

## Words from the President

Dear ICME colleagues,

I trust this Newsletter finds you all in good health and spirits. We are all fine here in Leicester and have been enjoying some sunshine, although many of you will not recognize our summer days as really sunny, they are certainly nothing like the 45 degrees my wonderful colleagues in the United Arab Emirates have been experiencing. Still the recent balmy days are most welcome here.

I seem to have taken the typical chilly UK weather with me to Brazil earlier this month, when it was my great pleasure to represent ICME and the University of Leicester's School of Museum Studies in São Paulo Brazil. The invitation came from ICME member, Dr Mathieu Viau-Courville from the Musées de Civilisation in Quebec, Canada. Mathieu has organized an innovative workshop series *Espaços de Memória e Cultura* in São Paulo for the past three years and since the 2017 theme – *da mediação cultural a inovação social* (from cultural mediation to social innovation) – resonates so well with ICME concerns as well as with my own experience and research into museums and community engagement, I outline Mathieu's project here and direct interested readers to the websites (<https://www.mcq.org/en/la-recherche/colloques-et-rencontres>; <https://centrodepesquisaeformacao.sescsp.org.br/atividade/espacos-de-memoria-e-cultura-participacao-e-comunidade>).



*Espaços de Memória e Cultura* is an international training programme in heritage studies presented by Musées de Civilisation (Quebec, Canada) and SESC- São Paulo, in collaboration with Museu da Pessoa (The Museum of the Person). The programme is designed to foster greater links between heritage professionals and cultural institutions in São Paulo, as well as solidify the existing São Paulo network of cultural institutions and its links with international museums and higher education institutions. This intensive course is aimed at undergraduate and graduate students of all disciplines as well as heritage professionals who are interested in furthering their knowledge and practice in heritage studies.

Mathieu Viau-Courville delivered the first keynote speech, 'Negotiating Neat Narratives: Post-memory and Collective Memory in the Museum', which laid out the key concepts and tensions of working with memory in museums. On the second day Dr Renato Cymbalista from the University of São Paulo spoke about his recent research 'Memorials, Politics and Spaces of Death' in his keynote lecture and then I delivered a keynote speech 'Coming to Our Senses: Healing Approaches to Difficult Histories in Museums.' Mid-week the British Council kindly funded an evening debate, chaired by Karen Worcman, co-organiser of the workshop and Founding Director of The Museu da Pessoa (Museum of the Person), which permitted Renato and I to extend the themes discussed earlier with members of the general public who were not workshop participants.

20.08.17

**Issue 82**

In which the editor apologises  
for tardiness

### Inside

Words from the President	1
Introducing Footprints: A Walk Through Generations	4
"Sweet Home, Tiny as You May Be"	5
Heritages of Migration Conference Report	7
Collaboration Request, Mucem	9
ICME Fellowship Grantees 2017	10
The ICME NewsReel	11
Words from the Editor	13

During the week, the keynote speakers worked as part of a pedagogical team alongside the forty participants and our rich programme included lectures covering theoretical aspects, participatory workshops and fieldwork visits to museums. Fieldwork, which was an essential aspect of the innovative workshop, gave participants the opportunity to conduct on-site research with collaborating cultural institutions located in and around São Paulo. In this news I present an overview of just two museums, which we visited as a group.

Karen Worcman kindly invited our group to The Museu da Pessoa for a cultural evening with food and music. This private institution was initiated in 1992 with the aim of collecting, organizing and publishing life stories, because, as the website notes, 'one story can change the way you see the world.' Museu da Pessoa's vision is to build a 'fairer and more democratic world based on the stories of people from all segments of society' and the overriding ethos is 'that the world will be a better place if we affirm the universal value of the individual human life story and the necessity for a global community of tellers and listeners' ([www.museudapessoa.net](http://www.museudapessoa.net)).



Marcelo Larrea's beautiful art work of three huge smiling portraits made from colourful recycled bottles seems to welcome visitors into this tiny museum, as you see above. Inside there is a small recording studio, workshop spaces and an impressive digital archive of more than 10,000 recordings made since opening. Quotations from interviews with famous scholars such as Paolo Friere adorn the walls at this site, alongside the words of ordinary people, since the museum celebrates the human stories of people from all walks of life, not just the rich and famous.



In 1996 Museu da Pessoa developed a virtual museum presence and virtual museums of the person now operate in Portugal, the US and Canada as

well as Brazil. The vast multimedia data bank gives people the world over the opportunity to simply record their stories, or make a collection with photographs and personal documents along with oral reports that are mostly videotaped. These online museums should be celebrated for enabling people's stories to reach a wider audience and for the dialogue on the human ties that bind us to be continued over time and space. Karen Worcman has long been working with British historian Paul Thompson and one of his remarks illustrates this point. He states

*I believe that the only long term hope for humanity is for us to build a world in which we recognise how much we have in common in our fundamental needs, fears and hopes, and I think that listening to other people's life stories is one of the most powerful means we have of reaching out to other men and women.*

My pedagogical team also made a site visit to the excellent Museum of Sexual Diversity, which is housed in the República metro station. LGBTQ volunteers help to run this very important organization and their courage is to be applauded. Every day, since the museum is located at such a visible public site, they bravely resist the prejudice of those who pass by and hurl insulting remarks as well as bibles. Possibly because of this widespread intolerance the museum, unlike other museums in São Paulo, is forbidden to extend their displays and publicise their work outside of the very small exhibition site.



Inside the museum the curatorial team also battle with balancing beautiful but stereotypical images from carnival with the diverse forms of LGBTQ identities that need to be represented here. As one of our hosts, Paula Valentina observed, 'I want to be seen as someone who reads, who studies, who has a rich life beyond my sexual identity.' Our visiting group were hugely impressed that the collaboration over artist installations successfully addressed this complexity, showing artwork ranging from body transformations to memorial site visits, remembering and honouring murdered LGBTQ youth. Werner Fonseca's art piece comprises a wall of artist postcards written at the sites of homophobic hate crimes can be seen below. Mathieu translated one card remembering the murder of one young man, Kaique, for me,

*Kaique, 16 years old, was found dead at the Viaduct 9 July, on 11 January 2014. He was a young gay guy that will never go back home.*







There are 34 SESC-SP sites that attract over 20million people to their events annually. They are superbly designed and specially built to include a range of cultural and social spaces such as theatres, art gallery exhibitions, swimming pools and gyms, restaurants and dentist surgeries.



The exhibitions and workshops disseminate information but their main methodological approach is dialogical and rooted in creativity. The museum poses a range of questions and offers space for visitors to post their own questions. In addition to their collaborative work in the museum the curatorial team raises LGBTQ issues in the wider community. For example they highlight the need for gender-neutral toilets in public spaces so that trans visitors can access facilities and this excellent idea has been taken up by the brilliant Football Museum.



I was fortunate to see a naive art exhibition in a SESC gallery where the work of established and naive artists was displayed side by side. I share some images below of Vera Lucchini's images challenging stereotypes of female sexuality, Laercio's narrative sculptures about his family life as an economically poor Black man and Alex dos Santos's surrealist installations. It was also interesting to see SESC work prior to building a new complex as intensive historical research with local residents is conducted and displays outline the material collected. Marcelo Larrea's collaborative work at the forthcoming Parc Dom Pedro 11 SESC site is shown below. This area has a rich and diverse community of immigrant workers and business traders that has changed over time as people become financially prosperous and move out of the urban area.

There are so many more excellent museums in São Paulo, which I will discuss in the next ICME News, as space is limited here. In this News we want to share with you a peice about Footprints: A Walk Through Generations, taking place at Aanischaaukamikw Cree Cultural Institute until September from Laura Phillips, a notification about an exhibition of tiny homes at Castello D'Albertis Museum of World Cultures, and the NewsReel, which we hope you'll find interesting.

Warmest regards to everyone, until we meet in Washington, if not before,

Viv

Before concluding, I must briefly note that the 6 days of workshops were generously hosted by SESC-SP Centro de Pesquisa e Formação ([centrodepesquisaeformacao.sescsp.org.br](http://centrodepesquisaeformacao.sescsp.org.br)). SESC (Social Service for Commerce Workers) organisations were developed in 1946 when a group of business leaders decided to tackle social inclusion, specifically by improving living standards for the rapidly growing urban population. Today 1% of tax paid to the government is specifically used for the social and cultural benefit of employees.

# Introducing Footprints: A Walk Through Generations

## By Laura Phillips



Aanischaaukamikw Cree Cultural Institute, in Ouje-Bougoumou, Quebec, Canada, in collaboration with the Chisasibi Heritage & Cultural Centre, are pleased to announce our first travelling exhibition, entitled Footprints: A Walk Through Generations. This exhibit is on display at Aanischaaukamikw Cree Cultural Institute from January to September 2017. In 2018 the exhibit will tour the Cree Communities in Eeyou Istchee (the Eastern James Bay & Northern Quebec region), and in 2019 the exhibit will travel to museum venues in the south – including a confirmed booking at the national museum, Canada Museum of History, in Gatineau. We, the Cree people of Northern Quebec, identify ourselves as the Eeyou of Eeyou Istchee, The People of the Land. Through themes related to ‘walking’ this exhibit celebrates teachings, values and the rich cultural history passed down from our ancestors. This exhibit follows the evolution of travelling through our eyes, allowing visitors to experience our stories, arts, and traditional technologies, sharing in our culture. Beginning with childhood Rites of Passage, we share the importance of walking and making our first

footprints on Mother Earth. In walking for ceremony and journeys, we respect the many teachings of our Elders that are passed from generation to generation. An expression of Miyupimaatisiwin (living life well), this exhibition encourages healthy living and interconnectedness with the land that sustains us all.

The exhibition contains approximately 150 artifacts that have been selected to demonstrate the many facets of walking in Cree culture, including everyday objects such as snowshoes, moccasins, parkas, tools for hunting and trapping, mittens as well as intricately decorated ceremonial outfits made for children’s Rites of Passage milestones.

The materials used to create these objects demonstrate the wealth of resources on the land, while the techniques illustrate Cree skill and artistry. Audio, video and photographs reveal the sights and sounds of the land and people. Compelling artwork by contemporary Cree artists is featured throughout the exhibit, illustrating another mode of creative expression in our cultural identity.

The exhibit is available for international bookings. All texts are in Cree, French and English.

For more information please contact [collections@creeculture.ca](mailto:collections@creeculture.ca)

Like us on Facebook - <https://www.facebook.com/Aanischaaukamikw-Cree-Cultural-Institute-210316972365081/>

Follow us on Twitter @CreeCulture



**Genoa, Castello D'Albertis Museum of World Cultures**

**"Sweet Home, Tiny as You May Be": Memoirs and anxieties of housing**

**EXHIBITION AND INTALLATIONS  
BY VINCENZO PADIGLIONE AND MARIA CAMILLA DE PALMA**

**June 16th - November 12th 2017**

*On the brink...*

Until November 12th 2017 more than 1000 miniature houses coming from all over the world are inhabiting the halls, the staircases, the terraces and the dining rooms of Castello D'Albertis Museum of World cultures in Genoa, a mansion house par excellence of a 19th century globe-trotter.

Collected by Fabrizio Ago during his trips abroad or donated by his friends as a reflection of his professional interests as an architect, these miniatures of historical or local buildings became toys to play with with his children, when he divorced from his wife. Over the years, they transformed themselves into a tourist art collection itself. Starting from the collector's point of view, the exhibition offers a quick glance at different types of dwellings such as tents, huts or shelters, but its aim is to explore the issues related with housing, multiculturalism and the contemporary crisis of houses.

This is done through the various ethnographic installations, videos and images of a visual narration where clouds, suitcases and set tables play as stepping stones.

The miniatures, which represent a compromise between identity pride, tourism and art, take us from the home of the collector, to the windows of a craft shop, to the hotel room where they are wrapped as presents for a friend, to the case of an eco museum where they are exhibited as representatives of traditional architectures and icons of identity.

Always out of balance and deprived of any context around them, in a very precarious state, they give us the opportunity to think about today's ways of living, often menaced by cultural and social tensions, between an imagined past and an uncertain future.

The focus of the exhibition is the house which faces nightmares, natural or financial earthquakes, climate changes, subprime bank loans, abandonment due to gentrification or migration, the house inhabited by B&B customers.

Video excerpts from the web take us on a journey from the once practiced utopia of a multicultural Sarajevo to the "jungle" of Calais, to the border in Ventimiglia, to the war in Syria: in the foreground miniature houses, churches and mosques form settlements surrounded by barbed wire fence: they are placed on books, representing their foundation on the dogma of ideologies.

In dialogue with the castle's cabinet of curiosities and the Turkish sitting room of Captain d'Albertis, visitors are then caught by surprise respectively by a Wunderkammer style installation of miniature houses and by a post exotic settlement imagined in Dubai.

The narrative explodes in the following museum halls with the photos by Mohamed Keita, a refugee from Ivory Coast arrived in Italy in 2010. With the exhibition section "I lived in Termini" he offers us the images taken in Termini Station in Rome among homeless people, who have been living in the station like him for years.



The last installation raises the question about “How is it going to end”: housed in the captain’s dining room overlooking the sea and the port, it offers the scene of a banquet where something unexpected happened, that each of us is bound to discover.

The Museum of World Cultures of Castello D’Albertis offers a tour through the residence of its creator, Captain Enrico Alberto D’Albertis.

A traveller of land and sea between the 19th and the 20th centuries, the Captain enclosed his adventurous world in his residence, a romantic frame inspired by ‘curiosity cabinets’ and colonial trophies. His castle shows how his ‘Genoese’ soul – filled with a deep love for the sea and curiosity for the unknown and the unexplored – had been fascinated by those exotic worlds he visited.

But there’s more: entering the 16th-century bastion, on which the castle was erected, visitors can start a second itinerary. Here archaeological and ethnographic materials are displayed with the aim of creating opportunities for dialogue and exchanges with the peoples from which those materials originated, suggesting new and multiple perspectives that question our certainties.

Castello D’Albertis is not only the home of Captain D’Albertis, it is also our own home: the home of our desires and fascinations, fears and explorations, and of the questions that mark our relationship with the world.



# Conference report: "Heritages of Migration: Moving Stories, Objects and Home" (April 2017, Argentina) : A conference to (re)connect

## By Sarah Gamaire

A few years ago, I moved from Paris to French Guiana in South America, where I was the director of the ecomuseum EMAK<sup>1</sup>. And recently, I moved to New Zealand to start a PhD about dance and migration. Last April, I travelled to Buenos Aires (Argentina), the birthplace of Tango, which was inscribed in 2009 on the Representative List of the Unesco Intangible Cultural Heritage of Humanity<sup>2</sup> (Pict 1). I presented a paper there at the conference "Heritages of Migration: Moving Stories, Objects and Home". The brief and partial summary of my life journey which introduced my presentation at the conference was just an anecdote, but it is a migrant story in itself and it raises question regarding belonging and heritage. One hundred speakers were gathered by the Ironbridge International Institute for Cultural Heritage from the University of Birmingham (UK) and its partners to discuss these issues further during the five day conference (6th to 10th of April 2017).

The first day of the conference was relocated due to a general protest of President Mauricio Macri and "his neoliberal economic policies"<sup>3</sup> (pict 3). And that was fine, not only because the organisers did a great job but also, above all, because talking about migration and heritage should always mean having in mind people's (Hi)stories, joys and fights. From the second day to the end, the conference occurred mainly in the exhibition rooms of the Museo Nacional de la

Inmigración. This building once housed thousands of immigrants who passed through the port of Buenos Aires to begin a new life in Argentina<sup>4</sup>. Debating in this building made me and lots of my colleagues feel even more connected with past and local migrant and heritage realities and offered us the too often missing bridge between conference themes and citizens concerns. This experience was not only a discovery of relevant research projects, it was also a great way to connect with a city shaped by migrations and rich in international heritages. Even it is never enough, this was a precious opportunity to (re)connect to the tangible dimension of our academic wonderings ( pict 2). You will be able to read most of the papers presented at the conference (including a stimulating keynote speech by Alison Phipps : "Integrating the Disintegrated: Hearing Migratory Aesthetics in the Unspoken and Unspeakable") in the official Conference Proceedings in the following months. Consult the website for more information and updates  
<https://heritagesofmigration.wordpress.com/>

I thank the organisers of the conference and the Dance Studies department of the University of Auckland<sup>5</sup> for supporting my attendance at the conference.

1  
<http://www.emak-regina.fr/>

2  
<https://ich.unesco.org/en/RL/tango-00258>

3  
<http://www.telesurtv.net/english/news/Argentine-Workers-to-Hold-General-Strike-Against-Neoliberalism-20170405-0040.html>

4  
<https://heritagesofmigration.wordpress.com/2016/09/26/the-start-of-a-new-life/and>

5  
<http://www.creative.auckland.ac.nz/en/about/our-faculty/schools-programmes-and-centres/dance-studies.html>



1. A tourist becoming a stereotypic version of a tango dancer the time of a picture in the suburb of La Boca, one of the main harbour of migrants' arrival end of 19th century. Picture credit Sarah Gamaire



2. A couple taking a rest in a park hosting the exhibition “Una orilla posible: #RefugiArte, la crisis de refugiados ilustrada por artistas latinoamericanos” (Plaza del Lector Rayuela) . You can find a comment and more pictures of this exhibition on my blog, <https://myhereandtheresite.wordpress.com/2017/04/17/a-political-failure/>. Picture credit Sarah Gamaire



3. 6th April Protest flyer on the wall of the National Library. Picture credit Sarah Gamaire



# **Collaboration Request: "Vies d'Ordures"/Lives of Garbage, Mucem**

## **From information sent by Dr. Denis Chevalier**

The board have been sent a letter by Dr. Denis Chevalier, the Deputy Scientific Director at Mucem, the Musée des civilisations de l'Europe et de la Méditerranée, announcing plans for the future of their recent exhibition, Vies d'Ordures/Lives of Garbage.

The team wish for this exhibition to go on to become a model for other shows on the subject, based on the original layout at Mucem, and utilizing the research the institution has already completed. Any such exhibitions would be adaptable to a local context and use the collections belonging to the specific institution. Currently, Mucem has carried out surveys and research in France, Italy, Spain, Albania, Egypt and Morocco, and would like to compare these to other local situations regarding the management of waste. They already have a collaboration ongoing with the National Folk Museum of Korea.

If anyone wishes to collaborate, you can communicate with Dr. Chevalier via the board, or contact him direct at the museum.

The exhibition at Mucem has now closed, but you can, of course, visit the Mucem, and it's website, by going to [www.mucem.org](http://www.mucem.org).

# ICME-ICOM 2017 Conference - Fellowship Grantees

## **Desiree Nanuses - Namibia (ICOM travel grantee, 2017)**

“I am an artist, first and foremost!” Art, music, development of cultures and their history, their legacies in museums and galleries, the interpretation and their translation via various modes of communication is what I am most passionate about in my career. During Desiree’s employment as an Art Curator and Department Coordinator with the National Art Gallery of Namibia since 2011, Ms. Nanuses has served as Executive Member of the Museums Association of Namibia (MAN), directly involved with exhibition development and curation and has served on the Namibia Heritage Council (NHC) Committee for the annual heritage week preparations and celebrations. In 2016, Desiree was the successful recipient of the International Council of Museums (ICOM) International Committee for Museums of Ethnography Fellowship, which enabled her to travel and experience museums and galleries in Europe extensively. During this time, Desiree enrolled in Kingston University for a Study Abroad in Museum & Gallery Studies. Currently pursuing an M.A. in Curating, Ms. Nanuses has a B.A. in Visual Arts. “I have such a burning desire to tell stories that will affect people’s lives positively.”



## **Esther Chipashu- Zimbabwe (ICME travel grantee, 2017)**

Born Esther Chipashu in the southern part of Zimbabwe in Masvingo near the Great Zimbabwe World Heritage site, she grew up with a passion for learning history and related cultures. This passion saw Ms. Chipashu in 2008 joining National Museums and Monuments of Zimbabwe (NMMZ), one of the premier heritage institutions in the country, as a Curator of Ethnography. Esther has been conducting research on various aspects of Zimbabwe’s history, material culture and intangible cultural heritage. In addition, Ms. Chipashu’s interest in indigenous knowledge systems has led her to research chieftainships and curate an exhibition of rain making ceremonies in Zimbabwe. In 2011, Esther participated in the CIDOC summer school held in Lubbock, Texas. Ms. Chipashu holds a M.A. Heritage Studies and a B.A. Honours degree in History from the University of Zimbabwe. Esther was elected as an ICME Board member in 2016.



## **Rema Zeynalova- Azerbaijan (ICME travel grantee, 2017)**

Rema is the Chief Specialist on scientific research of the Azerbaijan Carpet Museum. Rema has worked for the museum since 2006 (Chief Specialist, 2015-present, Senior Researcher, 2008-2015, and 2006-2008 Junior Researcher). Currently, Ms. Zeynalova realises the project History of an Exhibit, where she studies the history of exhibits from the collection. In addition, Ms. Zeynalova has experience as a curator (e.g. Nizami Ganjavi’s 870th Anniversary, Azerbaijani Folk Art in Baku during the First European Games and Patterns of magnificence – Azerbaijani Folk Art). Ms. Zeynalova graduated Azerbaijan State University of Culture and Art with B.A and M.A. degrees in museum studies. She has 11 years experienced as a specialist in Azerbaijani Carpet Art. Ms. Zeynalova has been a member of ICOM since 2014.



# The ICME NewsReel!

## Compiled by Jen Walklate

Hopefully, you liked the NewsReel last time - because it's back! I'm thankful to Annette Fromm for some of these contributions, as she's posted a whole tonne on the ICME list-serv these last couple of months and I thought it would be worth gathering a few together here.

### Events

The 12th Annual International Ethnography Symposium is being hosted at the University of Manchester between the 29th August and the 1st September - <http://www.conferece.manchester.ac.uk/events/ethnography/>

On the 6th September, the Royal Anthropological Institute of the UK will be hosting the launch of a special issue of JRAI on Meetings: Ethnographies of Organizational Process, Bureaucracy, and Assembly [https://www.therai.org.uk/events-calendar/eventdetail/518/-/jrai-special-issue-launch?filter\\_reset=1](https://www.therai.org.uk/events-calendar/eventdetail/518/-/jrai-special-issue-launch?filter_reset=1)

The Oxford Ethnography Conference is holding its annual gathering at New College, Oxford, between the 11th and 13th September. This will be its 40th year! <http://www.ethnographyandeducation.org/conferences/>

On the 15th September, the RAI will host its 2017 AGM, followed by the Curl Lecture, which this year is to be given by Dr Andrea Migliano, of UCL Department of Anthropology, on 'Hunter-gatherers social structure: a window into the

evolution of human cumulative culture' - [https://www.therai.org.uk/events-calendar/eventdetail/514/-/curl-lecture-andrea-migliano?filter\\_reset=1](https://www.therai.org.uk/events-calendar/eventdetail/514/-/curl-lecture-andrea-migliano?filter_reset=1)

Between the 21st and 22nd September, The University of Gdańsk, Poland, is hosting a conference on Migration, Adaptation and Memory. The deadline for proposals has passed, but you can still go! <http://migrationadaptation.ug.edu.pl/>

### News

It's good to hear that Chief Poundmaker's objects are going home <http://www.cbc.ca/news/canada/saskatoon/poundmaker-artifacts-saskatchewan-museum-exhibit-1.4191865>

Many of you will have seen this already, but just to re-emphasise - this is a Red List of West African objects at risk from ICOM <http://icom.museum/news/news/article/a-red-list-of-west-african-cultural-objects-at-risk/>

Scientists have been analysing Clovis projectile points to explore how regional variants began to appear - implying cultural diversification and adaptation. Read more here: <https://www.sciencedaily.com/releases/2017/07/170726120329.htm>

A researcher at the University of Otago is looking at the funerary practices of the ancient people of

Ireland <https://www.sciencedaily.com/releases/2017/08/170803103125.htm>

This really interesting article explores the need for intersectionality and the mobilization of the LGBTQ+ movement for nationalistic and xenophobic purposes <http://www.anthropology-news.org/index.php/2017/08/04/on-queer-amnesia/>

On that front, I was pleased to note that this article from Pink News included a reference to 'Two Spirit', the term used by some indigenous Americans to describe spiritual sexual and gender-variant people <http://www.pinknews.co.uk/2017/08/02/so-what-if-lgbtqiap2-is-a-mouthful-just-learn-it-already/>

And yes, it's an oldish article, but this is an interesting piece from the BOAS network on the culture of anti-intellectualism that is rife in the U.S. That 68% of kids cannot read proficiently by the end of third grade is disturbing to say the least, and the fact that half of Americans between the ages of 18 and 24 don't think it's necessary to know the location of other countries in which important events are taking place is mindnumbingly terrifying. We need museums, we need anthropology; we need cultural awareness, education and confluence to face whatever the future holds, and to work towards a world in which everyone is understood to be worthy of love.



<http://boasnetwork.com/the-cult-of-ignorance-in-the-us-anti-intellectualism-and-the-dumbing-down-of-america/>

### Things That Happen

It was Pride in July. Lots of museums of all disciplines came out to celebrate. Find a selection of tweets by searching for the hashtag #museumpride

Art in Crisis is looking to raise awareness of the homelessness crisis that's certainly increasing in my home city  
<https://www.crisis.org.uk/get-involved/art-in-crisis/>

I'd also like to point you to the Museum of Homelessness:  
<http://museumofhomelessness.org/>

The True Stories Project at the Patan Museum, Kathmandu, explores the objectification of women, and the issues around female exploitation and sex trafficking  
<http://www.artworksforchange.org/true-stories-project-media-coverage/>

### Shoutouts

This time, it's podcasts! I'm trying to listen to more podcasts, and hopefully the knowledge that there are anthropology and museum podcasts out there will encourage me to do so!

Here is the podcast from the American Anthropological Association  
<http://www.americananthro.org/StayInformed/Content.aspx?ItemNumber=1629>

And here is a list of the best Anthro

podcasts of 2017 from PlayerFM. Check it out!  
<https://player.fm/featured/anthropology>

And of course, I want to give a shoutout to the team getting ready for Washington! I hope you all have a fabulous time.

# Words from the Editor

## Jen Walklate

Firstly, I'm so sorry that this is late. I seem to spend much of my time at the moment listening to deadlines swoosh past. It's a habit I'd really like to break, and I will. Hopefully, the next News will be on time.

It's the heart of summer here, and the University is dead quiet. I'm heading off on an adventure next week - by the time you read this, I'll probably be there. I'm heading to Helsinki, for the World Science Fiction Convention, which is 75 years old this year. I'm a regular at conventions (cons) as well as conferences, and I find the difference between them fascinating. I'm a member of the SF community as a writer, critic and fan, and I find it fascinating to attend cons, for a variety of reasons. One, the diversity of people and attitudes which are on display - and man, how they are on display at times - the cosplay, the artistry, the props, the booksales (I am deliberately taking a small suitcase because my shelving system is already awry); two, as a collector of pulp sf books, I love that acting out of museology, that gathering and storing and protecting and cataloguing of items which mean something; three, the difference between con and conference organisation and

demography and where the two combine in this strange academic 'fuzzy space' (yes, there is an academic track at FinCon, and I will probably go to some of the panels).

Then, what else? In September I'll head to Faabourg for a conference on Art and Presence, and at the end of that month I'll head to Dubrovnik for the Best in Heritage Awards. I'm exhausted just thinking about it. Then, I'm looking forward to a hard year's work of teaching.

Finally, I want to make a plea. I find it really hard to get material for the news - as you can tell, this issue is quite short. I really need your contributions! Send me news - send me information about conferences you are attending and organising - send me stories of objects - stories of exhibitions - interesting things you'd like to see publicised.

I'm considering giving themes to issues to try to encourage more content; as I did with the October issue last year. How would you like to become more involved? What would you like to see from the News? This Newsletter is only as good as it's readers, and it has to work for you. So let me know -

what do you want to see?

*Tolerance like any aspect of peace, is forever a work in progress, never completed and, if we're as intelligent as we like to think we are, never abandoned.*

*Olivia Butler*

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](mailto:jenny.walklate@gmail.com) with anything you'd like to include.

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

See you next time!