



# ICME2023

**ANNUAL CONFERENCE**

**MUSEUMS AND CHANGE:**

**Transforming our institutions for the future**

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**3 - 5 DECEMBER 2023**

**MUSEUM OF ETHNOGRAPHY**

**Budapest-Hungary**

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

 **Néprajzi Múzeum**  
Museum of Ethnography



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## CONFERENCE VENUE INFORMATION

### Néprajzi Múzeum - Museum of Ethnography

#### Address

H-1146, Budapest  
Dózsa György ut 35.



The museum has two entrances, The conference will be accessible from the entrance nearest to Heroes' Square.

#### Venue

The Museum of Ethnography moved into one of Budapest's newest museum buildings in May 2022. The impressive building is the first home in the museum's 151-year history to be designed specifically for museum use. It is therefore a facility that incorporates the latest museum features.

The new building has been constructed at the entrance to the City Park, one of Budapest's oldest green spaces, based on a design created by the company Napur Architect. Tracing a curve of 1kilometre in diameter, the two wings ofthe building support a roof garden planted with a variety of shrubs and perennials, which rises to the height of the crowns ofthe surrounding trees. Below ground level,

the almost 7,000 square metres of exhibition space will host both temporary and permanent displays. Above it can be found a bookshop, a restaurant, a library, a documentation centre, co-working facilities, a visitors' centre, an events centre, and an interactive museum for children, -making the museum an important venue in terms of the city's cultural life.

The building has achieved outstanding success both internationally and on the Hungarian architectural scene.

#### Exhibitions

The museum building is being occupied gradually, step by step, so the museum's new permanent exhibition will only open in May next year. However, there are currently five temporary and two permanent exhibitions in the museum.

#### Permanent exhibitions

- Zoom - A change in Perspectives
- Ceramic space - Ceramics of the World

#### Temporary exhibitions

- Harvest of Closure
- I find thee with God, my brother! - Gypsy stories
- Charm of Seoul- What we wear, where we live
- Yanomami. Spirits. Survivors. Photo exhibition of Claudia Andujar

**The opening** (3 December) **and closing dinner** (5 December) of the conference will be held in one of Budapest's most prestigious and delicious restaurants: **The Gundel Restaurant**, Budapest, Gundel Károly út 4, 1146.

# CONFERENCE PROGRAMME

## 3 December

## SUNDAY

### ARRIVAL, VISITS, WELCOME

- all day**      **ARRIVALS**
- afternoon**      **VISITS & TOURS**  
**Pre-Conference tour in Budapest**  
*Independent visits to museums and galleries*  
*(Guidance will be circulated to participants by the Museum of Ethnography)*
- 17:00 - 21:00**      **SOCIAL & CULTURAL EVENT**  
**Welcoming reception**  
*Words from: Zsolt Sári, ICOM Hungary*  
**Reception and dinner organized by Museum of Ethnography**  
*Location and schedule will be sent by email to registered participants*

## 4 December

## MONDAY

### MORNING SESSION

- 9.00 - 9.30**      **COFFEE & REGISTRATION**
- 9.30 - 9.40**      **MUSEUM'S DIRECTOR WELCOME**  
*Kemecsi Lajos*
- 9.40 - 9.45**      **ICME'S CHAIR WELCOME**  
*Ralf Čeplak Mencin, Slovene Ethnographic Museum (Slovenia)*
- 9.45 - 10.30**      KEYNOTE  
**Laura Van Broekhoven**, Pitt Rivers Museum (Oxford, UK)  
*Pathways to change. Reimagining Care in Radical Hope*  
Moderator: Serena Iervolino, ICME/King's College London (UK)
- 10.30 - 11.00**      **DISCUSSION**

### PANEL 1

#### Shifting the museum's authority through community collaborations

*Chair: Tamás Régi, Museum of Ethnography (Hungary)*

- 11.00 - 11.15**      PAPER 1 - **HYBRID PRESENTATION**  
**Julie Dorner**, Museum of Ethnography Geneva and **Rachel Bolle**, Association de Médiatrices Interculturelles (Geneva, Switzerland)  
*Challenging professional practice from the inside: the role of local communities in the project Jebena*

- 11.15 - 11.30** PAPER 2  
**Françoise Dallemagne, Julia Ferloni** and **Alina Maggiore**, Museum of European and Mediterranean Civilisations (France); **Anna Mirga-Kruszelnicka**, European Roma Institute for Arts and Culture (Berlin, Germany) & **Jonah Steinberg**, University of Vermont (USA)  
*Is Institutional Change Possible?  
The Case of “Barvalo” Project in Mucem (France)*
- 11.30 - 11.45** PAPER 3  
**Elisa Palomino**, Smithsonian Arctic Studies Center (USA)  
*Arctic Fish Skin collections: Connecting Museums and Arctic Communities to Safeguard Marine Natural Resources*
- 11.45 - 12.00** PAPER 4 [PRESENTATION CANCELLED]  
**Nilanjan Khatua**, Zonal Anthropological Museum (India)  
*Museum and its Functional Change: Showcasing the Healing Practices of different Tribal Communities in Museum Premises*
- 12.00 - 12.15** PAPER 5  
**Patria Román-Velázquez**, Department of Culture, Media & Creative Industries, King’s College London (UK)  
*Community-led responses to equality, diversity, and inclusion in publicly funded galleries*
- 12.15 - 12.45** **DISCUSSION**
- 12.45 - 13.45** **LUNCH BREAK**

## AFTERNOON SESSION

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- 13.45 - 14.45** WORKSHOP 01 - ONLY IN-SITE ATTENDANCE  
**Sophia Bokop, Patrick Helber, Anna Schäfers, Anna Szöke** and **Valerie von Stillfried**, Ethnological Museum and Asian Art Museum (Berlin, Germany)  
*The Collaborative Museum? Shifting epistemologies and structures through participation.*

## PANEL 2 - ONLINE PRESENTATIONS

### Against the Grain: Creative Engagements in the Representation of Cultural Collections

Chair: Serena Iervolino, ICME/King’s College London (UK)

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- 14.45 - 15.00** PAPER 6  
**Alice Christophe**, British Museum (UK)  
*Museums in Full Colour: Transforming Exhibition Making through Colour Narratives*
- 15.00 - 15.15** PAPER 7  
**Laura Osorio Sunnucks**, Linden-Museum (Stuttgart, Germany)  
*Speculation in an Uncertain Archive: Explorers, Dreamers and Thieves at the British Museum*

- 15.15 - 15.30** PAPER 8  
**Inez Blanca van der Scheer**, Amsterdam Museum (Netherlands)  
*The Maasdamme Collection: Scenes from the Colonial Past at the Amsterdam Museum*
- 15.30 - 15.45** PAPER 9  
**Priya Swamy**, National Museum of World Cultures (Netherlands)  
*Communities, Speculation, and Collaboration: Hair power at the Wereldmuseum Rotterdam*
- 15.45 - 16.15** **DISCUSSION**
- 16.15 - 16.45** **COFFEE BREAK**

### PANEL 3

#### Towards new interpretive approaches and curatorial narratives

Chair: *Tímea Bata, Museum of Ethnography (Hungary)*

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- 16.45 - 17.00** PAPER 10  
**Andrea Easey**, National Portrait Gallery (London, UK)  
*Changing interpretation for 21<sup>st</sup>-century audiences*
- 17.00 - 17.15** PAPER 11 [PRESENTATION CANCELLED]  
**Ariana Karbe**, independent curator and museologist  
*Change through stories*
- 17.15 - 17.30** PAPER 12 - ONLINE PRESENTATION  
**Marinella Andrea “Tenten” C. Mina**, Ayala Museum (Philippines)  
*Crossroads and Opportunities: Re-evaluating Narratives and Facing the Digital Divide at Ayala Museum*
- 17.30 - 18.00** **DISCUSSION**
- 18.00 - 21.00** **DINNER AT THE MUSEUM (18.00 - 19.00)**  
**MUSEUM GUIDED TOUR VISIT (19.00 - 21.00)**

## 5 December

## TUESDAY

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### MORNING SESSION

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- 9.00 - 9.30** **COFFEE & REGISTRATION**

### PANEL 4

#### Repositioning the ethnographic museum/Challenging the Eurocentric gaze

Chair: *Serena Iervolino, ICME/King's College London (UK)*

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- 9.30 - 9.45** PAPER 13  
**Gabriel Schimmeroth**, Museum am Rothenbaum - Kulturen und Künste der Welt (Hamburg, Germany)  
*Zwischenraum - A Space Between - Curating, Repositioning & Rethinking Space in an “Ethnographic” Museum (2019-2023)*

**9.45 - 10.00** PAPER 14  
**Thomas Laely**, University of Zürich (Switzerland)  
*Change and transformation in European museum practice in repercussion of collaborations with museums in Africa?*

**10.00 - 10.15** PAPER 15  
**Andrea Scholz**, Ethnological Museum (Berlin, Germany)  
*From curated participation to true collaboration - the pitfalls on the way to a new concept of ethnological museums*

**10.15 - 10.30** PAPER 16 [PRESENTATION CANCELLED]  
**Rohini Sharma**, University College London (UK)  
*Decolonisation in Progress: A Case-Study of the Horniman Museum*

**10.30 - 10.45** PAPER 17  
**Piret Koosa**, Estonian National Museum (Tartu, Estonia)  
*Shifting perspectives on the Estonian National Museum's Finno-Ugric collection*

**10.45 - 11.15** **DISCUSSION**

## **PANEL 5**

### **Organisational change: Internal stimuli and barriers and external pressures**

*Chair: Ralf Čeplak Mencin, ICME/Slovene Ethnographic Museum (Slovenia)*

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**11.15 - 11.30** PAPER 18  
**Lukasz Gawel**, National Museum in Warsaw (Poland)  
*Internal barriers to organisational change in Polish museums*

**11.30 - 11.45** PAPER 19  
**Kirsty Warner**, King's College London (UK)  
*External Change, Internal Impacts: A study of the impact of Brexit on the UK's fifteen DCMS-sponsored UK museums and galleries*

**11.45 - 12.00** PAPER 20  
**Jan Franjul**, Process – Association for the Promotion of Queer Culture and LGBTIQ+ Rights & **Mario Buletić**, Ethnographic Museum of Istria (Croatia)  
*COME – The Coming Out Museum: a transforming collaborative process for a more accepting future*

**12.00 - 12.15** PAPER 21  
**Katharina Korthaus**, IMT School for Advanced Studies (Lucca, Italy)  
*2022 Climate Activism within Museums: Typology of Actions, Media Reactions, Historical Parallels (cases studies: Germany, UK and Italy)*

**12.15 - 12.45** **DISCUSSION**

**12.45 - 13.45** **LUNCH BREAK**

## AFTERNOON SESSION

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- 13.45 - 14.30**      WORKSHOP 02  
**Lucy Hockley**, Independent Researcher; Museum of Archaeology and Anthropology, University of Cambridge (UK)  
*At a time of climate crisis and in an increasingly urbanised world, how should museums and heritage sites be a space for discussions and learning about rural life with inspiration for climate challenges today?*

### PANEL 6

#### Technology-driven change: Transforming storytelling and collection interpretation

Chair: Mario Buletić, ICME/Ethnographic Museum of Istria (Croatia)

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- 14.30 - 14.45**      PAPER 22  
**Zvezdana Antoš**, Ethnographic museum Zagreb (Croatia)  
*Digital storytelling platform of the Ethnographic museum Zagreb*
- 14.45 - 15.00**      PAPER 23  
**Jessica BrodeFrank**, University of Illinois Chicago (USA)  
*Collective Intelligence: Cultural Heritage Crowdsourcing in an AI World*
- 15.00 - 15.15**      PAPER 24  
**Tatiana Tikhonova**, Research Center for the Humanities, Institute of History (Budapest, Hungary)  
*Unmasking the Gap: Assessing Online Communication in the Hungarian National Gallery and National Gallery Prague*
- 15.15 - 15.30**      PAPER 25 [PRESENTATION CANCELLED]  
**Ali Mahfouz** and **Norhan Hassan Salem**, Ministry of Tourism and Antiquities (Egypt)  
*Cultural Narratives in Transition: The Virtual Museum of People Project in Egypt*
- 15.30 - 16.00**      **DISCUSSION**
- 16.00 - 16.30**      **COFFEE BREAK**

### PANEL 7

#### Towards greater accessibility and cultural participation

Chair: Zsolt Sári, ICOM Hungary

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- 16.30 - 16.45**      PAPER 26 - ONLINE PRESENTATION  
**Rafie Cecilia**, King's College London and Theano Moussouri, UCL (UK)  
*Creating accessible digital images of museum collections: a matter of equality and representation*
- 16.45 - 17.00**      PAPER 27  
**Tone Cecilie Simensen Karlgård**, Museum of Cultural History, University of Oslo (Norway)  
*The Cube and the Source – Young voices and traces in prehistoric and colonial collections*



**17.00 - 17.15**

PAPER 28 - **ONLINE PRESENTATION**

**Amelia Napolitano** and **Bernardo Cortese**, University of Padua (Italy);  
**Gesualda Iodice** and **Francesco Bifulco**, University of Naples Federico II, Naples (Italy)

*Right to cultural participation mediated by alternative augmented communication.  
Best practices from ethnographic museums*

**17.15 - 17.45**

**DISCUSSION**

## **PROJECT PRESENTATION**

### **ICME's Cooperation with ICOM International Committees**

*Introduction: Ralf Čeplak Mencin, ICME/Slovene Ethnographic Museum (Slovenia)*

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**17.45 - 18.00**

**ONLINE PRESENTATION**

**Andrew Simpson**, Chair of ICOM's University Museums and Collections International Committee (ICOM-UMAC)

*Ethnographic museums and two-way museology*

**18.00 - 18.10**

**CLOSING REMARKS**

*Words from: Ralf Čeplak Mencin, ICME Chair*

## **ICME MEETING, FAREWELL**

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**18.30 - 19.15**

**ICOM-ICME MEMBERS ANNUAL MEETING**

*Conference room at the Museum of Ethnography*

**19.30 - 21.00**

**FINAL CONFERENCE DINNER**

*Location will be communicated to registered participants*

## **4 - 5 December**

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### **POSTERS SESSION**

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**MUSEUM HALL**

POSTER 1

**Urša Valič**, Department of Ethnology and Cultural Anthropology, Faculty of Arts, University of Ljubljana (Slovenia)

*Approaches and practices of cooperation with communities in dealing with damages on cultural heritage as consequences of natural disasters*

POSTER 2

**Sayuri Tanabashi**, University of Tsukuba (Japan)

*Cultivating disaster prevention literacy in forest, aquatic, and animal life sciences on Earth: Working toward a sustainable future for global well-being with the Agricultural and Life Sciences Museum*

POSTER 3

**Aleksandar Antunović** and **Aleksandar Petijević**, Museum of Vojvodina (Serbia)

*Changes in exhibition practice of Museum of Vojvodina—three examples of adaptation and cooperation*



# ABSTRACTS

MONDAY, 4 DECEMBER

## KEYNOTE SPEAKER

Moderator: Serena Iervolino, ICME/King's College London (UK)

### LAURA VAN BROEKHOVEN

Pitt Rivers Museum (Oxford, UK)

#### “Pathways to change. Reimagining Care in Radical Hope”

Accumulated in the galleries and stores of ethnographic museums, like the Pitt Rivers Museum, lie hundreds of thousands of objects that curators, academics, imperial officers and other enthusiasts felt entitled to collect so they could be preserved for eternity. When in a recent nation-wide survey we asked the UK public what the most important role of Museums was, *‘preserve and take good care of historical objects’* (by far) scored highest.

#### Biography

Laura van Broekhoven is the Director of the Pitt Rivers Museum and Professor of Museum Studies, Ethics and Material Culture at the University of Oxford. A fellow of Linacre College, Laura is also associated with the School of Anthropology and Museum Ethnography, Oxford. Previously, Laura led the curatorial department of the National Museum of World Cultures (Amsterdam, Leiden and Bergen Dal) and was a lecturer in archaeology, museum studies and indigenous heritage at the Faculty of Archaeology at Leiden University. Laura currently serves

on numerous advisory boards and panels, is a member of the Women Leaders in Museums Network (WLMN) and sits on the European Ethnographic Museum Directors Group. She was a participant in the Getty’s Museum Leadership Institute, co-chair of the Oxford and Colonialism Network, and a founding member of Wayeb.

In 2022 Laura received the Kenneth Hudson Award for Institutional Courage and Professional Integrity as part of the European Museum of the Year Award scheme alongside Wayne Modest (Dutch National Museum of World Cultures), Nanette Snoep (Rautenstrauch-Joest-Museum) and Léontine Meijer-Van Mensch (State Ethnographic Collections of Saxony). The European Museum Forum recognised these four Museum directors for their ‘personal courage and professional integrity in their continuous contributions to developing a new global ethics for museums, addressing the urgent and contentious issues of decolonisation, restitution, reparation and repatriation.’

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**JULIE DORNER**

Museum of Ethnography, Geneva  
(Switzerland)

**RACHEL BOLLE, PHD**

Association de Médiatrices  
Interculturelles, Geneva (Switzerland)

**“Challenging professional practice  
from the inside: the role of local  
communities in the project *Jebena*”**

**Hybrid presentation**

This presentation explores on a cultural project that has been co-constructed between a non-profit association (AMIC) working with migrants and refugees and the museum of Ethnography, Geneva. The project called *Jebena* is the result of horizontal approach focusing on the process rather than the result. Both the museum and AMIC agreed on a collaboration where the ‘white page’ rather than a predefined cultural project acted as the starting point. This has challenged hierarchy in the decision making-process by giving to the 8 participants the opportunity to choose the direction of the work. This inclusive approach has fostered new professional practices by questioning the authority and privileges inherited from museum practice. We argue that in order for museums to stay relevant to socio-economic changes and turn into a space of self-representation for a wider range of

public, dialogues across differences and hierarchy of knowledge, power, positionality need to take place.

Our presentation will use the project *Jebena* as a first example to discuss the possibilities and constraints in these dialogues. Indeed, in the curatorial history of the museum, this inclusive approach has never been explored to the point of questioning the content of the permanent exhibition by adding new artefacts for a more accurate representation of diversity. *Jebena* has opened the doors for alternative perspectives and practices on the theme of community participation. MEG’s aim is not to design and program activities specifically for these people or communities, but to listen to them, establish a dialogue, build and produce public activity programs with them. By inviting them to make the Museum their own, *Jebena* strengthens trust with the communities and responds to the objective of decolonization, which is one of MEG’s strategic priorities. This necessitates adaptations and changes in practices within the framework of its collections, exhibitions and cultural mediation projects.

**Biographies**

With degrees in anthropology and history, **Julie Dorner** has carried out various mandates in the cultural field (museum and events), specializing in cultural in the field of cultural mediation, in par-

ticular with projects involving implement mediation devices to question and act on the obstacles to cultural participation of different categories of the population. She has been working since 2014 at the Musée d’Ethnographie (MEG) as a cultural and scientific mediator.

**E** [Julie.dorner@ville-ge.ch](mailto:Julie.dorner@ville-ge.ch)

**Rachel Bolle** is a researcher, intercultural mediator, and musician. With an interdisciplinary approach between music, literature and cultural studies, she submitted a PhD on dub poetry. Since 2014, she has been working with young migrants on different levels (school tutoring, social activities for integration, administrative support). Over the last few years, her work is guided by her commitment to make visible the interculturality that characterizes our daily lives through artistic projects. Art is used as a shared space where a variety of live experiences are not only seen and heard, but are also active in the production of a common cultural environment.

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**FRANÇOISE DALLEMAGNE,  
JULIA FERLONI, ALINA MAGGIORE**  
Museum of European and  
Mediterranean Civilisations (France)

**ANNA MIRGA-KRUSZELNICKA**  
European Roma Institute for Arts and  
Culture (Berlin, Germany)

**JONAH STEINBERG**  
University of Vermont (USA)

### **“Is Institutional Change Possible? The Case of “Barvalo” Project in Mucem”**

Participatory practices are a particularly important and often utilized tool in museums. Indeed, it is presumed that participation, in all of its forms and to varying degrees, is the most adaptable and positive way to successfully reach inclusion which is expected from museums from all over the world. But this does not mean that, even willing for inclusion and citizen participation, museums are able to change their practices and welcome new process and protocols.

This article proposes an exploration of the issues at stake in the inclusion of representatives of a vulnerable community. It focuses on the example of “Barvalo” project displayed in 2023 in French Museum of European and Mediterranean Civilisations (Mucem). “Barvalo” is an exhibition about Romani (Roms, Sinti, Manouches, Gitanos, French Voyageurs...) co-created with a committee of 14 European experts of Romani and non-Romani origin. This committee was led by a curatorial team

composed of 2 museologists from Mucem and 3 social anthropologists, one being from European Roma Institute for Arts and Culture (Eriac).

The exhibition was prepared during 7 years and was accompanied by a re-indexing of Mucem's ancient Romani collections as well as an inclusive acquisition campaign to build a contemporary Romani Heritage. The central questions are as follow: Did Mucem change protocols to meet the needs of "Barvalo" co-creators? What were the obstacles to collaboration? What was challenging for the institution and why? How is Roma's input a transformative factor in shifting institutional practices? Those questions will be anchored in testimonies from Mucem's colleagues as well as members of "Barvalo" committee of experts: there were many changes, not all that were required and necessary, and this was a long process. But the exhibition was a success: over than 100 000 visitors. According to the audience survey, visitors acknowledged the collaborative process as key.

### **Biographies**

**Françoise Dallemagne** is a French curator and in charge of collections and research at Mucem. In 2014, she was the associate curator of the carnival exhibition, "Le monde à l'envers" at Mucem, then of the bathing exhibition, "Bath time!" in Chania (Crete) in 2022. She curated two A-Z exhibitions at Mucem: "Flora" (2020) and "Earth" (2022). She is associated curator for the exhibition "Barvalo. Roma, Sinti, Manouches, Gitanos, Travellers..." held in Mucem (2023). She

has also conducted several field surveys on subjects such as carnivals, the revival of traditional jewellery in the Mediterranean, and Romani crafts and know-how.

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**Julia Ferloni** is a French curator and head of "Crafts, Trade and Industry" department at Mucem. She studied and taught Oceanian arts at the Ecole du Louvre. She curated the Oceania section at the Natural History Museum in Rouen, in collaboration with the Museum of New Zealand Te Papa Tongarewa (2011). Julia specializes in participatory museum projects, including the exhibition "Carte blanche à l'hôpital d'Oissel" (Muséum Rouen, 2010), inclusive survey "Romani Professions and Know-how" (Mucem, 2019-2021) and exhibition "Barvalo" (Mucem, 2023), about which she is preparing a PhD at the Amsterdam School for Cultural Analysis (University of Amsterdam).

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**Alina Maggiore** is an Italian-German doctoral student in social anthropology at Aix-Marseille University in France and Albert-Ludwigs-Universität Freiburg in Germany. Based at Mucem she holds a BA in Political Science from Freie Universität Berlin and a MA in Migration and Intercultural Mediation from the Universities of Barcelona, Montpellier, Strasbourg and Venice. In 2018, she joined the Mucem teams to prepare the "Barvalo" exhibition and the survey-collection "Romani Professions and Know-how in Europe and the Mediterranean". She is co-editor of "Barvalo" catalogue (2023, Mucem/Anamosa) along with Françoise

Dallemagne, Julia Ferloni, Anna Mirga-Kruszelnicka & Jonah Steinberg.

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**Dr Anna Mirga-Kruszelnicka** is Deputy Director of ERIAC - European Roma Institute for Arts and Culture (Berlin). She is a Polish Roma anthropologist and activist. She received her PhD in Social and Cultural Anthropology from the Universitat Autònoma de Barcelona (UAB) in 2016. She is the author of policy evaluations, reports and articles and is the co-editor of many books about Roma education, arts and activism. She has been an employee, member, founder and collaborator of numerous Roma organizations in Poland and Spain. From 2008 to 2012, she was European project coordinator at the Federation of Roma Associations of Catalonia (FAGIC).

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**Jonah Steinberg** is Associate Professor of Anthropology and Director of Global Studies at the University of Vermont (USA). He specializes in the life, history and experience of Romani populations. He received his doctorate from the University of Pennsylvania (USA). His research focuses on the extreme “social margin” - that is, the margins and how they are repeated in space, and the intimate, local experience of global forms of exclusion. He has been awarded two NSF (National Science Foundation) grants. One of his books, “Isma’ili Modern: Globalization and Identity in a Muslim Community”, won the Citizenship Book Prize in 2013.

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**ELISA PALOMINO**

Smithsonian Arctic Studies Center (USA)

### **“Arctic Fish Skin collections: Connecting Museums and Arctic Communities to Safeguard Marine Natural Resources”**

Museums with ethnological collections showcase artefacts and knowledge about humans and nature’s relationships. Indigenous Arctic Peoples have developed for millennia highly specialised techniques for transforming materials such as fish skin into clothing and accessories. Fish skin material culture connects people and oceans revealing Arctic communities’ technological innovation.

Since 2017 and together with the Smithsonian Arctic Studies Center, I have been building collaborations around the transmission of Traditional Knowledge of Indigenous Arctic fish skin practices. Museums are developing methods to accommodate the concerns of descendant communities with an interest in artefacts. Transforming museum practices by increasing research with Native Peoples benefits both the museum and the community. This paper presents three case studies facilitating access to fish skin museum collections to Indigenous experts reconciling northern cultures and museums, past and present, building cross-cultural collaborations. The goal is to inspire work between communities with the aim of assisting other researchers, academics, students and Indigenous artists involved in similar scenarios by providing models for the inclusion of Indigenous values in

the negotiation and implementation of consultations when Traditional Knowledge transfer is involved.

The paper includes practical information to establish the best possible outcomes for museum consultations with Indigenous communities and steps for collaboration developing fundable research proposals for such consultations. Avoiding culturally sensitive collections in museums and discussions regarding tangible and intangible aspects of collections are paramount to this research. The case studies are based on my experience of building relationships of trust, respect and collaboration with Native communities. Beyond mere data collection, the links with the individual fish skin artists and museum curators have developed over time into genuine cross-cultural friendships.

The paper will be presented during ICME 2023 Conference at Budapest Museum of Ethnography, where a very important Siberian fish skin collection is held connecting this research with such artefacts.

Keywords: Arctic Indigenous Peoples; Fish Skin Cultural Heritage; Traditional Knowledge; Ocean's Natural Resources; Museums and Communities; Museum Decolonisation; Budapest Museum of Ethnography.

### **Biography**

Fashion designer, educator and Arctic anthropologist with a PhD from the University of the Arts, London on Indigenous Arctic Fishskin Heritage. In 2019 she received a Fulbright Fellowship at

the Smithsonian Arctic Studies Center, in 2022 a Kluge Fellowship at the Library of Congress and in 2023 a post-doc fellowship at the MPIWG Max Planck Institute for the History of Science. In 2018 she created the EU Horizon 2020 project: FishSkin, a sustainable material for fashion. Until 2023, she was a tenured Associate Professor of Fashion Print at Central Saint Martins, London and currently Research Associate at the Smithsonian NMNH.

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### **NILANJAN KHATUA**

**Zonal Anthropological Museum (India)**

**“Museum and its Functional Change: Showcasing the Healing Practices of different Tribal Communities in Museum Premises”**

**[Presentation cancelled]**

Dialogues between museum professionals are often in matter of concerns how Museums can be community oriented rather object oriented. The changing nature of museum activities are not restricted between the four walls of Museum building instead community experts are being invited to explore the potentialities of different tribal people in traditional healing practices useful for curing various illnesses. Aiming at demonstration of indigenous medicinal healing practices from tribal communities and the display of various natural herbs, shrubs, tubers and roots along with locally prepared oils and other packed indigenous medicines used for various ailments, an workshop



was organized by the curators of Anthropological Museums of Anthropological Survey of India - a premium research institution of Government of India in collaboration with Indira Gandhi Rashtriya Manav Sangrahalaya, - an open air museum of Mankind situated in Bhopal, Central India.

An workshop cum Exhibition on Tribal Healers and Tribal Medicine was the biggest attraction of the common public of a heritage city of Mysore, Karnataka state who not only benefitted by procuring the indigenously made herbal medicines made of natural resources available in their habitat, but also got an opportunity to see the raw materials from which the medicines are prepared. About 65 tribal healers from Andhra Pradesh, Kerala, Karnataka, Maharashtra, Tamil Nadu, Madhya Pradesh, Uttarakhand, and Jharkhand are participating in the workshop. The tribal communities like Kurumbas and Kotas from Tamil Nadu are specialized in blood oozing, partial paralysis; the Kerala tribe Kurichchan specialized in traditional massage and steam bath, the Valmiki tribe from Andhra Pradesh are specialized in controlling blood sugar and muscular pains, hair fall, asthma. The tribes from Jharkhand are specialized in treating of various gynaecological problems. About hundreds of ethno medicinal products are displayed by the healers for sale.

This is how knowledge bearer of such healing tradition get an alternative platform for strengthening livelihood systems and transmission of knowledge

for the posterity. More over in a technologically driven globalized world, it is believed that such alternative system of health care practices may have huge potentiality in addressing the issues of public health care systems in our nation using the museum platform.

### **Biography**

**Dr. Nilanjan Khatua** is a well known in the field of Social-Cultural Anthropology and Museum Anthropology. His field of interest is tribal health and tribal heritage. His academic achievements include M. Sc., M. Phil. and Ph.D. in Anthropology from Guru Ghasidas University, Bilaspur. He did his graduation, B. Sc (honours) in Anthropology from Calcutta University, Kolkata. He is currently associated with the Anthropological Survey of India as Superintending Anthropologist in the Central Regional centre, Nagpur. He had a long experience in the field of Museum Anthropology as he officiated as Assistant Keeper and Officer-in-Charge of Zonal Anthropological Museum, Anthropological Survey of India, Mysore (2002-2018). Dr. Khatua had been recipient of young scientist award of Madhya Pradesh Council of Science and Technology (MPCOST), Bhopal in Behavioural science in the year 1997. He is a life member of various academic bodies like Society for Indian Medical Anthropology (SIMA), Anthropological Association (AA), Indian Anthropological Society (IAS), Museum Association of India (MAI), Indian Association for the Study of Conservation of Cultural Property (IASC), INCAA, and International Council of Museums

(ICOM- India). He had been to Chicago, USA in the year 2015 to undergo an advance training in the field of Museum studies under Vivekananda Memorial Programme for Museum Excellence – a Ministry of Culture approved programme. He has published more than forty research papers in national journals and edited books. He is also an author of a book entitled “Health, Ecology and Culture” and an edited book entitled “Anthropology of Traditional Indian Food”.

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### **PATRIA ROMÁN-VELÁZQUEZ**

**Department of Culture, Media & Creative Industries, King's College London (UK)**

### **“Community-led responses to equality, diversity, and inclusion in publicly funded galleries”**

The paper will present preliminary results from a current project aimed at addressing social and structural inequalities that hinder participation of migrant and ethnic groups in the cultural sector in a post Covid-19 recovery context. The project seeks to understand the role of publicly funded galleries in some of London's most ethnically diverse neighbourhoods. The paper will present preliminary results emerging from the analysis of institutional policies on equality, diversity and inclusion, and community politics and aspirations whilst working with the South London Gallery in South London.

Publicly funded galleries and museums can contribute and be shaped by engaging and including the experience of migrant and ethnic groups, by becoming spaces of encounter and dialogue and by promoting and increasing equality, inclusion, and institutional diversity. However, it remains the case that migrant and ethnic groups are underrepresented in such spaces.

The research is beginning to tap into the role that publicly funded galleries and museums have in creating a more just and equitable cultural space post pandemic, but they too were hit hard by the pandemic, the current rising energy costs, and unintended consequences of the cost-of-living crisis. This set of circumstances, and the need to work with a range of actors already embedded in localities including community organizations, local governments, activist groups, charities, self-help groups, and artists is in jeopardy if bold solutions to address a multi-scale problem across society and institutions is not urgently found. Such coalitions can challenge the embedded structural inequalities in both the institutional settings and their cultural programmes. The research will provide a series of recommendations which have the potential to reflect about new directions for change in the broader museum sector.

### **Biography**

Patria is an interdisciplinary researcher with an interest in urban communication, migrant and ethnic economies, and urban regeneration. She is passion-

ate about equality, social and spatial justice. Her current research focuses on community-led responses to equality, diversity and inclusion strategies and practices in the creative sector. Patria is also engaged in long-term research into the impact of urban regeneration and urban planning policy frameworks

for London's migrant and ethnic economies. She is the founding Chair of Latin Elephant, a charity that works with migrant and ethnic groups to increase participation in processes of urban change in London.

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## WORKSHOP 1

**SOPHIA BOKOP, PATRICK HELBER,  
ANNA SCHÄFFERS, ANNA SZÖKE and  
VALERIE VON STILLFRIED**

Ethnological Museum and Asian Art  
Museum (Berlin, Germany)

### **“The Collaborative Museum? Shifting epistemologies and structures through participation”**

The Ethnological Museum and the Asian Art Museum Berlin acknowledges the importance of shifting epistemologies and the role of the museum through intensifying community participation and changing structural, bureaucratic conditions. With its project “The Collaborative Museum” the museums focus on a multi-perspective approach of shared histories based in their collections. It aims at a greater transparency of collections, documents, and knowledge structures, to foster improved conditions for joint research projects with international and national partners. “Bureaucracy is slow”, “collaborations is risky”, the decolonial museums work requires changes on all levels of the museum.

The proposed workshop invites participants to explore the opportunities and challenges of cooperation, as well as its integration into everyday museum life. Four colleagues from various departments of the Ethnological Museum and the Asian Art Museum of Berlin, raise different but interconnected themes, which are debated amongst participants.

The workshop is designed in the format of a world café with four tables. After an introductory round, following themes are discussed at the tables:

#### Table 1: *Collaboration*

- How do collaborative projects shape and change museum practices, not only exhibition making but internal structures?
- What are specific challenges that need to be tackled?

#### Table 2: *Education and Programming*

- Who are our partners and audiences?
- How do we impart relational knowledge?
- How do we awaken dormant cultural belongings in collaboration with communities?

Table 3: *Language and exhibitions*

- How can we recognise and eliminate discriminatory patterns from exhibitions?
- Who writes exhibition texts and who reads them?
- Where else does language perpetuate patterns of colonial violence?

Table 4: *Research and Provenance*

- What does collaborative research mean and how is it integrated sustainably?
- Why is collaborative research necessary?

Each theme is discussed at the different tables for 8 minutes, with specific examples by the facilitators and participants. Once time is up, participants can choose to switch tables or remain for further debates. The results will be documented and made available on the website of “The Collaborative Museum” and other institutions if wished so.

### **Biographies**

**Sophia Bokop** is a provenance researcher in the project “The Collaborative Museum” at the Ethnological Museum and Asian Art Museum in Berlin. She studied Ethnology and German Studies in Freiburg with field-work experience in Ecuador and Costa Rica. From 2019 to 2021 she completed a scientific traineeship in the Ethnological Collection of the Freiburg Museum Natur und Mensch. Since then, she has been working on the documentation, digitization and research of objects in ethnological collections.

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**Patrick Helber** studied History and Political Science in Tübingen, Germany, and Dublin, Ireland, and completed his PhD titled, “Dancehall and Homophobia” in 2014 in Modern and Contemporary History in Heidelberg, Germany. He is a Curator of Education in the Ethnological Museum and used to work also for the German Historical Museum and the Museum Neukölln in Berlin.

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**Anna Schäfers** studied Comparative and English Literature in Bonn, Montpellier, and Berlin. She worked for Berlin-based exhibition design company Archimedes Exhibitions for eight years where she developed concepts for exhibitions and exhibits, and created and edited the content for those exhibitions. From 2017 to 2022, she was Curator of Education at Stiftung Preußischer Kulturbesitz, responsible for the exhibition texts and graphics of the Ethnological Museum and Asian Art Museum in their new location in the Humboldt Forum. From 2023 on, she is responsible for language and texts in the project “The Collaborative Museum” with these same museums.

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**Anna Szöke** is the scientific coordinator of “The collaborative Museum”, at the Ethnological Museum and Museum of Asiatic Arts, Staate Museums Berlin, Stiftung Preußischer Kulturbesitz. She is also currently a guest researcher at the Museum für Naturkunde Berlin. Anna studied Art History at the University of Vienna and has worked as a curator and researcher in diverse

European Institutions. She was research manager of the Centre for Anthropological Research on Museums and Heritage (CARMAH) as well as the Hermann von Helmholtz Zentrum für Kulturtechnik, Humboldt-Universität zu Berlin.

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**Valerie von Stillfried** studied stage design at the Kunsthochschule Berlin Weißensee and sculpture in Barcelona.

She worked as a stage and costume designer on international stages and in the independent scene in Berlin. In addition to teaching assignments, she has worked in cultural education since 2013 and since 2022 she has been Curator for Education and Outreach at the Ethnological Museum and the Asian Art Museum in the Humboldt Forum.

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## **PANEL 2 | ONLINE PRESENTATIONS**

### **AGAINST THE GRAIN: CREATIVE ENGAGEMENTS IN THE REPRESENTATION OF CULTURAL COLLECTIONS**

*Chair: Serena Iervolino, ICME/King's College London (UK)*

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**ALICE CRISTOPHE**

British Museum (UK)

**“Museums in Full Colour: Transforming Exhibition Making through Colour Narratives”**

**LAURA OSORIO SUNNUCKS**

Linden-Museum (Stuttgart, Germany)

**“Speculation in an Uncertain Archive: Explorers, Dreamers and Thieves at the British Museum”**

**INEZ BLANCA VAN DER SCHEER**

Amsterdam Museum (Netherlands)

**“The Maasdamme Collection: Scenes from the Colonial Past at the Amsterdam Museum”**

**PRIYA SWAMY**

National Museum of World Cultures (Netherlands)

**“Communities, Speculation, and Collaboration: Hair power at the Wereldmuseum Rotterdam”**

In spite of critiques to the core competences of so-called world culture museums, exhibitions and exhibition making can be envisioned as a powerful mechanism for transforming representations and practices. In particular, working from conceptual spaces of speculation and fabulation may be especially valuable. This panel brings together practicing scholars who work at national, municipal and city museums to discuss prior or ongoing projects that have worked as and/or alongside Indigenous and racialised

community collaborators to transform the ways that colonial pasts are treated in these institutions.

Specifically, Inez Blanca van der Scheer will discuss “The Maasdamme Collection: Scenes from the Colonial Past,” at the Amsterdam Museum, which drew from the concept of critical fabulation to introduce Rita Maasdamme’s unique perspective, blending elements of the artistic imagination and Caribbean storytelling traditions with mostly colonial historical sources such as John Gabriel Stedman’s 1770s Narrative of a Five Years Expedition against the Revolted Negroes of Suriname. Alice Christophe will reflect on exhibitions focusing on colours, and on the curatorial processes that place colour at the core of renewed museum narratives, challenging existing taxonomies and institutional mapping. Her presentation will compare and contrast the initial development of *Ka ‘Ula Wena: Oceanic Red* at the Bishop Museum in Honolulu, Hawai‘i (opening in 2024) with the experience of colour exhibitions in museums in the UK. Priya Swamy will discuss, “Hair Power: The Last Room,” at the Wereldmuseum Rotterdam, a 2023 co-curatorial project which took cues from social work and youth work practices in the Netherlands. Her presentation will highlight the challenges and successes of speculative or imaginative narratives in exhibitions and the ways they can be socially relevant tools of instruction and nuance for broad audiences. Laura Osorio Sunnucks will talk about the ongoing speculative archival project, “Explorers, Dreamers

and Thieves” at the British Museum, for which Latin American and Caribbean authors re-read “ethnographic documents” (museum records) to chart new ways of re-positioning the past to imagine radical futures.

### **Biographies**

**Alice Christophe** is a curator in the Oceania section of the British Museum (London, UK), where she leads the Benioff Oceania Programme. She formerly helped care for collections in the Ethnology department at the Bernice Pauahi Bishop Museum (Honolulu, Hawai‘i), co-curating several exhibitions and supporting community-centric collection projects and initiatives. She was part of the Clore Emerging Leaders cohort in 2023. She holds a Master’s in Museology and Oceanic Art History from L’Ecole du Louvre (Paris, France), and a PhD in Art History and Museology from the University of East Anglia (Norwich, UK), with a focus on exhibitions and networks in the Pacific region. Her current research interests include Pacific museologies, collection trajectories (past, present and future), and stewardship methodologies.

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**Laura Osorio Sunnucks** is Head of Research and Collections at the Linden-Museum in Stuttgart, Germany. She is a founder of the Santo Domingo Centre of Excellence for Latin American Research (SDCELAR) at the British Museum and has held positions in museums, universities and heritage institutions in Canada, France, Mexico

and the Netherlands. Her research interests include contemporary creative engagements with “archaeological” material in Southern Mexico, and museum anthropology with a special focus on Latin America.

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**Inez Blanca van der Scheer** has lived in Amsterdam for the last 12 years, studying literature at the University of Amsterdam and working in the arts. She was involved with the University of Colour and the Diversity Research Commission headed by Gloria Wekker during the student movement of 2015-16. She is a published researcher and curator, having curated exhibitions for the Stedelijk Museum

Amsterdam and Amsterdam Museum on Caribbean art and colonial history.

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**Priya Swamy** is curator Globalisation and South Asia at the National Museum of World Cultures (The Netherlands). She researches questions of identity, religious practice and global material culture in South Asian diaspora communities, with a particular focus on Europe and the Caribbean. She has held research fellowships and teaching positions at Leiden University. Her curatorial practice aims to mobilise the museum as a social space.

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### PANEL 3

## TOWARDS NEW INTERPRETIVE APPROACHES AND CURATORIAL NARRATIVES

*Chair: Tímea Bata, Museum of Ethnography (Hungary)*

### ANDREA EASEY

National Portrait Gallery (London, UK)

#### “Changing interpretation for 21<sup>st</sup> century audiences”

This paper discusses the steps taken to reinterpret a national collection, founded over almost 170 years ago, for contemporary audiences. It explores the unique steps taken to develop and test the contents of the new displays to ensure that the outcomes would be impactful and engaging for a wide range of new visitors.

In spring 2020, the National Portrait Gallery, London closed to begin work on a three-year, £41.3 million redevelopment project to create new public spaces and galleries; build a new learning centre and reinterpret and rehang the displays. Its aim was to welcome new audiences, increasing the collection’s relevance and meaning.

The collection portrays people who have made or are making an impact on British life and culture. The aims of the reinterpretation of the collection was to ensure that the narrative of British history on

display could tell a more truthful story of Britain's social history and its past; the impact of Britain in the world and the world in Britain.

A year was spent developing interpretation strategies to deliver audience-centred design with a rigorous R&D (research and development) programme using Design Sprints with multi-functional teams to align around a problem and co-create solutions. These prototypes were tested with individuals from key target audiences to determine which interpretation concepts would be successful and which would be rethought.

Pre-closure research had indicated that audiences felt the Gallery was 'exclusive' and 'not for them'. By using these methodologies to develop the design and interpretation brief, the Gallery is now more welcoming and confidently tells many of the 'hidden histories' of Britain's past. The new tone of voice for interpretation is more engaging and empathetic while changing reputations of sitters, particularly around colonialism, are discussed. The Gallery reopened on 23 June 2023 to warm acclaim.

### **Biography**

**Andrea Easey** is a museum and gallery interpretation specialist who has worked at institutions including the British Museum, the National Gallery, London and the National Portrait Gallery, London. Having developed and delivered the interpretation content for award-winning exhibitions, her most recent work has been on the major

capital project at the National Portrait Gallery. She has contributed to museum studies courses and professional development courses with colleagues in Europe, South America and Asia. Having previously published on augmenting heritage interpretation through digital, her current research interests are around design thinking methodologies for museum and gallery settings.

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**ARIANE KARBE**  
independent curator and museologist

### **“Change through Stories”**

[Presentation cancelled]

Storytelling is a powerful tool to make museums more inclusive places. Stories can convey content in an entertaining way and thus appeal to a broad and diverse audience. However, they can only realise their true potential if curators address two related dilemmas. First, that stories are always about emotions, but scholars often avoid them in order not to appear unobjective or manipulative. Second, that representatives of a critical museology often use narrative devices that are meant to promote critical thinking, but at the same time run the risk of creating too much distance to the audience. This can lead to boredom and frustration and put off the very visitor groups one wants to include. In my paper I show ways out of these dilemmas. Crucial to this is the insight that it is not 'the museum' that tells stories, but individuals, and not only individuals, but human beings.



## Biography

**Ariane Karbe** holds a master's degree in Social and Cultural Anthropology from the University of Bayreuth and a PhD in Museum Studies from the University of Leicester. She has been working as a freelance curator for more than 20 years, including for the Museumsdorf Cloppenburg - Lower Saxony Open-Air Museum, the Anne Frank Zentrum, Berlin, and the Villa Freischütz in Merano. Ariane Karbe is the author of *Museum Exhibitions and Suspense. The Use of Screenwriting Techniques in Curatorial Practice* (Routledge, 2022). She internationally teaches her research-based approach of applying the tools used for writing Hollywood films to exhibition making.

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**MARINELLA ANDREA “TENTEN” C. MINA**  
Ayala Museum (Philippines)

## “Crossroads and Opportunities: Re-evaluating Narratives and Facing the Digital Divide at Ayala Museum”

### Online presentation

As institutions in service of the public, museums have and continue to face increasing demands from different sectors to re-examine how might we remain relevant amid technological divide, political agendas, and the call for re-examination of the ethics of collecting and presenting cultures and histories.

In 1974, the Ayala Museum opened as a museum of Philippine history and

iconographic archive in the heart of Makati City—a bustling business center in the nation's capital region and most fondly remembered by generations for its iconic dioramas of Philippine history. In 2019, the museum closed for a 1-year renovation project to expand its spaces for public programs. The outbreak of the Covid-19 pandemic brought the renovation to a staggering halt in early 2020 but it also opened opportunities for the curatorial department to re-evaluate whose narratives dominated the permanent exhibition galleries. This paper examines the curatorial challenges and opportunities faced during the process of fully re-opening in 2022 and operational challenges of continuing initiatives created in the pandemic setting. It will focus on the expanded exhibition features and permanent displays, in particular, the Dioramas of Philippine History, textiles from Indigenous Peoples of the Philippines, and the Roberto T. Villanueva Collection of Chinese and Southeast Asian trade ware ceramics on long-term loan to the museum.

## Biography

**Marinella Andrea “Tenten” C.**

**Mina** heads the Research and Publications group of the Ayala Museum where she explores her research interests in Philippine material culture and history through contributions to museum exhibitions, publications, programming, and digital content. She has provided key research and curatorial support for the “Art and the Order of Nature” and “Threads of Wisdom”

exhibitions featuring selections from the Mercedes Zobel collection of Philippine textiles. She is co-curator of the museum's permanent ceramics exhibition "Ceramics and Cultural Currency:

Exchanges of Pottery and Prestige" and more recently, "Splendor: Juan Luna, Painter as Hero."

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**TUESDAY, 5 DECEMBER**

**PANEL 4**

**REPOSITIONING THE ETHNOGRAPHIC MUSEUM/CHALLENGING THE EUROCENTRIC GAZE**

*Chair: Serena Iervolino, ICME/King's College London (UK)*

**GABRIEL SCHIMMEROOTH**

Museum am Rothenbaum - Kulturen und Künste der Welt (Hamburg, Germany)

**"Zwischenraum - A Space Between - Curating, Repositioning & Rethinking Space in an 'Ethnographic' Museum (2019-2023)"**

This paper examines the planning and daily work at "Zwischenraum - A Space Between" an experimental open space at the MARKK in Hamburg. From inside the institution, it reflects on curatorial challenges and strategies in dealing with the "repositioning" of an "ethnographic" museum with colonial heritage in 2023 and the shifting of long-lasting institutional practices and logics. In January 2019, the MARKK established the space "Zwischenraum - A Space Between" as a hub and venue for discursive formats and experimental exhibitions. The Zwischenraum seeks to create a space as well as the tools to work on a sustainable repositioning process of the museum. This process

includes a new emphasis on German colonial heritage and coloniality/decoloniality, inclusiveness, and new approaches to provenance research and forms of participation. In this paper I aim to illuminate how recent impulses generated through academic critique, postcolonial activism and the new function of museums in global and local (cultural) politics are channeled into the ongoing processes of repositioning in the curatorial practice at the "Zwischenraum - A Space Between". This paper will provide information on the planning process of the space in 2018, the conceptual work of the first year, the challenges in regard of the pandemic in 2020, 2021 and early 2022 and the recent processes of the last phase of the project in 2023. Moreover, it will also briefly contextualize the institutional backstory of the 1990s and 2000s. In doing so, the paper offers a historically grounded and ethnographically informed perspective on the current state and future potential of the MARKK in general and especially of the "Zwischenraum". Given the fact that ethnographic museums have turned into

highly contested arenas, this approach is of great relevance for understanding the past, mastering the present and reshaping the future of these institutions.

### **Biography**

**Gabriel Schimmeroth** is a curator, historian and head of public programming at the Museum am Rothenbaum – Kulturen und Künste der Welt (MARKK) in Hamburg, Germany. He is responsible for the experimental project space ‘Zwischenraum – A Space Between’ and the project ‘MARKK in Motion’, which is part of the Initiative of Ethnological Collections of the German Federal Cultural Foundation.

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### **THOMAS LAELY**

University of Zürich (Switzerland)

### **“Change and transformation in European museum practice in repercussion of collaborations with museums in Africa?”**

As the conference call states, the museum world is in a period of intensified change, not only in the Northern Hemisphere but also in the Global South. There has been much talk of the colonial legacies of museums in Africa, and this despite the fact that there have been many distinct local modes of preserving and dealing with tangible and intangible heritage as well as independent developments of various museum forms on the continent, especially in recent

years. So far, the influence has been seen and analyzed as primarily emanating from the North. This is also due to the fact that mutual relations have so far predominantly followed the pattern of European or Western institutions mentoring African museums in areas such as conservation, restoration, or curation following a development approach. In this respect, it is instructive to reverse the gaze and investigate whether there have been repercussions of prolonged contacts and collaborations with African institutions on museums in Europe, and if so, in what these retroactions and consequences consist.

How does museum practice on the African continent relate to the paradigms of restoration and conservation prevalent in Europe and, more generally, to the handling and disposal of collections, what are the different approaches and relationships to the material, to the artifacts? To what extent is scholarly work from the African side on museology, curating, and exhibiting being noted outside the continent? Raising these questions (rather than necessarily answering them) from different perspectives can stimulate debate about the future direction of ethnological museums.

I will first discuss recent developments in the museumscape on the African continent and then ask about mutual influences and repercussions between museum structures in Africa and Europe. In doing so, I will draw on the case study of a long-term collaboration between museums in Uganda and Switzerland.

## Biography

**Thomas Laely** is a cultural anthropologist with a focus on museology, political anthropology and African studies. He was the Deputy Director of the Ethnographic Museum at the University of Zurich, Switzerland, from 2010 to 2019. In previous years he was active in international arts promotion, 1994 – 2010, establishing and directing the International Department of the Swiss Arts Council Pro Helvetia. Currently, Laely is concentrating on issues of the history and perspectives of ethnological museums, particularly the exploration of new practices of collaboration between cultural history museums in Europe and Africa and is involved in a collaboration between museums in Uganda and Switzerland.

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## Dr. ANDREA SCHOLZ

Ethnological Museum (Berlin, Germany)

### **“From curated participation to true collaboration - the pitfalls on the way to a new concept of ethnological museums”**

The call for collaboration with so-called source or creator communities is not new in German ethnological museums, even if discourses, structural frameworks and practices have changed considerably in the past ten years. Using the example of the Ethnological Museum Berlin, and here in particular in the context of the recently inaugurated collection presentations in the Humboldt Forum, I will

highlight some basic tendencies of this transformation – and its obstacles – in my lecture. In particular, I am interested in analysing which mechanisms of institutional inertia and conservative persistence stand in the way of effective change and how traditional institutions and their actors resist their transformation by hiding behind supposedly natural processes and bureaucratic hurdles.

Although the Ethnological Museum Berlin declared from the very beginning that it would involve external stakeholders in its new presentation, there is little evidence of this in many of the permanent exhibitions on display. Curatorial authority and traditional forms of representation appear largely unquestioned. Ultimately, it is thanks to the increasingly influential critical debate in the society and media and the growing public awareness of colonial injustice that deciding impulses for change have been set.

This partly slow, partly accelerated process reached a temporary climax in September 2022 with the opening of the last permanent exhibitions at the Humboldt Forum, when around 100 international partners discussed the future of collaboration. The starting point was the collections, but the content went far beyond cultural belongings in a museum context. Demands for permanent representation and participation led to a final declaration and consequently into the development of a so-called Global Community Center (working title), which is currently under construction. At the end of my talk, I will provide insights from a museum perspec-

tive into this collaborative transcultural process, which again also reflects the pitfalls of institutional self-criticism on the one hand, and inertia on the other.

### Biography

**Andrea Scholz** is a social anthropologist and has held various positions at the Ethnological Museum Berlin since 2012. She has helped to promote institutional openness by building a network of collaborations with Indigenous communities and institutions of higher Indigenous education in Amazonia (Brazil, Colombia, Venezuela). Since 2021, she has held the position of curator for transcultural collaborations. Together with internal and external stakeholders, she is currently developing the Global Community Center (working title) as a hub for transcultural collaboration at the Humboldt Forum.

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### ROHINI SHARMA

University College London (UK)

### “Decolonisation in Progress: A Case-Study of the Horniman Museum”

[Presentation cancelled]

This paper studies how the Horniman Museum's recent efforts to address its colonial history through individual exhibitions and displays creates opportunities to engender long-term, institution-wide decolonial change. This work is rooted in the premise that British museums with colonial collections, like the Horniman, functioned as tools of the Empire to produce Eurocentric

knowledge through colonial procedures of collection, documentation, curation, and display. Therefore, decolonising work requires museums to identify and transform these forms of professionalised practice today. The Horniman Museum's Reset Agenda, released in 2021 as a response to popular mobilisation against institutional racism worldwide, contains the impulse to do so and lays out an action plan for concerted decolonial programming. This work uses insights provided by the Horniman Museum's curatorial staff involved in delivering decolonial programming to understand how it impacts and transforms three forms of institutionalised practice – collections interpretation, imagining target audiences and public messaging about its ethical stance. It demonstrates that utilising the museum's colonial collections in decolonial exhibitions, diversifying audiences by partnering with marginalised communities, and challenging false neutrality through public messaging can enable structural decolonial change at the Horniman and similar British colonial institutions.

### Biography

**Rohini Sharma** is an Indian researcher based out of London who has recently graduated with an MA in Museum Studies from UCL. She holds a BA (Hons.) and PG Diploma in history from Ashoka University, India and specialises in South Asian history, postcolonial and decolonial theory. She has worked with art, historical and ethnographic collections in India and the UK and delivered exhibitions at public cultural organisations.

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**PIRET KOOSA**

**Estonian National Museum (Tartu, Estonia)**

**“Shifting perspectives on the Estonian National Museum’s Finno-Ugric collection”**

The Estonian National Museum holds a considerable collection of objects from Finno-Ugric peoples, and in 2016 a permanent exhibition based on this collection opened at the ENM. The exhibition had the intention to be an homage to these peoples, celebrating both their diversity and commonalities, and has indeed been read as such by the Finno-Ugric audiences. With the awareness of vulnerability of ethnic minorities, the exhibition is conceptualized as a platform for introducing the small-numbered Finno-Ugric peoples to the wider world. But the exhibition has also been criticized as maintaining an ahistorical approach and fostering stereotypical views on ethnic boundaries. The ENM’s collecting tradition of non-Estonian Finno-Ugric objects stems from the concept of linguistic kinship between Finno-Ugric peoples and has been framed with a nationalist ideology. The notion of being kindred peoples has put the rhetorical and ideological emphasis on affinity and cultural advocacy of the Finno-Ugric peoples has been part of Estonian ethnographers’ agenda as they have aimed to somehow support the cultural identity of the smaller (and mostly Eastern) Finno-Ugric peoples. In general, the Finno-Ugric collecting tradition has been viewed very positively in the museum.

Decolonial approaches have brought the issues concerning non-local heritage in museums and the relationship between museums and source communities into centre of attention. Discussions inspired by decolonial museology have not been limited to the collections with explicitly colonial contexts but provoke questions of power dynamic between institutions or collectors and source communities more broadly. In this talk my aim is to explore aspects of the ENM’s collecting tradition and representation practices of the Finno-Ugric cultures that might deserve to be critically reflected through decolonial lenses.

**Biography**

**Piret Koosa** holds a PhD in ethnology and works as a researcher in the Estonian National Museum. Her main research interests include Finno-Ugric ethnography, post-Soviet religious developments in the Russian North, and the history of ethnography and museology.

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## PANEL 5

### ORGANISATIONAL CHANGE: INTERNAL STIMULI AND BARRIERS AND EXTERNAL PRESSURES

*Chair: Ralf Čeplak Mencin, ICME/Slovene Ethnographic Museum (Slovenia)*

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#### LUKASZ GAWEL

National Museum (Warsaw, Poland)

#### “Internal barriers to organisational change in Polish museums”

Polish museums are achieving record attendance figures, with the largest ones receiving over one million visitors per year. This success can be attributed to high exhibition budgets, cooperative efforts between museums, and the creation of innovative displays resulting in impressive exhibitions.

In spite of this, museum teams - as confirmed by a pilot study - show symptoms of organisational stress: especially communication problems, lack of smooth cooperation between teams, high levels of emotional tension, which ultimately result in professional burnout and a lack of satisfaction with the tasks performed.

The paper is to present a pilot study aimed at defining internal barriers preventing organisational change in Polish museum institutions. The key to reflecting on this phenomenon is to define four models of museum functioning in the social environment. These models determine the growing expectations of audiences towards museums. The pilot study shows that many museum teams not only do not understand this change, but in fact are not

interested in learning about its nature. This makes it impossible to lead a change in museum management and translates both into difficulties in establishing relationships with audiences and a necessary change in internal organisational culture.

#### Biography

**Lukasz Gawel** is director of National Museum in Warsaw and lecturer of Jagiellonian University's Institut of Culture (Faculty of Management and Social Communication). He is a specialist in the field of cultural heritage management, with a special interest in the management of heritage trails. His main interests are the use of cultural heritage, educational character of museum exhibitions and management of public cultural institutions.

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#### KIRSTY WARNER

King's College London (UK)

#### “External Change, Internal Impacts: A study of the impact of Brexit on the UK's fifteen DCMS-sponsored UK museums and galleries”

Brexit represents a major sociopolitical and economic external event of change which has caused substantial reform and impact on UK national museums'

internal museum practice. Despite previous interest in the potential influence of Brexit on the UK-EU on the UK national museums sector, no scholarly research has been conducted yet exploring the impact of this changing relationship on UK national museums as an organisation.

This paper aims to understand how UK national museums have responded to this socioeconomic and political factor of change by analysing the impact of Brexit on the movement of objects, people, and funding. These three aspects are essential to multiple areas of organisational-level museum practice, ranging from object loans and touring exhibitions to research collaborations and procurement, and in holistically investigating them, they provide a clear overview of the internal impacts. Where previous investigations into changes in museum practice have occurred, these investigations have focused on a single institution undergoing a substantial organisational change (Mason, 2007; Sandell & Janes, 2007), often transitional, whereby one of many operating processes are replaced with a new one (Bienkowski & McGowan, 2021), or radical where large scale change affect the operations of a whole organisation (Black, 2020; Carbonell, 2012). This paper differs by taking a broader approach to understanding change. By analysing legal memos and risk assessments conducted in correspondence between the Department for Culture, Media, and Sport (DCMS) and the 15 DCMS-sponsored UK museums and galleries over

the period of Brexit (2016 – 2022), this paper provides a multi-organisational understanding of how political-level change alters organisational-level museum practice.

Overall, this paper highlights how external factors of change can cause fundamental reforms to institutional practice and contributes to a better understanding of how the UK's national museum sector may formulate future connections with the EU and beyond.

### **Biography**

**Kirsty Warner** is a London Arts and Humanities Partnership funded PhD candidate at King's College London (KCL), with a thesis titled 'UK-EU Changing Relationship and its Impact on UK National Museums'. Kirsty has a track record of academic excellence, previously receiving an Academic Excellence Scholarship and Course Directors' Prize at Kingston University and recently receiving funding from UACES and Arts Council England. Kirsty is a recognised Associate Fellow of the Higher Education Academy (AFHEA) and has multiple years of experience working in the UK Parliament with The Baroness Bull CBE, House of Lords and as a Research Assistant at KCL.

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## JAN FRANJUL

Process – Association for the Promotion of Queer Culture and LGBTIQ+ Rights (Croatia)

## MARIO BULETIĆ

Ethnographic Museum of Istria (Croatia)

### “COME – The Coming Out Museum: a transforming collaborative process for a more accepting future”

COME - the *Coming Out Museum* - is the first step and result of the collaborative project between the *Ethnographic Museum of Istria* and *Process – Association for the Promotion of Queer Culture and LGBTIQ+ Rights*. The project started in the spring of 2023 with the aim of collecting life histories and objects as triggers related to the coming out process of persons from the local LGBTIQ+ community. The main idea behind the project was to reflect upon the ongoing and never-ending process of understanding oneself, and accepting one's personal identities, different from those determined by the dominant cultural and social, heteronormative and patriarchal pattern. Moreover, the project aims to show universalities in lived coming out experiences of LGBTIQ+ persons, across age, location, and identities. On that path, collected objects and their biographies would serve to create a traveling exhibition.

During the research, it was decided to come out first with a virtual platform. Managed and guided in first place by the LGBTIQ+ partner organization, the *Coming Out Museum* will be dedicated

to collecting, sharing and curating the material culture and memory not just of the local LGBTIQ+ community, but of all those that, in a certain way, need to express their coming out process, with all the nuances and contexts it might contain.

In this presentation we would like to share the experience of this multilayered coming out project, highlight the outcomes, present the virtual platform and point to the next steps towards a presence of *COME* not just in the virtual, but also in the physical space.

### Biographies

**Jan Franjul** works in the independent arts and culture sector. Through his work in NGOs, his focus turned to activism, an intersection of art and activism which uses arts and culture as tools for social change, challenging the status quo, and provoking new questions with the goal of creating a more accepting society.

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**Mario Buletić** works as a museum curator in the Ethnographic Museum of Istria. The focus of interest in his work is wide and open: from critical museology to digital aspects in museum's theory and practice, from the research and display of everyday life phenomena to social inclusion and participatory practices related to the museum environment.

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**KATHARINA KORTHAUS**

IMT School for Advanced Studies  
(Lucca, Italy)

**“2022 Climate Activism within Museums: Typology of Actions, Media Reactions, Historical Parallels (cases studies: Germany, UK and Italy)”**

The latter half of 2022 has seen a series of controversial civil disobedience actions within museums by climate activist groups affiliated with the A22 network. This contribution aims to provide a chronological and typological overview of these actions focusing on Great Britain, Italy, and Germany where most protests took place.

In a second step, the author will investigate the media reactions to climate actions in museums, drawing on (i) quantitative data published by the Institute for Strategic Dialogue in February 2023, as well as (ii) results of an original qualitative analysis on newspapers with national coverage, revealing that climate actions in museums played a prominent role in the evolution of the “climate hysterics” narrative. Moreover, results show that when museums are targeted even “center right” and “centrist” media are more likely to frame the protests negatively in their headlines sensationalizing and criminalizing the actions by portraying the paintings and the museums as victims.

In a third step, drawing on iconoclast theory (Freedberg 1989; Gamboni 1997;

Elsner 2022) and activist groups’ press releases, the author deconstructs the media reactions and proposes a conceptual definition of the protests: These actions do not primarily target the content of the artwork but rather the very logic of passive fruition, consumption (Janes 2009), discipline (KTN Chen 2013) and “authoritative neutrality” (Lyons/Bosworth 2019) in museums and art galleries, which are often perceived as “non political space[s]” (Gauld 2019).

Referencing historical suffragette protests in museums in 1913 and 1914 (MacLeod 2006; Gauld 2019; Boldrick 2020) the author reflects on why protests in museums trigger an even more widespread negative reaction than protests targeting other public sectors.

**Biography**

Katharina Korthaus is a Ph.D. student at the IMT School for Advanced Studies in Lucca in the track “Analysis and Management of Cultural Heritage”. She has studied “Culture of the Ancient World” as well as Classical Philology at the universities of Giessen and Bologna. She is working on a Ph.D. project on women’s inscriptions in Pompeii. Her research interests comprise gender studies in antiquity, classical antiquity reception studies, and museum activism.

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**LUCY HOCKLEY**

Independent Researcher; Museum of Archaeology and Anthropology, University of Cambridge (UK)

**“At a time of climate crisis and in an increasingly urbanised world, how should museums and heritage sites be a space for discussions and learning about rural life with inspiration for climate challenges today?”**

For many adults today, significant change to the rural environment has happened within their lifetime. From urbanisation and a lack of understanding about the rural economy, to divisions where farmers can feel like the ‘bad guys’ in a climate crisis, we have many areas in society where mutual understanding is limited. This can make rural life collections in museums feel remote from experience today and may see those in museum frantically trying to position themselves in line with current narratives and grapple challenging connections with their collections.

So many platforms, virtual or physical, now address topics to do with the crisis climate. Some question the place this can and should take in museums, and even whether visitor numbers may drop with topics that might be considered ‘worthy’. During my 15+ years’ experience working with rural life collections in an open-air museum,

the interpretation practice of how to approach discussions, set up safe spaces for conversations, celebrate rural skills and traditions of the past for today has changed significantly, been illuminating and engaged different audiences.

In the UK, direct knowledge of certain skills – e.g. around scything and flax work – had a very low basis. Skills revivals have taken various forms, including conversations with recent migrants from Eastern European countries shared knowledge from their homelands and traditions. The reasons for managing a resource in a certain way in a rural environment of the past has that direct relevance for today, in rethinking our relationship with material consumption and stewardship of the natural world.

Ethnographic museums also have specific opportunities for these discussions being particularly relevant to their collections. In the workshop, there will be small group and whole group discussion of the topics raised above, to debate where we stand today and with the opportunity to share recent experience.

This proposal relates to two thematic areas of the conference:

1: Responses to planetary (external change) – how museums respond to crises and actions to interpret and tackle these crises.

as well as point 3: shifting institutional practices and logics, around concrete

examples of who has led change and how, working with whom. The question of how a western European example might be useful in an eastern European context will be raised, in relation to rural life and the climate crisis.

### **Biography**

**Lucy Hockley** is a museums and heritage professional with a strong interest in heritage craft skills and the use of natural materials in the built environment. Having grown up in a rural environment and

worked for many years with museum rural life collections, she is interested in how organisations open conversations with people in an increasingly urbanised world and at a time of great climate risk. She has a background in museum learning, interpretation and cultural programming. She is an independent researcher and works as Museum Manager at the Museum of Archaeology and Anthropology, which is part the University of Cambridge.

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## **PANEL 6**

### **TECHNOLOGY-DRIVEN CHANGE: TRANSFORMING STORYTELLING AND COLLECTION INTERPRETATION**

*Chair: Mario Buletić, ICME/Ethnographic Museum of Istria (Croatia)*

#### **ZVJEZDANA ANTOŠ**

**Ethnographic museum Zagreb  
(Croatia)**

#### **“Digital storytelling platform of the Ethnographic museum Zagreb”**

Digital technologies are vital for the development of new museum practices, new forms of participation and interactions between museum and public. New circumstances caused by the COVID-19 pandemic required museum institutions to increase and improve access to cultural and artistic activities that were an alternative to physical experiences, using digital technologies. Limited social interactions changed the way we connect, perform research and implement innovations working in museums. Adapting

to these new conditions, Ethnographic museum in Zagreb advanced their existing content and found various innovative ways of presenting heritage in order to draw visitors and motivate them to visit the museum in person as well. An important role in the interpretation of collections is played by digital narration and the creation of new platforms on which museum objects are correlated with contemporary life and events. New digital storytelling platform of the Ethnographic museum offers in-depth research on individual objects and topics, directing it towards telling broader stories about these objects. The reinterpretation of museum objects opens up the possibility of creating new stories that will present the past in a new way and facilitate the understanding of today’s audience. The

Ethnographic Museum places special value on engaging and working with its users, who will be able to learn about the objects that museums present in the exhibitions or keeps in their collections, but the curators also use this interaction with the users to learn more about the meaning of these objects. Digital storytelling plays an important role in the interpretation of collections, enabling visitors to get a better understanding and have an entirely new experience. The virtual interpretation of the objects made it possible to explore the museum collection from a contemporary perspective, by creating and telling new stories around the objects, which affected the way people experience and perceive them.

### **Biography**

Zvezdana Antoš is museum advisor, has worked at the Ethnographic museum in Zagreb as director (2023), as head of furniture, paintings, house inventory and models collections from 1996, worked as a project manager. She is author of books: European ethnographic museum in globalization, MDC (2012.), Paintings collection, EMZ (2017.), Furniture collection, (2022.). Co editor of the book (Antos, Fromm, Golding: Museums and Innovations, Cambridge Scholars Publishing, 2016., editor in chief of magazine Ethnological research from 2022. Author of 40 exhibitions, 60 professional and scientific papers has been published in domestic and international journals, 7 multimedia publications, virtual exhibitions, editor of the museum web site (2004. – 2015.).

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**JESSICA BRODEFRANK, PhD**  
University of Illinois Chicago (USA)

### **“Collective Intelligence: Cultural Heritage Crowdsourcing in an AI World”**

Cultural institutions have invested in crowdsourcing over the last decade; perhaps most notably on transcription projects such as the Smithsonian Transcription Center, Scribes of the Cairo Geniza project, and the Freedmen’s Bureau project. However, more tasks than transcription can be leveraged to enrich collections. This presentation looks at metadata crowdsourcing projects as a way to expand access points and enhance representation by framing these projects as a mission centric engaging activity with the public. As social justice movements challenge power structures, the ways in which cultural institutions create knowledge are also under scrutiny.

Instead of using traditional top-down approaches to cataloguing, cultural institutions should be actively co-creating object metadata with the public. Using my doctoral research as a case study, this presentation centers on how public involvement enriches the narratives shared, building transparency and trust within organizations and the surrounding communities whilst increasing accessibility through diversified language and enriched image description. This case study will examine three prongs to crowdsourcing projects: the ability to engage a more representative and diverse public than is represented by museum staff alone,

the promise of these projects to be a transparent and engaging experience for the public, and the opportunity tagging projects present to bridge semantic gaps between cataloguers and the public while also providing important image descriptions. I will present how this work not only increases access to collections within catalogue search portals, but also is a tool for increasing alt-text and image description opening collections online for those with disabilities or those accessing images outside the museum's official accounts. Institutions can also use Artificial Intelligence and Machine Learning models to teach a level of digital literacy and critique of these technologies in real time, allowing users to experience the promises of the models while also confronting the biases and limitations of them.

### **Biography**

**Jessica BrodeFrank** (she/her) spent the last decade in cultural heritage institutions, running DAMS, digital humanities research, and digital curation. She held positions at the Georgetown University Library, Adler Planetarium, Academy of Motion Pictures Arts and Sciences, and Smithsonian's NAA, Gardens, NPG, and NMAAHC. She completed her doctorate in Digital Humanities at University of London, and serves as Assistant Clinical Professor and Digital Projects Librarian at the University of Illinois Chicago. Her research focuses on crowdsourcing as a means of digital engagement, and the enrichment of metadata taxonomies with these diverse voices as a way towards inclusive search and access.

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### **TATIANA TIKHONOVA**

**Research Center for the Humanities,  
Institute of History (Budapest,  
Hungary)**

### **“Unmasking the Gap: Assessing Online Communication in the Hungarian National Gallery and National Gallery Prague”**

Online communication is essential for a museum. The benefits of developing museum online channels have been widely discussed in the museological community, with ‘Museums and the Challenge of Change’ (2020) by Graham Black being one of the recent works on the phenomenon. The mainstream scholarly discourse and museum professional associations agree that museums should expand their online presence and include participatory technologies in online communication.

However, this is rather an expectation than a reality for the global museum scene. In the proposed paper I investigate the state-of-art of online communication in the Hungarian National Gallery and the National Gallery Prague. To examine the role of online communication in the galleries, I develop a three-layer analysis incorporating the design of online content, its distribution, and consumption.

The comparative study covers the material published on the websites of the galleries in 2020-2023, which includes 170100 words. The methodology involves content analysis and text mining

with the Natural Language Processing instruments. I contextualize the data in an overview of the galleries' websites and social media: I describe the structure, visual sources, and central narratives.

Two semi-structured interviews with the galleries' online communication specialists complement the study. I address the effectiveness of online communication in ten interviews with international students in Budapest, Hungary.

The research showcases the messages and engagement practices of the galleries' online communication and correlates them to the 2023 circumstances of the Visegrad Four Group. The framework of the Visegrad alliance provides a scale for relating the galleries' online content to the national narratives and political environment of their home countries. The research demonstrates that the galleries and the audience dedicate less attention to online content than the current museology expects. There appears to be a gap between the academic expectations, the galleries' online communication possibilities, and visitor needs.

### **Biography**

**Tatiana Tikhonova** is an early-career researcher with interests in Digital Humanities, Cultural History, and Anthropology. She is a recent graduate of the Erasmus Mundus Master Program focused on Cultural Heritage at Eötvös Loránd University. Currently, she works as a Research Assistant at the Research Center for the Humanities in Budapest.

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**ALI MAHFOUZ AND  
NORHAN HASSAN SALEM**

**Ministry of Tourism and Antiquities  
(Egypt)**

### **“Cultural Narratives in Transition: The Virtual Museum of People Project in Egypt.”**

**[Presentation cancelled]**

Egypt has some active and inactive national and private Ethnographic Museums and Collections. They are the Ethnographic Museum in the Geographical Association of Egypt in Cairo, which is closed, the Ethnographic Diorama Collection in the Scientific Collection in Agriculture Museum in Cairo, which is temporarily closed, the Ethnographic Dioramas Collection in Nubia Museum Aswan, Animalia Museum in Elephantine Island in Aswan, and Mut Ethnographic Museum in Dakhla Oases. However, none of these institutions comprehensively represent the rich cultural heritage diversity encompassing all Egyptian ethnic groups.

Notably, the Ethnographic Museum in Cairo was stuffed with significant losses during the events of the 25th of January 2011 Revolution, with many of its collections destroyed, extending beyond Egypt's borders. Conversely, the Ethnographic Diorama Collection in the Agriculture Museum provides insights into local areas more generally, while the Nubia Museum and Animalia Museum predominantly focus on Nubian heritage. Similarly, the Ethnographic Museum in Dakhla Oasis concentrates

only on the heritage and costumes of the national people residing in the five oases of the Western Desert.

This paper examines the current landscape of ethnographic museums and collections in Egypt, emphasizing their role in translating various elements of culture, including objects, people, traditions, cultures, folks, costumes, dietary practice, music, and dance. It explores the diverse methods employed by ethnographic museums for this translation. Furthermore, this paper discusses efforts to devise innovative translation strategies within our proposed virtual Ethnographic Museum project, known as the “Museum of People”, which aims to encompass the material culture and intangible heritage of all the Egyptian ethnic groups.

Keywords:

Egypt, Ethnographic Museum, Ethnic Group, Virtual Museum, Museum of People.

### **Biographies**

**Ali Mahfouz** is a Museum Professional, and Cultural Heritage Specialist, he is currently the Director of Mansoura Storage Museum. He holds a BA and MA in Egyptology from Mansoura University and is currently pursuing a PhD. Ali's career began in 2012 as inspector of antiquities, and he has risen to become the director of Mansour's Storage Museum since 2018 until present. He has been involved in various archaeological expeditions, site management projects, and heritage

rehabilitation initiatives, collaborating with international organizations and participating in conferences worldwide. Ali is an active member of ICOM since 2017 and Board member of ICOM Egypt, contributing to the preservation and protection of cultural heritage while co-founding and director of the NGO Egypt Heritage Association.

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**Norhan Hassan** is a Museum Curator, Exhibition Coordinator, and a Member in the Technical Office of the General Director of the Egyptian Museum in Cairo. She works to the Egyptian Ministry of Tourism and Antiquities since 2012 to the present in different specialties and fields such as: Documentation, Databases, Education, Cultural Events, Site Management and Heritage. She has been involved in several national and international projects. Norhan is a PhD candidate in Faculty of Archaeology, Fayoum University, she also holds a Master's degree and a Diploma in History of Art, as well as a Bachelor in Egyptology from Faculty of Archaeology, Cairo University. Moreover, she studies Coptic Studies and Art Diploma in the Franciscan Culture Centre.

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**RAFIE CECILIA**

King's College London (UK)

**THEANO MOUSSOURI**

University College London (UK)

**“Creating accessible digital images of museum collections: a matter of equality and representation”****Online presentation**

Museums and cultural institutions use images as primary sources or ‘objects’ in their own rights, and as contextualising media to enhance the meaning of objects and text. Users, visitors and researchers with vision impairments, and other accessibility-related needs, often cannot access images, due to lack of adequate textual description and accessible formatting. This is particularly crucial when we consider images of and related to ethnographic and archaeological collections. Accessible digital interpretation (often in the form of AltText), when available, rarely addresses the complexity of these images or represents voices beyond institutional ones. The ‘hidden’ technical nature of these digital resources has resulted in these conversations having often been overlooked, despite a growing call for access from activist groups and museum audiences with disabilities. Over the course of one year, we met with different museum audiences with vision impairments to understand how they make

sense of images, how textual description contribute to their understanding of museum collections, and how institutions can work creatively to address their needs to create a truly inclusive digital experience. This presentation will show initial findings from the ‘Creating accessible digital images’ project, funded by the Centre for Critical Heritage Studies. We will present the co-creation process of working with visitors with vision impairment, and we will reflect on the responsibility of museums to create inclusive and empowering ways for people with disabilities to participate in cultural activities and to make sense of museum collections.

This proposal responds to all of the conference’s thematic areas, as it addresses both how museums have responded to the call for digital inclusion of activist groups of people with disabilities (theme 1, question 4), how museums’ embracement of digital technologies for digital access and inclusion has left out audiences with disabilities (theme 2, question 4), and how a productive collaboration and deeper understanding of people with disabilities as audiences and users can promote truly inclusive change in institutional digital practices (theme 3).

**Biographies**

**Rafie Cecilia** is Lecturer in Museums & Galleries Studies in the Department of Culture Media and Creative Industries,

King's College London. Rafie's research, funded by the Centre for Critical Heritage Studies, looks at how technology and digital innovation can improve and facilitate the museum experience of visitors with disabilities. Rafie focuses on co-creation and participatory approaches as forms of inclusive and ethical research practices. She investigates issues around inclusion, with emphasis on the role of audiences as an empowering force in the sector. As part of her research and as an inclusion consultant, Rafie collaborates with institutions such as the Wellcome Collection, the Science Museum group, the Fitzwilliam Museum, and the British Museum.

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**Theano Moussouri** is Professor of Museum Studies at UCL Institute of Archaeology. Theano's research focuses on knowledge construction, visitor experience and meaning-making and the impact of cultural experiences on different audiences, using participatory research approaches often combined with location-aware technology for automated data collection. Since 2016, she has been researching food behaviours, practices and decision-making, with an emphasis on transitioning to sustainable food systems. This research has been used to shape policy debate in Scotland, in England and Canada. She is currently on the Editorial Board of *Museum & Society*, the *Science Museum Group Journal* and Associate Editor for 'Curator: The Museums Journal'.

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**STONE CECILIE SIMENSEN KARLGÅRD**  
Museum of Cultural History, University of Oslo (Norway)

### **“The Cube and the Source – Young voices and traces in prehistoric and colonial collections”**

To let teenagers into the “sacred area” of the storage – is this a practice for the future?

Storage and conservation facilities for the Museum of Cultural History is located next door to *The Cube*, the largest and most diverse high school in Oslo.

In the project *The Cube and the Source* students from the Cube are invited in to the storage area to see and experience what is taking place in their neighboring building. One aim is to find ways to have them make footprints in the museums database, encourage them to reflect upon what they see and write their own comments – in response to questions like: what are these objects doing? How are they talking to young people today and what will *you* prefer to collect?

Through cooperation with the history teachers we launched the project last year as part of their teachings about colonization.

The Museum of Cultural History is housing a “classical” European ethnographic collection. When visitors came samples from the famous Benin bronzes and other objects with a problematic collection history were available for the students to encounter up close and study in smaller groups.

The encounters with the objects and their proveniences triggered interesting debates. When the young were guided to read the archaic texts and concepts in the old museums catalogues it evoked interesting discussions.

Internal debates among the staff regarding how the storage facilities work and if it's at all possible to use the premises as an educational area for young people is another important aspect the project triggered.

This paper will share our experiences so far. Leaning on Bernadette Lynch, Wayne Modest and Viv Golding among others I attempt to analyze and compare the Cube and the Source with similar projects – to find inspiration and useful advice for future practices.

### **Biography**

#### **Tone Cecilie Simensen Karlgård**

(16.09.1959) Lecturer/Diversity Curator in The Museum of Cultural History, UiO, since 1999. This means to safeguard the museum's function as dialogue arena and work for the inclusion of and cooperation with communities in conducting events and outreach projects. I have extensive experience with exhibition production and responsibility for the dissemination aspects. Building long lasting relations based on trust and focus on the process are core values in my work. Through many years as a board member of Norwegian ICOM and board member of ICME – Committee for Ethnographic Museums, I have broad experience from international museum work.

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**AMELIA NAPOLITANO and  
BERNARDO CORTESE**  
University of Padua (Italy);

**GESUALDA IODICE and  
FRANCESCO BIFULCO**  
University of Naples Federico II  
(Naples, Italy)

### **“Right to cultural participation mediated by alternative augmented communication. Best practices from ethnographic museums”**

#### **Online presentation**

As emphasized in Article 27 of the Universal Declaration of Human Rights (UNGA resolution 217A, 1948), and also provided by Article 1 of the Convention on the Value of Cultural Heritage for Society (CETS - No. 199, 2005), the right to cultural heritage is interlaced with the right to actively participate in cultural life. In relation to persons with disabilities, this right is protected by Article 30 of the Convention on the Rights of Persons with Disabilities (A/RES/61/106, 2007), which stipulates for States Parties to recognize the right of persons with disabilities to participate on an equal basis with others in cultural life, taking all appropriate measures to ensure that they can enjoy access to cultural materials in accessible formats, including through technologies.

The present research is a pilot study on the use of the instrument of alternative augmented communication (CAA) for

the enhancement of inclusive and accessible cultural participation in the perimeter of ethnographic museums (Mears & Wintle; 2014). In this direction, the strategic choices adopted by Fondazione Centro Culturale Valdese for “Apriti Museo!” project were analyzed through a detailed and indepth data collection involving multiple sources of information, such as interviews, articles, website content, essays and reports (Creswell & Creswell, 2017).

The results of the research highlight the decisive role of the updating process of the museum’s personnel, made necessary also by the regulations in force and by the evidence emerging from the latest legal studies. In particular, the availability of adequate and highly specialized resources in terms of specific skills is crucial in creating inclusive and accessible approaches to the use and therefore to cultural participation, technical support adapted to the needs of this target (De Oliveira & Filgueiras, 2018; Renel 2019; Seale et al. 2021) and economic resources to finance progress.

### **Biographies**

**Amelia Napolitano** is a Manager of Cultural Heritage, Master’s degree in Communication of Cultural Heritage and PhD Candidate in Law at the University of Padua on the cultural rights of persons with disabilities. She has worked for private and regional museums. She is doing an internship at Archeological Museum of Neaples. Her areas of specialization concern disability studies, museum accessibility, the use of technol-

ogy to increase cultural participation, cultural rights, the value of cultural heritage for society and for health.

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**Gesualda Iodice** is a PhD Candidate in Management at the University of Naples “Federico II”. She deals with research, benchmarking and strategic analysis in the social and cultural sectors. Her areas of interest concern social entrepreneurship, women entrepreneurship, cultural accessibility and the use of disruptive technologies in cultural value proposition.

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## POSTERS SESSION

**URŠA VALIČ**

**Department of Ethnology and Cultural Anthropology, Faculty of Arts, University of Ljubljana (Slovenia)**

### **“Educating for accessibility - ACCESSCULT: Innovative higher education teaching contents for achieving sustainable ACCESSibility of CULTural heritage for ALL”**

In the beginning of 21st century the increasing trends to include participation of people, especially people from vulnerable groups, in the discourses of cultural heritage, have been questioned by the emancipatory (political) voices of carriers of cultural heritage and heritage communities: to which extend social inclusion of vulnerable groups have been successful? Sharon Macdonald in *Doing Diversity in Museum and Heritage: A Berlin Experience* (2023) sees, that despite criticism that “participatory measures are less transformational than hoped” concerning social inclusion, participatory practices in museums are worthwhile regarding civic participation and learning on how knowledge is constructed and fostering co-criticality

(p. 45–46). The last two – construction of knowledge and fostering co-criticality – are an important starting points for the transformative power of (ethnographic) museums in relation to society. The new definition of museums, adopted by ICOM in August 2022, have integrated accessibility, inclusion, fostering diversity and sustainability, as well as ethics, high in the priorities of the museum work and the author do believe also other cultural heritage institutions have adopted these principles. Museums and other cultural heritage institutions have considered to be important factors in identity creation processes (identification processes), thus is the responsibility of educational and training institutions on how and what do we teach future generations of (young) professionals. Between September 2020 and February 2023 nine partner institutions (museums, cultural institutions, organizations of PWD and universities) led by University of Burgos embarked on an Erasmus+ project ACCESSCULT: Innovative higher education teaching contents for achieving sustainable ACCESSibility of CULTural heritage for ALL. The project aimed at creating educative contents about accessibility of cultural heritage

to people with disabilities targeting professionals and students (as future professionals); materials are freely available and ready to use on web page: <https://accesscult.eu/intellectual-outputs/>. In September 2023 the project was presented in the European Parliament in Brussels.

### Biography

**Urša Valič** gained her PhD in 2013 in Ethnology and Cultural Anthropology at the University of Ljubljana. Between 2013 and 2022 she has been working for and collaborating with different museums in Slovenia, such as Slovene Ethnographic Museum, National Museum of Contemporary History, Slovene National Institute and Theatre Museum, and in Romania for National Museum of Contemporary Art of Romania in Bucharest. From 2022 she is an assistant professor for museology, cultural heritage, social memory and material culture. Her specialization is engaging 'vulnerable groups' (people with disabilities, elders, ethnic minorities etc.) in museums and cultural heritage institutions.

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### SAYURI TANABASHI

University of Tsukuba (Japan)

### **“Cultivating disaster prevention literacy in forest, aquatic, and animal life sciences on Earth: Working toward a sustainable future for global well-being with the Agricultural and Life Sciences Museum”**

Since the dawn of the Anthropocene, humans have extensively damaged the global environment in pursuit of economic efficiency and industrial prosperity. Thus, problems in health, environment, energy, and food due to climate change have become severe. Currently, humans are acknowledging the substantial climate change in effect at severe levels on Earth, although science and technology has vastly ameliorated daily life. Global sustainability should be achieved using diverse methods, such as low environmental impact, safety, reliability, energy/resource conservation, and recycling, to preserve cultural heritage, museums, and collections through knowledge of agricultural and life sciences. Agricultural and life sciences are fields that aspire to achieve global mutualism based on diverse bio-resources on Earth from the scientific perspective. First, the presenter suggests that establishing not only discipline-specific but also inter-disciplinary content, including technology and engineering, for agriculture students in the Agricultural and Life Sciences Museum at the University of Tokyo is imperative as the faculty's

academic and cultural commons. To this end, the presenter adopts the concept of object-based learning that utilizes animal and plant specimens, atlas, and old documents with ancient writing and illustration and precious specimens for cross-disciplinary learning to cultivate various forms of literacy. Subsequently, the presenter provides an opportunity to highlight disaster prevention from the perspective of agricultural and life sciences and beyond individual fields, such as forest, aquatic, and animal life sciences through the abovementioned objects. This pilot activity is conducted within university museums in conjunction with stakeholders, such as the public, to cultivate disaster prevention literacy. This case study describes the process of setting up an exhibition illustrating the global landscape from the perspective of sustainability with scientific thinking. In this conference, the presenter discusses the cultivation of disaster prevention literacy to achieve sustainability for global well-being.

### **Biography**

**Sayuri Tanabashi** obtained her PhD in science from the University of Tokyo. She studied museology at the Museum and Archives of the Tokyo Institute of Technology as a researcher and at the Nature and Science Museum of Tokyo University as an assistant professor. Currently, she works at the Agricultural and Life Sciences Museum of the University of Tokyo as a curator/educator and enjoys pursuing her interest in object-based interactions.

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**ALEKSANDAR ANTUNOVIĆ and  
ALEKSANDAR PETIJEVIĆ**  
Museum of Vojvodina (Serbia)

### **“Changes in exhibition practice of Museum of Vojvodina- three examples of adaptation and cooperation”**

This presentation intends to focus on three exhibitions realized in the period 2020-2022 as projects with certain specificities in relation to the usual museum activity. During the COVID epidemic, the exhibition “I wear you, you carry me - footwear from the ethnological collection of the Museum of Vojvodina” was realized. The work in the exhibition and catalog in this period was adapted to the new conditions and adjusted keeping in mind the well-being of the employees. This kind of work was a refuge in difficult times, and many colleagues voluntarily joined the team in their own way, by working at an exhibition or participating in an online campaign.

The exhibition “Steep plain - one hundred years since the colonization of Vojvodina in 1921” represents a museological contribution to the commemoration of the centenary anniversary of the settlement of the Serbian population from various passive regions of the Kingdom of Yugoslavia and the Serbian population from Hungary and Romania in Vojvodina. Considering that these communities were not represented in the museum collections, numerous field researches were organized which resulted in the collection of a significant number of objects. Some of them repre-

sent hitherto undiscovered elements of the material culture of these communities. In this way, the exhibition goes beyond the original role of celebrating the jubilee, but illuminates the identity of these native groups, both from the perspective of researchers and from the perspective of the community members themselves.

The third project refers to the exhibition “Tamburitza tradition in Vojvodina”, which is the result of the cooperation between the Museum of Vojvodina and the World Tamburtza Association, as an important representative of tambura practice. The project represents the implementation of safeguarding measures of registered element of intangible cultural heritage through exhibition activity, in cooperation with the institution and the holders.

### **Biographies**

**Aleksandar Antunović** is an ethnologist and anthropologist, curator at the Museum of Vojvodina in Novi Sad, where he manages the Agriculture collection and actively participates in the realization of museum exhibitions and in projects related to documentation, research, protection and preservation of intangible cultural heritage. His research is focused on the material and non-material aspects of the tamburitza orchestral tradition, the organological heritage of different communities in Vojvodina and the agricultural economy in the traditional culture of Vojvodina. He is a doctoral student at the Department of Ethnology and Anthropology at the Faculty of Philosophy in Belgrade.

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**Aleksandar Petijević** is an ethnologist and anthropologist at the Museum of Vojvodina, museum advisor. He is a curator of several ethnological collections, including traditional crafts, musicological collection, etc. He works on ethnological and museological research and presentation of spiritual culture and various cultural phenomena in Vojvodina. His recent work deals with religious and ethnic identities of different communities in Vojvodina, important figures of religious life from the past and intangible cultural heritage.







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