Notes and Reflections on Two Photographs by Charles Dodgson (Lewis Carroll)', *Journal of Museum Ethnography*, 28(0), 150-172.

Edwards, Elizabeth and Lien, Sigrid. (2014). 'Museums and the Work of Photographs'. In: Edwards, Elizabeth and Lien, Sigrid (eds.). *Uncertain images: museums and the work of photographs*. Farnham: Ashgate, 3-17.



'Dressed as a New Zealander' Archival Case display at the Pitt Rivers Museum. Photograph by Natasha Barrett, 2016.

Review: *Making Monuments on Rapa Nui – The Statues from Easter Island*, Richards, C. & Sitch, B. (2016), Manchester Museum

I was about eight years old the first time I discovered Easter Island. It was a rainy Sunday and I had been rummaging around in my grandad's attic when I came across Aku-Aku, explorer Thor Heyerdahl's riveting account of his travels to the island in the 1950's. I was hooked from the first page. Many years later, I was pleased to rediscover the island through reading "Making Monuments on Rapa Nui – the Statues from Easter Island", a booklet produced by Manchester Museum in connection with a temporary exhibition on the same subject at the museum in 2015. The booklet is relatively short, but eminently readable. The information is presented in a clear and uncluttered prose which is easy to understand for non-specialists, along with interesting and relevant images.

Furthermore, I enjoyed the links made between science and popular culture, and the reflections around the contemporary challenge of living on what has become the ultimate exotic 'museum island' in the popular imagination (p. 13). Also, the scientific information is presented in a way that acknowledges gaps and uncertainties in the research, presenting different theories and pointing out the strengths and weaknesses of these. The only thing I found slightly unsatisfactory, was the fact that the Rapanui archaeologists who contributed to the project were not named along with their international colleagues in the introduction. This, however, can easily be rectified in any subsequent reprints of the booklet. All in all, the "Making Monuments-booklet is an informative and interesting glimpse into the world of

archaeology well worth reading. Not least on a rainy Sunday.

Ashild Andrea Brekke, Ph.D. researcher, School of Museum Studies, University of Leicester



Curatopia: Museums, Anthropology and Curatorship

This brief report describes a new book in preparation which addresses issues to do with ethnography, anthropology, museums and curatorship. It is the outcome of a project with the provocative title 'Curatopia'. This edited collection builds on a seminar in Wellington NZ in February 2011, and another in July 2015, which was held at the Ludwig-Maximilians-Universität München, Germany, which and brought together speakers to debate critical issues in curatorial histories, theories and practices. The organisers have negotiated a contract with Manchester University Press and the book – *Curatopia: Museums and the future of curatorship* – will be completed in 2017 and published in early 2018.

As museums continue to change in the twenty-first century, what James Clifford calls the 'figure of the curator' appears to be in flux. What is the future of curatorial practice, especially give the transformation of museums in postcolonial nations such as Aotearoa NZ, where

museums such as Te Papa confound the traditional dynamics of ethnographic authority? Is there a vision for an ideal model, a Curatopia, whether in the form of a utopia or dystopia? How can we historicise, theorise and ethnographically analyse museums as profoundly cross-cultural spaces, and study curatorship as an inherently cross-cultural method that requires dialogical translation and interpretive reciprocity?

We are accustomed to curators from 'the west' talking about objects and collections from 'the rest' of the world, but what happens when indigenous curators interpret their own culture using native and tribal frameworks? How can indigenous concepts drive their own visual language, representational mode, and thematic and spatial enactment through curatorial practices in museums? How can the relationships between indigenous people in the Pacific, collections in Euro-American institutions, and curatorial knowledge in museums globally be (re)conceptualised in

reciprocal and symmetrical ways?

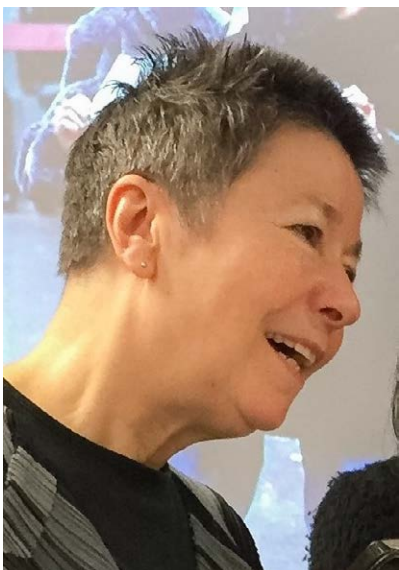
By seeking answers to these crucial questions, this book sets out to review the current state of the play in curatorial practice, reviewing the different models and approaches operating in different museums, galleries and cultural organisations around the world, and debating the emerging concerns, challenges, and opportunities. The volume is international in scope and covers three broad regions - Europe, North America and the Pacific. The contributors are leading scholars and practitioners in their respective fields, and include indigenous activists, writers and professionals. Three authors currently work at Te Papa in Wellington. Furthermore, all contributors have worked in and with universities and museums, often in curatorial roles, and are therefore perfectly placed to reshape the dialogue between academia and the professional museum world.

Conal McCarthy



Te Papa, Wellington, New Zealand, Partyzane, Wikimedia Commons

Meet your Committee!



Dr Viv Golding is Senior Lecturer and Programme Director of Learning and Visitor Studies at the School of Museum Studies, University of Leicester. Prior to joining the University of Leicester (UoL) in 2002 Dr Golding had a varied professional career in London, organizing art and design courses for further education students (1980-1992) and formal education provision at the Horniman Museum (1992-2002).

She is widely funded to speak internationally on her research interests, most recently by the Japan Society for the Promotion of Science (JSPS 2011-12; 2014-2015) and the Arts and Humanities Research Council (AHRC 2011-2013). Her recent publications include: Fromm, A., Golding, V. and Rekdal, P. 2014 (eds) *Museums and Truth*, CSP; Golding, V. and Modest, W. 2013 (eds) *Museums and Communities: Curators, Collections, Collaboration*, Berg; Golding, V. 2009, *Learning at the Museum Frontiers: Identity, Race and Power* Ashgate. Further details can be found at: <http://www.le.ac.uk/ms/contactus/vivgolding.html>

Agnes Aljas is a research secretary of the Estonian National Museum and part-time lecturer on memory institutions at the University of Tartu's Institute of Social Sciences. Having a background in ethnology (MA from Turku University, Finland) and cultural studies she has worked in the museum field since 2004 (at the Estonian National Museum and at the Sami Museum Siida, Finland) in different departments from exhibitions, research and communication. She is also a PhD student at the Institute of Journalism and Communication of the University of Tartu.

Her research interests and recent publications focus on audience studies and the participatory influence on museums and visitors. She has been analysing participatory actions in Estonian museums and conducting case study interventions at the Estonian National Museum. Currently, she is also participating as a researcher in the following research projects - Changing cultural dispositions of Estonians through the four decades: from the 1970s to the present and Developing Museum Communication in the 21st century Information Environment. Her museum exhibitions and research projects also deal with Estonian everyday life from the 1980s to nowadays.



Graeme Were is Associate Professor in Anthropology and Museum Studies and directs the Museum Studies postgraduate programme in the School of Social Science at the University of Queensland (UQ). He has held positions at University College London, Goldsmiths College London, and the British Museum and joined UQ in 2011. His research interests include museum anthropology, digital heritage and material culture studies and he has a regional specialism in Papua New Guinea and Vietnam. His recent work includes *Lines that connect: rethinking pattern and mind in the Pacific* (University of Hawai'i Press, 2010) and (co-edited with J.C.H. King) *Extreme collecting* (Berghahn, 2012). He presented the prestigious 2011 Curl Lecture at the British Museum awarded by the Royal Anthropological Institute, and in 2012, he received a UQ Foundation Research Excellence Award for his work on digital heritage and knowledge networks in Melanesia. He serves on the Australian government's National Cultural Heritage Committee.



Ralf Čepiak Mencin, MSc, curator, museum counsellor, ralf.ceplak@etno-muzej.si, Slovene Ethnographic Museum, Metelkova 2, 1000 Ljubljana, Slovenia, <http://www.etno-muzej.si/en>

A brief biography/CV

I was born in 1955 in Ljubljana, Slovenia, where I graduated in Ethnology (Cultural Anthropology) and Psychology (B.A.) in 1981 at the Faculty of Arts / University of Ljubljana. I have behind me 31 years of work as a curator in different museums (provincial, city, ethnographic) in Slovenia. For eleven years, I was head of the Ethnographic Museum in Goričane Castle Medvode near Ljubljana. Since 1990 I have been employed at the Slovene Ethnographic Museum. My research work is focused in the field of Sinology, Tibetology and Museology. I was two mandates chair of Museum Association of Slovenia (1991 - 1995), two mandates chair of ICOM Slovenia National Committee (1997- 2003). I have been a member of the board of ICOM/ ICME/International Committee of Ethnographic Museums (1989-1992 and 2007-2010) and ICOM-Europe (2002-2007), member of the ICOM Task Force on National Committees and Regional Organizations (2005-2007). I have published 180 professional and scientific articles and three books, was co-author of the Museums Guide in Slovenia (1992) and have organised 35 museum exhibitions. I won two times the state professional Valvasor museum award (2006, 2011). I have presented numerous lectures in Slovenia and abroad (Austria, China, Croatia, France, Germany, Hungary, Peru, Romania), and am a member of Slovene Museum Society. I finished my MSc (Master of Science) in Museum studies in Zagreb/Croatia on the theme »Festivals as an alternative communication model in museums« in December 2011. From 2012 – 2015 I was editor of the scientific journal of the Slovene Ethnographic Museum Etnolog. In 2015, I curated the exhibition Migrations. Recently I have been working on an ethnographic exhibition Afghanistan – the Slovene views. The opening should be in 2017.

Keiko Kuroiwa

Ms. Keiko Kuroiwa is the Director at Learning Innovation Network in Osaka, Japan, and a part-time lecturer of Museology at several universities such as Kwansei Gakuin University. She has worked in the field of museums and galleries for more than twenty years as a curator, educator and consultant, and gained a wide variety of experience internationally: in Japan, UK, USA, Jordan and Egypt since 1990. Her main research interest is in the creative potential and the social role of museums. She now helps various museums to create learning environments, working from their unique resources including ethnographic collections worldwide, both tangible and intangible, for the benefit of diverse audiences. She also serves as a member of the board of directors of the Japan Museum Management Academy, and as a committee member of the Museological Society of Japan.

She obtained MA in Museum Studies from the University of Leicester and MA in Art Education from the Graduate School of Kobe University.

Recent publication: Museum Education (2015) Co-writer.



Martin Earring (Mnicoujou/Oglala Lakota)
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A brief biography/CV

Mr. Earring is a anan enrolled member of the Cheyenne River Sioux Tribe in Eagle Butte, South Dakota, USA. He has BAs in Anthropology and French Studies from the University of South Dakota, USA and an MA in Liberal Studies from Dartmouth College, USA. Mr. Earring has been a member of ICME since 2009. In 2010 and 2011, he was awarded the the ICME young museum professional travel grants. Mr. Earring has been an ICME board member since 2013 (Term 2). He was a founding member of The Federation of International Human Rights Museums from 2010-2013. Mr. Earring remains active with his tribes as he serves as a museum collections consultant for a visitor center located on the Pine Ridge Indian Reservation in Kyle, SD.

A short statement of what I wish to accomplish as a board member

Mr. Earring would like to continue his participation in ICME as he believes its contributions to ICOM are most relevant to the evolving educational role of museums and diversity inclusiveness. Also, Mr. Earring is committed to representing the indigenous voice in the museum studies profession on an international level. Mr. Earring has encouraged his fellow ICME board members to form sub-committees (e.g. finance, nomination, annual conferences, etc.) in order for each board member to contribute to the board and have their respective voice heard in the collective whole.



Esther Chipashu

Esther Chipashu is a Curator of Ethnography with National Museums and Monuments of Zimbabwe, stationed at the Zimbabwe Museum of Human Sciences which is located in Harare, the country's capital city. The Museum houses over 8000 diverse ethnographic collections objects. Esther is a holder of a Bachelor of Arts Honours in History from the University of Zimbabwe and a Master of Arts in Heritage Studies (MA) from the same University (University of Zimbabwe). Working in the museum, she became passionate about researching, and promoting, the preservation and conservation of diverse cultures and heritages across the globe. This has seen her attending numerous cultural exchange programs and conferences in different parts of the world. These include participation at the ICME conference in Windhoek, Namibia in 2012, as well as the ICME conference in Zagreb, Croatia in 2014, where she presented a paper. Apart from participating in ICME conferences, Esther has participated in other international cultural programs: among them, the 2011 CIDOC conference on Knowledge management and museums in Romania, the CIDOC summer school in Lubbock, Texas in 2011, the 23rd IIC 2010 Istanbul Congress on Conservation in Turkey and the 2009 2nd Pan-African Cultural Congress held in Addis Ababa, Ethiopia. Being a young African woman passionate about cultures and having witnessed a lot through participating in various programs, Esther learnt that despite housing greater aspects of both intangible and tangible ethnographic heritage, most African museums are not aware of ICME. Because of this realization, Esther intends to raise more awareness among Africans, including those in remote communities, about the role they can play in ICME. It is Esther's wish to see more and more non-elite members of the African community taking part in all activities of the ICME. It is also Esther's wish that curatorial choices be informed and balanced with community aspirations. Above all Esther desires to see museums ceasing to be repositories of lifeless and dead objects that were haphazardly collected and dumped into museum storage areas.

Laurie Kalb Cosmo, Ph.D.

Art History Faculty, Temple University Rome

Research Associate, Peabody Museum of Archaeology and Ethnology, Harvard University

Laurie Kalb Cosmo is a scholar and curator working in Italy and the United States, and has conducted Fulbright and other international consultancies in Southeast Asia. A professor of art history and Museum Studies at Temple University Rome since 2008, Dr. Kalb has focused on the history of museums in their birthplace of Europe. Her current research addresses a Fascist-era world's fair complex in Rome. In the United States, she has worked at the Museum of International Folk Art, the Craft and Folk Art Museum Los Angeles, the Autry Museum of the American West, the New England Folklife Center, the Museum of Fine Arts, Boston, and the Peabody Essex Museum. A Research Associate at the Peabody Museum of Archaeology and Ethnology, Harvard University since 1997, Kalb recently submitted a book manuscript on the Alfred Kidder Collection of Southwest Pottery. The author of *Crafting Devotions: Tradition in Contemporary New Mexico* Santos, exhibition catalogues and articles, she holds a Ph.D. and M.A. in Folklore from University of Pennsylvania and B.A. in Anthropology from Vassar College. In her second term as ICME board member, Laurie Kalb wishes to foster intellectual exchanges that address best museum practices and progress ICME's embrace of all institutions—ethnographic and others that reflect ethnography, such as open air, eco, and fine art museums, community organizations and cultural heritage sites, and expand ICME's network more evenly around the globe.

Brittany Wheeler holds degrees in International Museum Studies (M.A. University of Gothenburg, Sweden) and Forced Migration Studies (M.A. University of the Witwatersrand, South Africa), and began her PhD in Geography at Clark University in the autumn of 2016. Brittany was the Repatriation Specialist at The Field Museum of Natural History from 2011-2016, where she researched domestic and international repatriation requests, consulted with indigenous visitors and requestors, and performed collections management related to the care of and access to cultural items. She has also worked to create the Emerging Scholars and Practitioners on Migration Issues (ESPMI) Network, leading the production of their peer-reviewed e-journal *Refugee Review*. She has attended and presented at a number of museum conferences and events dealing with themes such as migration and diaspora, collecting and contemporary re-engagement, disciplinary crossroads, and foreign policy and power. She is particularly interested in the study of human mobility and (dis)possession as revealed by material culture, and in institutional responsibility, continued knowledge production on collections, and issues of access, ownership, and intellectual property. She appreciates critical conversations around these topics on an international scale with peers who are working within varied ethnographic museums, each with their own history and institutional legacy that speaks to past and present geographies of encounter and collaboration.



Yi, Kiwon
National Folk Museum of Korea, Ministry of Culture, Sports & Tourism

Brief Biography

I studied Linguistics and Folklore in Master course at the New York University, USA and Korea University. Current post is Deputy Head of Cultural Exchange and Museum Education Division at the National Folk Museum of Korea where I have been working for 20 years and dealing with international exchanges with overseas museums including organizing international conferences such as 'Learning Innovation'. 'Museums and Intangible Heritage', and COMCOL (International Committee for Collecting)/ICOM Annual conference in 2015 and curatorship program for foreign curators and publishing international journal "Intangible, which is indexed by the Arts and Humanities Citation Index(A&HCI), Scopus, the Modern Language Association International Bibliography(MLAIB) and the Korean Citation Index(KCI). Research interest is folklore, museum studies, intangible heritage. I wrote papers in "The Effectiveness of Museum Educational Programs" in 2002, "A Study on Korean Stilt", in 2006 "A study on Educational programs of the Victoria and Albert Museum in 2010.

STATEMENT of what you wish to accomplish as an ICME board member

ICME has been wonderfully carried out and promoted by museum professionals and scholars of Western Countries in the field of folklore, ethnography and museum studies. However, there are few Asian members to participate in the ICME meeting. I tried to increase the Asian members, but I didn't do it well. If I am selected an ICME board again, I would like to contribute to increase the number of excellent Asian members gradually, so we can develop ICME much more and accomplish the shared growth. Also, I hope to hold ICME conference in Seoul again where I want to share knowledge on the practice and theory of ethnographic museums with ICME members by showing them beautiful sights.

Sylvia Wackernagel M.A.

I spent one year in Ecuador volunteering in social projects with children at risk. From 2003 on I studied Social Anthropology, Spanish and Peace & Conflict Studies at the Philipp University of Marburg (Germany) where I graduated in 2008. My research topic was about the relationship between contemporary tourism and Wendat cultural expressions in Quebec/Canada. One of my most inspiring internships was for the Rautenstrauch-Joest Museum in Cologne. Since 2009 I have been working in the museum sector: I was Research Assistant at the Museum of Ethnography in Dresden and continued for the Dresden State Art Collections. My work areas were the North American ethnographic collections and museum learning and communication. In 2012 I became Museum Learning Officer at the GRASSI Museum of Ethnography in Leipzig. During a short work stay organized by the ICOM Triennial in Rio de Janeiro I was very grateful to share experiences at the Favela Museum. Taking part in the Asian-European Museum Educator's exchange with a colleague from the National Folk Museum of Korea also was of very high professional significance. In April 2015 I was appointed Museum Learning & Outreach Officer at the Silesian Museum of Görlitz. The museum's location in the Polish-Czech-German borderlands is shaping my work tremendously. I'm planning to finish my Master's in Museum Practice and Management in 2017. What will be next?



Dr. Ulf Johansson Dahre

Associate prof. Social Anthropology, Department of Social Anthropology, Lund University, Sweden

Former head of the Ethnographic Collections, The National Museum, Copenhagen, Denmark

Currently doing anthropological research in different areas. I am also teaching in social anthropology and in human rights.

Current research areas:

The Future of Ethnographic Museums (Just published an anthology, in Swedish, Danish and Norwegian, concerning the Nordic Ethnographic museums. Published at Aarhus University Press, 2015)

The Re-Emergence of Cabinet of Curiosities. Just got a larger research grant for this project, 2017-19.

Indigenous peoples. My main field here is Hawaii and the Native Hawaiian Sovereignty Movement.

The Challenges to Freedom of Expression.

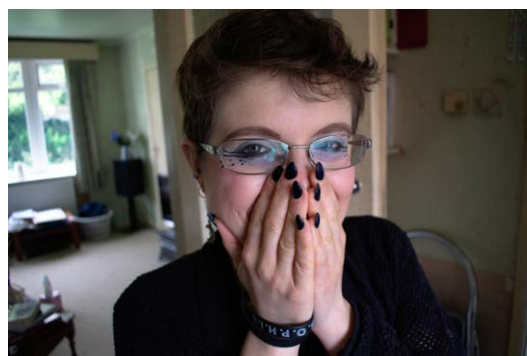
Water-Stress in India (Bihar and Rajasthan)





Mario Buletić graduated from Università degli Studi di Padova (Italy) in 2004 with a degree in Ethnology. He completed the Official Master Degree in Ethnographic Research, Anthropological Theory and Intercultural Relations at the Universidad Autònoma de Barcelona in 2007. Since 2009 he has worked as a museum curator at the Ethnographic Museum of Istria. A year after this he joined the ICME committee. Currently, he is a PhD candidate in Cultural and Social Anthropology at the Ljubljana University.

Dr Jenny Walklate holds an MA in Museum Studies from the University of Leicester, and was the first recipient at that School of the AHRC-funded Block Grant Partnership to study for her PhD, which she completed in 2013. She has extensive practice experience in the heritage and museums sector, having worked in care of collections at the Royal Shakespeare Company, with whom she exhibited costume at Warwick Castle, and as an installation technician during the redesign of the Ashmolean Museum in Oxford. She has co-edited two books, *The Thing About Museums and Narrating Objects*, *Collecting Stories*, and has published in a variety of peer reviewed journals. She was the Treasurer for the Museum Ethnographers Group (MEG) from 2012 - 2015, and has worked with them on two Arts Council England-funded projects, *Engaging Curators* and *Making outcomes accessible: reaching and revitalising the museum ethnography community*. As well as being newsletter editor for the International Committee for Museum Ethnography (ICME), she is a managing editor for the international journal, *Museum and Society* and volunteers for the Best in Heritage Awards.



Sarah Gamaire

Determined to make my passion my profession, I hold a research masters in social anthropology and a professional masters in museology. For six years, I had the opportunity to work in each department of a museum. For example I worked as an assistant curator in France, Switzerland (Musée d'ethnographie de Neuchâtel) and as a guide in Australia. Lately, I was Director of an ecomuseum in French Guiana where I trained young museum professionals. I also participated to produce the permanent exhibition program of the coming *Maison des Mémoires et des Cultures de la Guyane*.

I am experienced with ethnographic museums issues. For instance, I assisted curators to write the renewed permanent exhibition plan of the New Musée de l'Homme (Paris). I wrote a research work on current overhauls in ethnography museums and on collaboration between researchers and exhibition designers. I was also lecturer for the European research project MeLa (Museums at an age of Migration) for a year. I always try to give the best of myself for preserving and sharing our ethnographic heritage. I am starting my PhD at the University of Auckland (New Zealand) about intangible heritage, migration and identity.

Tone Cecilie Simensen Karlgård
Museums lecturer/diversity curator,
Museum of Cultural History, University of Oslo

Biography: As a social anthropologist I appreciate the professional areas of ICME's work and the important and inspiring exchange of ideas and experiences that takes place within this professional group.

One ICME- project I will engage in is Africa Accessioned: Collections Make Connections across Cultural Landscapes, as I am already engaged in related projects in professional position.

However I experience the present activities of ICME as very positive. The focus on cooperation with audiences, participation and museums as arenas for intercultural dialogue and understanding are aspects I strongly support as important parts of the museum's role. In the present situation with great mobility and migrations especially to Europe I will also be interested in working more intensely with these issues and look into the museums role as safe meeting places for exchange of knowledge and mutual understanding our pluralistic world.

As such I will support the work for keeping up and strengthening ICME's role as a group for continuous exchange of experiences and annual conferences as inspirational meeting places for international communication in our field. I will work to involve more active members from the Asia, Africa and South-America in the work of ICME. Although I see ICME as a good-sized committee and I will like to see a continuous balanced number of members.



Words from the Editor

Hello again, and first of all I want to say thank you for having me back on the board: it's been a pleasure to work with so many of you, even if only from a distance, and I hope that I can continue to serve you well.

In that vein, I want to say that I hope you have enjoyed this edition of the News. I am trying a new programme with which to gain content, and a new format, and I hope that, in this case at least, that has been successful. Please bear with me over the next few issues as I work out the kinks with the new piece of software which I am using to generate a News which ICME can be proud of. We had a wonderful News format for many years, but perhaps the time has come to change things up a little.

I hope that you enjoyed the exhibition and book reviews. I'm considering making these a permanent feature, as they'd help us to have some set content each issue. If you'd like to contribute to ICME, but haven't been sure what we would like to see, perhaps these set pieces will give you some idea. Each issue, I hope to have at least:

one book review, one exhibition review, and one news item or project report. Please do email me if you would like to contribute - it's so important for ICME to keep in touch in this way.

I hope that you've enjoyed meeting your new committee too in this issue! It's great to put faces to names, particularly if you're me, who spends most of their time at a computer rather than meeting real people. I am sure they'll do a great job for you, the membership - they've already been hugely active behind the scenes, and I can tell we have some dynamite members this time around.

I think I'll keep this short. It's been super busy in my neck of the woods: I've been rushing around with writing my book and some articles, some side projects (about which more in a later issue), proof reading, a retirement party, a season of Tarkovsky films, a broken washing machine and a poorly cat (he is better now). So, goodbye for now. Please do send feedback and your submissions to me at jenny.walklate@gmail.com. I hope to hear from you soon!

Are you awake? You were talking recently about the meaning... of our... life... unselfishness of art... Let's take music... It's really least of all connected; to say the truth, if it is connected at all, then in an idealess way, mechanically, with an empty sound... Without... without associations... Nonetheless the music miraculously penetrates into the very soul! What is resonating in us in answer to the harmonized noise? And turns it for us into the source of great delight... And unites us, and shakes us? What is its purpose? And, above all, for whom? You will say: for nothing, and... and for nobody, just so. Unselfish. Though it's not so... perhaps... For everything, in the end, has its own meaning... Both the meaning and the cause... 'Stalker', in Stalker, 1979

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 jenny.walklate@gmail.com with anything you'd like to include.

The website is:
<http://network.icom.museum/icme/>

See you next time!