

ICME, INTERCOM & ICOM Azerbaijan Hybrid Joint Conference

**Transforming Collecting Policies in Museums:
the Need for Leadership and Societal Responsibility**

**13 – 15 October 2021
Baku, Azerbaijan**



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the Need for Leadership and Societal Responsibility**

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PROGRAMME

ABSTRACTS

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ORGANISERS



Ministry for Culture
of the Republic of Azerbaijan

Ministry of Culture of the Republic of Azerbaijan



ICOM National Committee in Azerbaijan



ICME - ICOM international committee for museums and collections of ethnography



INTERCOM - ICOM international committee for museum management



AZERBAIJAN NATIONAL
CARPET MUSEUM

Azerbaijan National Carpet Museum

CHAIRS – International /Local Organising Committees

Goranka Horjan (Croatia)
Chair, ICOM-INTERCOM

Ralf Ceplak Mencin (Slovenia)
Chair, ICOM-ICME

Shirin Melikova (Azerbaijan)
Chair, ICOM Azerbaijan

COORDINATOR - ICME, INTERCOM & ICOM Azerbaijan Hybrid Joint Conference

Rema Zeynalova
(ICOM Azerbaijan; Azerbaijan National Carpet Museum)

GRAPHIC DESIGN

Sahib Mansurov
(Azerbaijan National Carpet Museum)

DAY 1: OCTOBER 13, 2021

Decolonizing Museums: Restitution, Repatriation & Healing

Venue: Azerbaijan National Carpet Museum

PLEASE NOTE: Time mentioned in the Conference Programme is the local time of Baku, Azerbaijan (GMT+ 4:00)

09:00 – 10:00

Registration of the conference participants Refreshments and Networking

10:00 – 10:20

Welcoming speeches:

10:00 – 10:05

Shirin Melikova,

Director of the Azerbaijan National Carpet Museum
Chairperson of ICOM Azerbaijan

10:05 – 10:10

Sevda Mammadaliyeva,

Deputy Minister,
Ministry of Culture of the Republic of Azerbaijan

10:10 – 10:15

Goranka Horjan,

Chairperson of ICOM-INTERCOM

10:15 – 10:20

Ralf Ceplak Mencin,

Chairperson of ICOM-ICME

10:20 – 10:40

+

10min

Q&A

Keynote speaker:

Hans van de Bunte,

Founding Director at JJ Curation & Well-being, The Netherlands,
'Hic sunt dracones'. On changing authority, leadership in belonging and 'orphaned' artefacts.
(attendance status: onsite)

10:50 – 11:05

+

10min

Q&A

Pankaj Bordoloi,

Deputy Director, President House Museum, India
*Decolonization of Colonial Narratives in Indian Museums:
Process and Perspective*
(attendance status: online)

11:15 – 11:45 Coffee break

11:45 – 12:00

+

10min

Q&A

Elena Elts,

Associate Professor of the Department of
Humanitarian and Cultural Cooperation,
Saint-Petersburg State University, Russia

Elena Dyakova,

Leading Researcher of the Department of Ethnography
of the Peoples of Belarus, Ukraine and Moldova of the
Russian Ethnographic Museum

*The role of museums in the strategies on governmental
support to small indigenous peoples of Finno-Ugric group in
the North-Western Federal District of Russia*
(attendance status: onsite)

12:10 – 12:25

+

10min

Q&A

Ole Winther, Berit Fruelund Kjærside,

Agency for Culture and Palace, Denmark
How do we create relevant museums for the future?
(attendance status: online)

12:35 – 12:50
+
10min
Q&A

Miriam Hamburger,
Research assistant in the State Ethnographic Collections of Saxony, Germany
Ritual and Repatriation
(attendance status: onsite)

13:00 – 14:00 Lunch break

14:00 – 14:15
+
10min
Q&A

Rebecca Naidoo,
Museum Officer: Local History Museums, South Africa
"Native of Nowhere"
(attendance status: online)

14:25 – 14:40
+
10min
Q&A

Adriana Russi, Marilia Xavier Cury,
Professors at the Universidade de São Paulo at the Museum of Archeology and Ethnology and Professor of the Postgraduate Studies in Social Memory, Brazil
Reflections on decolonization of museums in Brazil with the indigenous peoples: some cases to think about
(attendance status: online)

14:50 – 15:05
+
10min
Q&A

Anette Rein,
President of the German Association for Ethnologists, Germany
Who owns the Luf Boat?
Controversies and Aspects of Ethnological Postcolonial Provenance Research
(attendance status: online)

CULTURAL PROGRAMME

15:35 – 16:35

Visit of Heydar Aliyev Center

16:55 – 18:00

Visit of National Museum of History of Azerbaijan

DAY 2: OCTOBER 14, 2021

Museums and Ethnotourism

Venue: Azerbaijan National Carpet Museum

09:00 – 09:30

Registration of the conference participants

09:30 – 09:50
+
10min
Q&A

Keynote speaker:

Kamani Perera,

Independent Researcher, Colombo, Sri Lanka

Museums and the Ethno-tourism Management in Pandemic Era, Special Reference to Sri Lanka
(attendance status: online)

10:00 – 10:15
+
10min
Q&A

Elnur Hasanov,

Chief specialist of Presidium of Ganja branch of Azerbaijan National Academy of Sciences, Azerbaijan

Traditional Ganja Carpets as samples of ethnotourism and modern museum studies
(attendance status: onsite)

10:25 – 10:40
+
10min
Q&A

Christine Müller-Radloff,

Textile conservator at the Ethnographic Museums of the Staatliche Kunstsammlungen Dresden, Germany

Figurines in Ethnographic Exhibitions - Contemporary Documents in Change
(attendance status: onsite)

10:50 – 11:20 Coffee break

11:20 – 11:35
+
10min
Q&A

Cossi Zéphirin Daavo,

Researcher in cultural anthropology at the Ministry in charge of culture, Benin

Collection and promotion of material supports of the intangible heritage: case of the sacred masks Gèlèdè of Benin
(attendance status: online)

11:45 – 12:00
+
10min
Q&A

Victoria Phiri,

Curator for Choma museum and Crafts Centre, Zambia

Old and yet new: Museums in Zambia, Embracing ethno-tourism for a new audience
(attendance status: online)

12:10 – 12:30 Presentation about the ICOM 26th General Conference in Prague 2022

12:30 – 13:30 Lunch break

13:30 – 13:45
+
10min
Q&A

Anna Stein,

Ph.D. Student, United Kingdom

Changing How We Engage with History
(attendance status: online)

13:55 – 14:10
+
10min
Q&A

Syed Aneel Ahmad Gilani,
Associate Curator, Pakistan Museum of Natural History Pakistan
Role of Pakistan Museum of Natural History in Ethno tourism
(attendance status: online)

CULTURAL PROGRAMME

14:20 – 15:20 **Guided tour at the Azerbaijan National Carpet Museum**

15:20 –16:20 **Annual Plenary Meeting of INTERCOM**

15:20 –16:20 **Annual Plenary Meeting of ICME**

DAY 3: OCTOBER 15, 2021

Leadership and Museum Management for Our Times

Venue: Azerbaijan National Carpet Museum

09:00 – 09:30

Registration of the conference participants

09:30 – 09:50
+
10min
Q&A

Keynote speakers:

Carol Ann Scott,

ICOM Executive Board,

Lizzy Moriarty,

Cultural Consultant, United Kingdom

Leading in our times: Findings from the INTERCOM Global Museum Leadership Project

(attendance status: online)

10:00 – 10:15
+
10min
Q&A

Siddhant Shah,

Museum Accessibility Consultant, India

INCLUSIVE Leadership – a step towards ‘empowering’ the forgotten stakeholder inside and outside of museum-scape!

(attendance status: online)

10:25 – 10:40
+
10min
Q&A

Agnes Aljas,

Research Secretary of the Estonian National Museum, Estonia

How to measure museum relevance and impact to society?

(attendance status: online)

10:50 – 11:20 Coffee break

11:20 – 11:35
+
10min
Q&A

Elfira Malikova,

Associate Professor, PhD in Art History, museologist-scientist, Azerbaijan State University of Culture and Art, Azerbaijan

Museum Experts and Museum Management

(attendance status: onsite)

11:45 – 12:00
+
10min
Q&A

Dilek Karaaziz Şener,

Art Historian and lecturer at Hacettepe University Faculty of Fine Arts in Ankara, Turkey

Observations on the changing museum management in Turkey

(attendance status: online)

12:10 – 12:25
+
10min
Q&A

Serajul Islam,

Deputy Keeper, Ahsan Manzil Museum, Dhaka, Bangladesh and Secretary, ICOM-Bangladesh, Bangladesh

Museum Management in Bangladesh: A Historical Account and Ahead

(attendance status: online)

12:35 – 14:00 Lunch break

14:00 – 14:15
+
10min
Q&A

Erilda Selaj,
Museum Curator, Studio House Kadare, Albania
Impact of the Covid_19 pandemic on the museum sector in developing countries: The case of Albania?
(attendance status: onsite)

14:25 – 14:40
+
10min
Q&A

Myriam Proulx,
Program Manager, Canada Council for the Arts, Canada
Can a week of leadership training be transformative? My experience of the Oxford Cultural Leaders Program
(attendance status: online)

CULTURAL PROGRAMME

15:00 – 16:20

Visit of National Art Museum of Azerbaijan

16:40 – 18:00

Visit of “Icherisheher” Museum Center



KEYNOTE SPEAKER

Hans van de Bunte (*the Netherlands*)

'Hic sunt dracones'.

On changing authority, leadership in belonging and 'orphaned' artefacts.

Abstract

In my talk I will take you on a journey in an immersive case study from the Sarawak Museum in Malaysian Borneo. Through our local exhibition development, I like to make an appeal for international co-operation and shifting leadership for the re-discovery of content and stories about artefacts in foreign collections.

On April 9, 2014 we left Amsterdam with the KL 809 via Kuala Lumpur towards Kuching, a quiet provincial town on the Sungai Sarawak in Malaysian Borneo. My assignment: to become Senior Project Leader and together with the Director of the Jabatan Muzium Sarawak, Ipoi Datan, do everything necessary to realise a new museum complex and turn it into an interactive tourist attraction of world class. A special period awaited us, from the brick and mortar city-surroundings of Amsterdam we moved into our new home with in the backyard, the impenetrable rainforests of Borneo.

My journey started in setting up a local team and strating the search for countless objects and historicising stories about the cultures, local communities and their belonging with nature. By shifting curatorial authority, leading and building an intercultural team and allowing time for research and development, an immercive story line about objects, rituals and traditions that sometimes defied Western science concepts came to light. In my talk I hope to lift more than a tip of the veil on the often special collaborations with people from an enormous variety of cultures. For example my exhibition content team consisted of Iban, Malay, Melanau, Bidayu and Chinese-Malaysians who all worked closely together with a diversity of international researchers from France, Germany, the UK and other corners of the world. I will take you on a search for unique objects from the museum depots and private collections in Sarawak, in Naturalis in Leiden, the British Museum in London, the Asian Civilizations Museum in Singapore and Museum Nusantara in the Netherlands. All of those findings are now piece by piece leading treads of stories exhibited in the display cases in Kuching. All based on a worldwide constructive collaboration centered around the local content development team in Kuching.

A year ago, the new Sarawak Museum Complex has been realised and handed over to the Jabatan Muzium Sarawak. The centre key of it all, a highly rejuvenated and professional team of content creators and junior researchers with an international research network that has reinvented and build capacity in the local museum's workforce.

Although I was invited to Kuching mainly for a one-sided transfer of expertise and knowledge, I now look back on a period that has been enormously enriching for myself. It is my hope that every visitor who enters the new Sarawak Museum Complex is pervaded by a sense of belonging to the cultures of Borneo and by a sense of privilege at finding oneself inside the cultural history and beauty of the island. And that this international co-operation and case study may also be a vehicle for future exchange of knowledge, joint research and synergy.

Hans van de Bunte

At present, Interim Director at Museum De Voorde in Zoetermeer. His core business is assisting not-for-profit clients in making the next step, guiding them during their development process; either in strategic vision/mission development, concept exhibition design, interim management, and revitalization of the workforce. He also was Director Public Programmes at the Tropenmuseum Amsterdam. As a member of the Management Team, he was responsible for my team of 20+ staff developing the exhibitions & public programmes, international projects & networks and the brand strategy and marketing at the museum. In 2020, he led and successfully realised the new Sarawak Museum Complex in Kuching on Borneo. A Board member of ICOM INTERCOM, a member of the External Review Steering Committee in ICOM and that of the Supervising Board at Dutch Culture, the Dutch government office for International Cultural Exchange.

Kamani Perera (*Sri Lanka*)

Museums in the Light of the Ethno-tourism Management

Abstract

I would like to deliver the speech on Museums and the Ethno-tourism Management in Sri Lanka and post COVID 19 challenges, under the theme of Museums in the Light of the Ethno-tourism Management. In this speech, it is covered brief introduction of ethno-tourism management in Sri Lanka and how it connected to the museums. Further, the dynamic role played by museums in ethno-tourism management and how it supports for the sustainable economy of the country while providing wealth of knowledge, experience and satisfaction for the tourists through museums. On the other hand, this speech delivers positives and negatives of ethno-tourism, post COVID 19 challenges faced by the country in the field of ethno-tourism, health and safety precautions and future directions.

Kamani Perera

Manager – Research and Development at Chartered Institute of Personnel Management (CIPM), Sri Lanka. Over 30 years' professional experience as a librarian. Visiting lecturer to Sri Lankan universities in the field of information science and research methodology. Master's degree in information management (MIM) from University of Colombo, Sri Lanka. Over 100 research papers nationally and internationally. Member of many cultural organizations in the world and contributed in International Advisory Boards, Editorial Boards and Review Committees.



KEYNOTE SPEAKER



KEYNOTE SPEAKERS



Carol Ann Scott, Lizzy Moriarty (*United Kingdom*)

Museum Leadership for the 21st century: taking the pulse, moving forward

Abstract

Museums need leaders who can grasp the realities of the present and build visions for the future. As we start a new decade, INTERCOM is making a step-change to focus on their role in supporting museum leadership.

The session is divided into two parts. In the first part of the session, we define our terms - what is leadership and what is its relationship to management? This is followed by a presentation of the findings from a 2020 INTERCOM survey which has sought to build a global picture of the issues facing museum leadership across regional differences.

In the second part, delegates will be invited to focus on specific leadership challenges in their region and in general. Empowering and inspiring demoralised staff who are facing competing objectives with scarce resources – these challenges require skilled leadership. This will be an opportunity to discuss what support is needed, where the gaps are and what role INTERCOM can play in supporting current cultural leaders and developing emerging leaders.

Carol Ann Scott

Dr. Carol Ann Scott is the Executive Director of Carol Scott Associates Limited based in London, UK. She is a member of the Executive Committee of the International Council of Museums (ICOM). Her work has focused on leveraging museum and heritage value to maximize their impact through strategic planning and positioning, audience research and development. She had extensive experience as a senior museum professional having worked at the Powerhouse Museum in Sydney (Australia), the Museum of London (on the London Museums Hub Olympic Project) and the Royal British Columbia Museum in Victoria, Canada. She has most recently worked as the Senior Evaluator on the ' (SARAT) project.

Lizzy Moriarty

Lizzy Moriarty is the Non-Executive Director of Cultural Innovations Ltd and a freelance museum and cultural heritage consultant. Cultural Innovations is a leading, international, cultural and heritage consultancy dedicated to the visioning, planning and development of museum and cultural heritage experiences, working with clients across the globe. Ms Moriarty's previous experience includes working as the Head of Touring Exhibitions at the Natural History Museum and International Engagement Manager at the British Museum in London.

Elena Elts, Elena Dyakova (*Russian Federation*)

The role of museums in the strategies on governmental support to small indigenous peoples of Finno-Ugric group in the North-Western Federal District of Russia

Abstract

The present trends regarding the loss of identity and culture of small peoples arising from globalization call for governmental involvement in ensuring of their cultures. The potential for loss of cultural codes of peoples living in Russian Federation reaffirms the need to support and develop ethnographic science and ethnographic centers. Major artefacts of traditional culture in the regions are concentrated in the local history museums. Consequently, they should be accorded the role of the core of cultural-touristic cluster.

Emerging ideas at the international and national levels that consider tourism as a strongest driver to restore, protect and promote indigenous cultures lent greater importance to the issue of interaction between tourism and museums. The local history museums are included in the programmes for development of tourism industry; in addition to preservation of heritage, museum directors' responsibility is creating the conditions for an increase in visitors from other regions of Russia.

Although the state, community and private museums are legally separated, in practice the history of the formation of collection of indigenous cultural objects in museums, their ongoing operation highlight the blurring of the lines between these institutions. The State programmes for the support of small indigenous peoples, the efforts of their ethnic and cultural associations, the involvement of lead museums and regional cultural institutions in the implementation of international assistance projects give reason to envision even more intense collaboration and common strategy on support to indigenous peoples.

The paper deals with the experience of the North-Western Federal District of Russia in the implementation of ideas of development and support of activities of Ethno-Cultural Centres for Finno-Ugric peoples, which combine the functions of museums with functions of folklore and craft centres.

Completed and planned projects of ethnocenters, museums and ethnoparks for Vepsians, Izhorians and Votics are analysed in the light of recommendations of the International Finno-Ugric Movement and particularities of museums of Finno-Ugric minorities culture and way of life.

Elena Elts

Assistant professor at the Department of International Cultural and Humanitarian Cooperation, St. Petersburg State University. Honors Diploma of Specialist in Art History, St. Petersburg State University, 2004. Ph.D. in history, St. Petersburg State University, 2008. Research interests: international cultural exchanges, international museum cooperation, museum diplomacy, small indigenous peoples and Finno-Ugric movement, ethno-cultural conflicts, inter-confessional interaction, the Bologna Process, the protection of World Cultural Heritage.

Elena Dyakova

Leading researcher of the Department of the ethnography of the peoples of Belarus, Ukraine and Moldova, The Russian Museum of Ethnography.

Researcher at the Department of Ethnography of the Peoples of Belarus, Ukraine, and Moldova, Russian Ethnographic Museum, St. Petersburg. Conducting field work in Europe (Ukraine, Moldova) since 2009. Graduated from the Faculty of History (Department of Theory and History of Russian and Western European Art), St. Petersburg State University, 2003. Study interests: festive practices, museum studies, photography as an ethnographic source.





Christine Müller-Radloff (*Germany*)

Figurines in Ethnographic Exhibitions - Contemporary Documents in Change

Abstract

From a conservation point of view, figurines are substructures made to fit historical garments, which provide a contact surface and support for the object. Figurines also represent the body of the person who once wore them.

Very different aesthetic presentation methods have been used for this purpose over the past decades in the three ethnological collections in Saxony. They not only reflect the increasing demands from a conservation point of view, but also repeatedly raise the question of an “authentic” presentation. In my contribution, I present the various “figurine fashions”, which led from the “true-to-life copy” over artistic interpretation to abstract solutions.

How can the life of cultures be presented by means of clothing? Which stories can be told with their staging? What do people of the ethnic groups represented feel when they see a presentation on figurines? Does this representation serve more for communication or separation?

Christine Müller-Radloff

Textile conservator at the Ethnographic Museums of the Staatliche Kunstsammlungen Dresden [State Art Collection of Dresden], 1982-2009 Museum für Völkerkunde zu Leipzig, since 2010 Museum für Völkerkunde Dresden. Graduated as textile engineer in 1982 with a diploma of textile researches on Old Peruvian textiles. Studies in textile techniques and conservation, publications about Turkoman Textiles and handling with ethnographic objects, international praxis in workshops about conservation. Co-assistant at the ICOM-CC textile working group in 2008-2017.

Anna Stein (*United Kingdom*)

PastVision: Changing How We Engage with History

Abstract

PastVision is focused on the creation and possible uses of an augmented reality application, in museums and heritage sites. While there are already a few in place, the goal of PastVisions is to see how an app on users phones would aid in the telling of our histories as well as aid in education on a multi-level platform in museums. The research is currently focused on the Iron Age and Celtic Culture exhibitions at the British Museum in London and the National Museum of Scotland. Through my previous background in Celtic history and archaeology, I have done field work to find out how visitors and educators would feel about an app that allowed them to view not only archaeological sites as they were, but also the archaeological excavations where possible.

Another aspect of this research will focus on the building of PastVisions and the app itself and the integration of young student learners in the ever growing field of virtual reality and software engineering. Research has gone into talking with organisations in Sweden who have built similar one-off works in Uppsala. Along with the uses as a history and archaeology application and promoting young learnings to get engaged with software engineering, it is a great way to develop ways for these sites to reach farther. Working to create a way for people who cannot travel to learn and engage or people with sight problems and more to be able to engage as well as anyone else is a fundamental part of this research and something dear to me as someone with hearing problems. This is a way to bridge the gap between visiting the sites in person and being able to fulfil lifetime dreams from abroad.

Anna Stein

Scottish and Swedish Museum Creative, London. The current founder and owner of PastVision, a tech company based in London, which develops educational application games for museum learning. The graduate of the University of Glasgow in 2013, University of Edinburgh in 2017, and Kingston University in 2020, specialised in Celtic History and Archaeology, as well as Museum Studies. Worked in museum collections management, as well as visitor engagement management and audience development.





Ole Winther, Berit Fruelund Kjærside (Denmark)

How do we create relevant museums for the future?

Abstract

For 10 years the Danish Agency for Culture and Palaces Danish museums has been conducting a user survey of the users at the Danish museums in collaboration with the 102 state subsidized (who are the users, what motivates them to visit the museums, what is their rate of their experience at the museum ect.) The user survey has been a tool for the museums to develop activities and dissemination for existing and new user groups on a data driven basis. There have only been slight changes in the national results during the years.

Last year we decided to change perspective and made a non-user survey. The survey showed that 50% of the population hadn't visited Danish museums for one year or more. There was a very significant connection between educational level and the use of museums. One of the biggest eye openers was, that 65 % of the non-users thought, that it is important that we have museums in Denmark, but only 27 % found the museums relevant for themselves. How do we make museums relevant for a broader audience? How do we make sure that museums have legitimacy and are perceived as relevant in the future? We'll address this subject with different examples of Danish museums who have a different user composition from the average of Danish museums or engage differently with the public in order to become more relevant to a wider audience (or we can make a workshop including data, icom.azerbaijan.secretariat@gmail.com motivation types and the participants institutions)

Ole Winther, Berit Fruelund Kjærside

Ole Winther as head of office and Berit Fruelund Kjærside as chief consultant are engaged in the development of the Danish museums sector in a national and international perspective at the Danish Ministry for Culture for almost 15 years. This includes: development of criteria's of quality and supervision of the Danish museums; development of the museums communication and dissemination through a governmental plan for widening the user groups at the museums; development of strategies for research, preservation and digitization of collections; development of data for an evidence based development of the 102 state owned and state subsidized museums; and involving in the rewriting of the latest Danish Museums Act. Internationally, Ole Winther was a member of the INTERCOM board for 3 periods and the chair of the committee for 2 periods, as well as a Chair of FIREC for 3 years, and is now chairing the Strategic Planning Committee (SPC) which is one of ICOMs standing committees. Berit Fruelund Kjærside was a secretary for INTERCOM for 2 periods.

Miriam Hamburger (Germany)

Ritual and Repatriation for Cross Cultural Healing

Abstract

On November 28, 2019, a delegation of Australian aboriginal people came to Leipzig, Germany to bring their old people home. The GRASSI Museum for Ethnology (State Ethnographic Collections of Saxony) provided the space and structure for the repatriation. The delegation brought with them ritual provisions to connect the deceased and the living: natural materials, cultural objects, and immaterial knowledge. Rituals allow for the performance of a protocol to encourage and ensure healing the cultural wounds of colonialism, the pain of which had been passed down for generations alongside culture, language, and tradition.

The aboriginal delegation, however, were not the only group to perform rituals at the repatriation. The GRASSI also performed rituals to encourage community healing both in the museum network as well as in the German community.

My paper would present an example of repatriation to the Ngarrindjeri community that highlights the importance of ritual healing in museums. I will showcase the interaction of ritual and cultural protocols from aboriginal and museum practice and propose other means of encouraging dynamic community grieving between host institutions and indigenous guests.

While many are aware of the importance of returning indigenous remains to ancestral homelands for post-colonial healing in pre-colonized countries, the importance of healing for European colleagues and museum visitors has yet to be fully discussed. These institutions remain effected by the aftermath of colonialism. This paper will investigate the GRASSI's protocol to better prepare and support cultural rituals inside museum spaces. What kinds of rituals occur in host institutions of indigenous remains, and how can we create new rituals, while supporting traditional ones, to ensure community healing at home as well as abroad?

Rituals provide a framework in which individuals involved in repatriations—indigenous people, museum colleagues, museum visitors, and people who learn about repatriation via media—can become part of post-colonial healing.

Miriam Hamburger

Research assistant conducting provenance research and coordinates repatriation projects at the State Ethnographic Collections of Saxony, the GRASSI Museum for Ethnology, Leipzig, since 2019. Completing her master's degree at the Department of Religious Studies, University of Leipzig. Holder of Bachelor's degree, cum laude, in the same field and the Kneeland Prize for outstanding academic performance from Occidental College in Los Angeles, California.





Siddhant Shah (*India*)

“No culture can live if it tries to be EXCLUSIVE...” – M.K. Gandhi

Abstract

Fostering a sense of belonging within the structure of the organization and reflecting it in its execution, public outreach and human resources handling, is the crux of an Inclusive Leadership (individual/ team). Over the years, in museums especially in India, inclusion and diversity representation at the leadership front are at the back foot. The new age society and the upcoming generations of new age Indian subcontinent is more open minded, gender neutral and believes that the future is providing equal opportunities to all irrespective of their sex, disability or social status. It aims to lead from ‘front’.

The policies of museum-scape of India can grow further and address the needs of equality, diversity and accessibility under the able leadership of people/ organizations that are aware of their own biases and preferences actively seek out and consider different views and perspectives to inform better decision-making.

Focus of the 15 mins presentation will be based on following sub sections of Inclusive Leadership:

- Introduction to a new approach of leadership - INCLUSIVE LEADERSHIP (3 mins)
- RISE - Roles of an Inclusive Leader/ship in setting new policies of Museum management (9 mins)
- Representation: Role and methods of museums to represent LGBTQIA+, Disability, Social Inclusion within the organization and its public engagement initiatives.
- Idealized Influencing: As a leader how can one provide an appealing vision that inspires diversity of thinking and being of the top management and the staff
- Sustainable Growth: In 2018, women held only 20% of all senior roles in India. In 2017, women held only 7% of senior management. Examples of how can museum-scape in India and similar economies, strive toward a gender balance in museum management
- Empowerment: Scope of equal empowerment in museum and how leaders provide opportunities for all diverse employees to realize potential, make autonomous and unique contributions and progress with the organization
- Conclusion and Debriefing – (3 mins)

Siddhant Shah

The founder of Access For ALL, a TEDx Speaker, museum consultant, and Universal Design expert specialized in bridging the gap between Cultural Heritage and Disability. He leverages Inclusive Leadership Training while consulting museums, art festivals, art galleries and cultural heritage sites to make them more accessible through leadership audits, inclusive education programs & outreach, focusing on kids/ senior citizens, as well as special needs, LGBTQIA+ audiences, and providing accessible infrastructure. Successfully collaborated and consulted on cultural and corporate accessibility management projects in India, Malaysia, China, Pakistan and Spain. The first Indian to receive the Stavros Niarchos Scholarship for M.A. Heritage Management from University of Kent (U.K.) and Athens University of Economics and Business (Greece).

Agnes Aljas (*Estonia*)

How to measure museum relevance and impact to society?

Abstract

The presentation will discuss the questions of museum content impact and relevance to society and will analyse different online and offline methods that museums can use to understand the society and different audiences needs. Asking how museum is supporting the interaction of personal and social memories, which make objects and museum collections more relevant to different audiences.

The case studies are coming from the Estonian National Museum activities, permanent and temporary exhibitions from the audience studies context. And the topics are related to nowadays everyday life collecting, where the discussion is situated in the concept of engagement, looking at its different forms, such as emotional, intellectual and social engagement with heritage. Also throwing an conclusions on whether and how the digital exhibits and museum environments support the museum as dialogical, open and collaborative public space (in post-corona area).

The presentation will also analyse the larger framework around the museum, influences from political and economical field. And aims to offer new ways to understand the museum impact in society.

Agnes Aljas

Research Secretary of the Estonian National Museum, managing and curating international projects. Her research is focused on contemporary collecting, cultural participation and visitor studies.





Victoria Phiri (*Zambia*)

Old and Yet New: Museums in Zambia Embracing Ethno – Tourism for a New Audience

Abstract

The earliest museum in Zambia was established in the 50s and the concept of a museum of this period did not include the environment around which it existed. This concept continued until the 2000's such that all National museums in Zambia were developed in this manner. It was not until 2010 that the first national museum embarked on an ethno-tourism project embracing the community around it. This has seen the museum visitor, program, and project growth. Since then the trend has spread to other museums in the country especially the country museums. This paper looks at the growth of museum Ethno-tourism in Zambia not by building new museums but by old museums re-inventing themselves with the new concept

Victoria Phiri

Ethnographer specialized in Zambian cultures, worked for the national museums for more than 20 years as a researcher and also as a Director. Her extensive research work done across the country contributed to permanent exhibitions of local national museums. She was instrumental in bridging the gap between museums and communities. The first director in Zambia to introduce the first Ethno-tourism project in a national museum in the country.

Serajul Islam (*Bangladesh*)

Leadership and Museum Management in Bangladesh: A Historical Account and Ahead

Abstract

Bangladesh boasts of incredible number of prosperous collections housed in different types of museums. The museums as proactive and action-oriented organizations are run by their strategic decisions and operating management philosophies. From the emergence of the museum here in 1913, Bangladeshi museums have passed a long way. Different types of leadership managed, and are managing those museums at different socio-economic-cultural realities. With this background, the paper will present a historical account of how the museums were established under which leadership, and since then till now, are being managed, and incorporating the innovative trends with the existing resources in the scenario of British rule and Pakistani regime as well as in low-earning economy, unawareness of mass people, untrained museum personnel, inadequate technical know-how, insufficient modern scientific and technical tools etc. This paper will also portray how these museums work in the existing social-cultural values, non-patronization to the sectors, segregated policies and practices. It will also show how the museums have created new value to the people in general and to the young generation in particular through seminars, workshops, cultural events and media interaction, initiating Virtual Gallery, and built the continuous connection with the connoisseurs, cultural legends and cultural organizations. Furthermore, it will showcase different aspects, prospects and challenges to improve the management practices of Bangladeshi museum.

Keywords: leadership, management, history, policy, value

Serajul Islam

Deputy Keeper at the Department of Ethnography and Decorative Art of Bangladesh National Museum, with about twelve years' experiences in museum field. Worked in the Administration Section for Board of Trustees - the apex body for policy making of the National Museum and its branch museums, Administrative Officer (Administration & Establishment) for four years consecutively. Moreover, eight years' service at Department of Public Education as Auditorium Manager, Publication Officer. MPhil Fellow of University of Rajshahi, Bangladesh.





Dilek Karaaziz Şener (*Turkey*)

Observations on the Changing Museum Management in Turkey

Abstract

Turkey is undergoing a significant change to the museums and historic arms to protect the face with the 2000s. Studies on the protection of museum and heritage works overseen and regulated by the state in Turkey. In recent years, increasing numbers of museum management in museums or private museum institutions in Turkey, and this visitor-oriented focus with a management approach that strives to reach different audiences the new museum management policies are implemented. Today, museum management policies are quite different from museum management practices of the past. Private museum administrators are selected from people who have studied museology, worked on museums and follow developments in museum management in the world. As the world museology also in Turkey in recent years, hiding the works, classified and moved from being institutions that serve target audiences in developing management policies to attract the attention of viewers, plans and carries apply. The year 2020 has affected the world in terms of health. The current COVID-19 situation, which has affected the whole world and Turkey. This situation changed the objectives and priorities of the museums. In this process, it is observed that museum administrations program audience-oriented solutions. This article lately evaluating the process in the whole world, museum services in the context of Turkey, taking into account the access from the home to the audience the museum offers a new conceptual framework for managing museums. It then examines two museums, one in Ankara and one in Istanbul, both of which have a similar cultural history. This article discusses the methods of museum management who temporarily invite visitors to the digital platform. Thus, they examines the methods of museum administrations about how to carry their museums from traditional to current, and how to apply them from the world to the local scale.

Keywords: museology, management, collection management, museum visitor, digital museums, Turkey

Dilek Karaaziz Şener

Lecturer in art history, aesthetics and philosophy of art, contemporary art, and mythology at Hacettepe University; and to be the vice director of the Art Museum. Graduated from Ankara University, Faculty of Humanities, Department of Archaeology and Art History in 1992. Received MA degree in 1996 and PhD degree in 2011. In 2010, the assistant curator of the contemporary art exhibition "Little Black Fish". In 2015, the curator of "How Should a War Be Remembered?" exhibition. In the same year, she was appointed by the Legislative Assembly of Northern Cyprus to the management of Dr. Fazıl Küçük Museum project completed in 2016. In 2017, in Ankara at CerModern, the curatorship of "Hacettepe Art Museum The New Collection - Tomorrow is Built from This Day" Exhibition and in "Void" Exhibition at Çankaya Municipality Contemporary Arts Centre. In 2018, she joined the British Museum International Training Program (BM- ITP 2018). A member of International Association of Art Critics Turkey (AICA-TR).

Cossi Zéphirin Daavo (*Benin*)

Collection and promotion of material supports of the intangible heritage: case of the sacred masks Gèlèdè of Benin

Abstract

The Gèlèdè mask is a wooden sculpture cut in one piece, with components of various shapes, figurative or abstract, in bright colors often varied. He belongs to a secret society of the same name, the highest dignitary of which is a woman, called Iyalashè. She controls all of the company's activities, day and night. The companies of Gèlèdè belong to the Yoruba ethnic group and its relatives, which can be found in the localities of the south-east and the center: Kétou, Savè, Pobè, Sakété, Bantè, Tchèti, etc. The ceremonies of the Gèlèdè society take place at night and are only accessible to initiates of both sexes. The role of men is to sculpt the masks, wear them during ceremonies and dance to the rhythm of the tom-toms and sacred instruments.

In 2002, the Gèlèdè was classified World Heritage by UNESCO. The museum which has the most important mask collections in Benin is the ethnographic one of Porto-Novo, opened in 1966, with collections of Gèlèdè masks, cult objects, pottery, furniture and everyday objects. In 1985, a collection mission organized by the Cultural Heritage Department acquired several dozen masks. Unlike some sacred objects that are difficult to obtain from holders, the Gèlèdè mask is acquired quite easily because of the short cycle of each specimen, which is used only once. Only the large mask, Efè, is used continuously.

Today, the artistic dimension of the Gèlèdè mask has become popular in Benin and is presented in various styles by sculptors, some of whom are specialists. It is found in exhibitions, fairs and cultural fairs.

Cossi Zéphirin Daavo

He is working at the Tourist Development Department (DDT), the Ministry of Tourism, Culture and Arts, Benin. Lecturer in anthropology of art, sociology of art, tourism and crafts at the National Institute of Crafts, Archeology and Culture (INMAAC). Holder of a Master in cultural heritage management and a doctorate in cultural anthropology. In service for the Ministry for Culture since 1996, holding positions as curator of the Historical Museum of Abomey from 1998 to 2004; technical advisor to culture in 2015; director General of the Beninese Copyright Office (BUBEDRA) from 2015 to 2016. In 2016-2018, a contract with the National Agency for the Promotion of Heritage and Development of Tourism (ANPT). President of the Organization for the Promotion of Culture and the Environment in Benin (OSACE-Benin); president of ICOM-Benin; member of the board of the Mahihouindo association (of the Mahi ethnic group).





Rebecca Naidoo (*South Africa*)

“Native of Nowhere”

Abstract

Local History Museums came under the spotlight in ensuring the moral integrity of its collections especially the indigenous human remains and reinforce its role in correcting historical wrongs as a cultural and social institution to spearhead the repatriation of human remains originating from Kwa-Zulu Natal, South Africa in foreign public collections.

South Africa’s indigenous communities have a deep spiritual connection for their dead, including the reverence for ancestor and the cultural necessity to return them to their home land. Accepting requests from indigenous communities to repatriate human remains meant museums have to include new forms of contemporary cultural practices based on traditional values, ceremonies, thereby reinforcing cultural identity in the modern world. Museums are now supporting communities in their efforts to perpetuate the distinct cultures, beliefs and practices that led to the creation of the artefacts.

The act of repatriation is the ultimate form of cultural preservation. The process of organizing the collection, return and reburial of the ancestors is an emotional journey for a community, but one that has stimulated the renewal of cultural knowledge and activities and contributed to the process of community healing thereby continuing the restitution of values and practices essential to the culture within a community.

Repatriation of human remains to indigenous communities is a growing legal issue that museums cannot afford to ignore. There are great strides in developing mechanisms for addressing the human rights concerns related to this issue, but there is a far greater deal of flux in this area that required prompt restitution of respectful negotiations within international and national governments, various institutions and communities of origin to recognize and understand humanitarian principles and international legislations.

The focus will centre on the repatriation of Nat Nakasa, a complex figure, an articulate journalist and a highly gifted writer. In fact he was a man who defined his time through his lived experiences and writings. He left his motherland SA on an exit permit leaving him to be a stateless person. He later described himself as a “Native of Nowhere”. South Africans are proud to say we have restored his dignity and given him back his citizenship. It also brings closure and healing to the family. The reunification of Nat Nakasa with his people meant that South Africa was proud to say to the world Nat Nakasa has returned to his ancestral land not as a native of nowhere, but as a true South African patriot, an African, and as a citizen of the world.

In addition, the repatriation of Nakasa is a positive testament to nation building and social cohesion that he wrote about. This is an important victory for everyone who has supported the struggle for democracy and freedom in South Africa. This is also a vital step in redefining our purpose and fostering positive change in society.

Rebecca Naidoo

Museum officer within the eThekweni Municipality at the Durban Local History Museums. Responsible for ensuring diverse historical and contemporary collections to be well conserved, preserved and managed in accordance with international museums’ standards through research, cataloguing and classification. With 15 years’ work in the museum environment, she has gained extensive knowledge, skills and experience in the daily functioning and operations of museums. Constantly involved in various projects and programmes within the diverse museum departments as well as the communities and other stakeholders to promote and market the museums on both national and international levels.

Elfira Malikova (*Azerbaijan*)

Museum Experts and Museum Management

Abstract

Museums in the 21st century need specialists with a higher education and extensive knowledge across the sciences and arts. And those specialists should demonstrate open-mindedness and creativity in using their particular skills to achieve best practice in museum operations.

The museum nowadays is a complex mechanism, with great social responsibility as a centre of information, cultural and scientific resources. Thus, intelligence, strong motivation and professionalism are essential qualities in its employees.

Further, a museum expert should understand ongoing social trends and demonstrate creative managerial skills in dealing with the specific features of the museum's functions and governance.

At the same time, there is a gap between theory and practice in the teaching of Museology as an academic subject. Universities tend to prioritise theory over practice. And many students are not encouraged to develop the leadership and initiative necessary to acquire systematic knowledge of history through research. Many of them also have limited access to postgraduate and continued training in their profession; this appears to be the main problem for people who aspire to careers in Museology.

Possible solutions to this problem include the strengthening of cooperation between universities to provide students with a variety of themed courses. It is important to offer specific workshops at museums to assist in the development of purposeful training. In this, input from experienced museum experts may be beneficial.

Elfira Malikova

Assistant Professor, Department of Museology, Azerbaijan State Institute of Arts since 2002. Graduated from the Azerbaijan State Institute of Arts in Cultural Enlightenment in 1984. Holder of M.A. degree in Art Studies, 1999, and Ph.D. degree in Museology, 2016. Head of Department of Museology, Azerbaijan State University of Culture and Arts in 2011-2013. Research interests: developing museology in Azerbaijan. Founder of Museologists Club in 2017. Developed the project "Theoretical and Practical Development of Museologists with the Help of Museums" in 2019.





Pankaj Protim Bordoloi (*India*)

Decolonization of Colonial Narratives in Indian Museums: Process and Perspective

Abstract

The countries with colonial legacy always negotiate their postcolonial condition & find ways to acclimatize numerous historical accounts. Colonization has stripped the diverse identity and cultures of the native people and the endurance of these people are rests on the spirit of its culture and tradition. After the independence of India in 1947, a process of decolonization of its system, mind, history, literature, etc. was started. Museums are being a colonial institution not separated from this. The establishment of the National Museum in New Delhi is the first step towards creating an Indianize narrative of museums. It is essential for Indian Museums to renegotiate its public histories which are often misinterpreted and tokenized in the museums abroad. Indian museums need to move away from the colonial narratives with a more contemporary multicultural story, maintaining the equilibrium of the historical past. The paper will intend to comprehend the approach of Indian Museums in this sort of public debate and also the practical mediums of interpretation of its contested collection and methods of displaying such contested past.

The decolonization debate follows museums as sites of reproducing colonial ideas, or, if it is failed to critically examine the roots of its collection and connected narratives. To remain relevant in the cultural dynamics and continue with the times, Indian museums need to connect its exhibitions to the objects' political history and provide the audience the platform to engage critically with its collective history. The paper will shed light on the efforts of Indian Museums in this context.

As an Education Officer in a museum, which has a large collection, inherited from the colonial time (same with most of the museums in India!) often faces the challenge of narrating, interpreting and educating the audience in an impartial way. In this paper, I would like to discuss the possibilities of adopting an assertive and positive method of storytelling with an open mind and mutual understanding of the disputed cultural and historical past and the challenges faced by the Indian museums in this context. The paper will intend to study, whether Indian Museums have been able to decolonize its narratives in its true essence based on some case studies of exhibitions and galleries of major museums of the country. Finally, the paper will discuss the overall process, pattern, and nature of changing narratives in Indian museums and the challenges and dynamics attached to it.

Keywords: Colonial Narratives, Indian Museums, Decolonization, Storytelling.

Pankaj Protim Bordoloi

Supervisor of exhibition design, curation, collection research and documentation at Rashtrapati Bhavan Museum (President House Museum) since the establishment of the museum in 2014. He develops the learning and education strategy, and organizes lectures, exhibitions, workshops, looking after the administration, finance and overall management of the museum. He was a fellow of the prestigious British Museum International Curatorial Training Programme in 2018. Taking interest in modern Indian history, Indian popular art, cultural heritage & museum education, he is currently working on a project about the art works of Thomas & William Daniel, Emily Eden and T.Hickey.

Syed Aneel Ahmad Gilani (*Pakistan*)

Role of Pakistan Museum of Natural History in the Ethno tourism

Abstract

Pakistan Museum of Natural History (PMNH) was established in 1976. The role of PMNH is to serve in the areas of research, conservation and informal education in the fields of botany, zoology, geology and public service to the researchers and general public. In the present times museum has a very vital part in the ethno tourism. PMNH has got a very valuable collection of up to 2 million in the above mentioned fields along with a large number of visitors from different communities throughout the year. PMNH conducts the research in the disciplines of ethnobotany, ethnography and ethnobotany creating a direct communication with the society and the indigenous people for their interest in the field of science and their culture and ethno tourism. Culture is the main part of a local community as Culture is an historical product including the ideas, patterns and value. So the cultural norms and traditions of the people from the local communities must be reflected in the dioramas and the displays. PMNH attracts a large number of audience by depicting the ethno tourism in the dioramas and displays. The “Forest types of Pakistan” and “Nature vs Invaders delivers” are the dioramas from PMNH display galleries sending a clear message on the overall diversity of the plants and ethno tourism in Pakistan. It shows different forest types that starts from the moist temperate forest and up to the Arabian Sea. The diorama entitled “Nature Vs Invaders” specifically explains the problems caused by the invasive plants species in the environment e.g. *Parthenium hysterophorus* (White top weed) affecting the Health (causing allergies in the humans and animals), environment, indigenous flora and ethno tourism.

Syed Aneel Ahmad Gilani

Working as Associate Curator, Botanical Sciences Division, Pakistan Museum of Natural History (PMNH), Islamabad. Completed Ph.D. from Quaid-I-Azam University, Islamabad, and University of California, Davis (IRSIP Ph.D. research at UC Davis). Presently working as museum professional at PMNH for the last 15 years. Involved in research and display activities at the PMNH. Have completed three dioramas/displays on the “forest types of Pakistan”, “Invasive plants” & “dendrochronology” at the PMNH display gallery. As a museum expert participated in ICOM-ITC International Training Workshop, Beijing, 2016.





Myriam Proulx (*Canada*)

Can a week of leadership training be transformative? My experience of the Oxford Cultural Leaders Program

Abstract

The word Leadership originated in the anglosphere around 1821, although for most of us it is part of a fairly recent vocabulary found in a wide array of disciplinary fields. Many would agree that the term is both easy to understand and a hard one to outline. According to the Merriam-Webster, it can be a place, as in the office of a leader of a company; a position, as in the leadership team has decided and an act; as in the act of leading. Perhaps one concept we can all agree on is that Leadership it is not Management. If you demonstrate Leadership effectively, you will most likely have followers and be able to empower others while bringing them to a common goal or vision. It is certainly a key asset especially given the resounding challenges brought by the COVID-19 pandemic, climate change, human rights and other equality movements which have caused numerous governance fractures both at an institutional and at a political level.

Can this intricate combination of qualities such as high self-awareness, emotions management, great communicator and listener while being able to influence at all levels of the organization while being adaptable to the VUCA world, be thought? In order to explore the answer to this question, I will share my experience as part of the Oxford Cultural Leaders Program. This leadership program has been offered by Oxford University since 2015 to less than 140 people in the world. It is delivered through a partnership between the University of Oxford's Saïd Business School and its Gardens, Libraries and Museums. The program was created in response to the clear message from governments across the globe that cultural organizations need to look beyond the state for their income, demonstrating their commercial acumen and ability to deliver successfully new business models. During this presentation, I will share highlights of five main lessons of this week-long immersive training.

Myriam Proulx

Myriam Proulx has been working in the past 20 years principally in Exhibition Development and Management at renowned, large and complex museums in Ottawa, Gatineau, Montréal and New York. She has a B.A in history and an M.A in Museum studies, as well as a Project Management Professional certification from the PMI since 2011. She recently has been focusing on organizational transformation to identify practices that look at how work efficiencies can be increased in the cultural sector. Over the years, she has shared her experience in conferences in Canada, the United States, the United Kingdom and Australia. She now works as a Program Manager at Canada Council for the Arts, the largest public arts funder in Canada and she is an INTERCOM Board member.

Erilda Selaj (*Albania*)

Impact of the Covid_19 pandemic on the museum sector in developing countries: The case of Albania?

Abstract

The pandemic caused by Covid_19 forced museums around the world to close their doors. Museums had to think of other ways to engage with their audience. Technology that previously was just another option of communication became the only option.

Some museums had already set digital engagement policies and others had to swiftly create them. The sector suffered income reductions to the point many museums had to lay off staff and many museums risk definite closure.

In the aftermath, it is palpable, the crisis it's a game changer for the sector, the way we manage museums and engage with the audience.

Seems like the age of the blockbusters came to an end and museums will have to focus on quality over the quantity of visitors while museum workers have to adapt the change and learn new skills to face new challenges.

But what about the museums in developing countries some of which were already struggling way before the crisis? Those with limited resources. How is the current crisis affecting them? This paper presents the case of the museum sector in Albania. A report of the impact of the crisis in the sector with a special focus on ethnographic museums some of which suffered damages and were recovering from the earthquake of 26.11.2019 across Western Balkans.

Erilda Selaj

Holder of Bachelor in Arts and Master of Sciences in Cultural Heritage Administration currently working at Studio House Kadare, the newest museum in Albania. Earlier, conservator and, later, curator at the Department of Collection Management, National History Museum. She also worked as a Cultural Heritage Monitor on the international project TAP (Trans Adriatic Pipeline). Activist about the key role of museums and heritage in education and economic development.





Adriana Russi, Marilia Xavier Cury (*Brazil*)

Reflections on decolonization of museums in Brazil with the indigenous peoples: some cases to think about

Abstract

Countless ethnographic collections have been formed in the past, in different contexts. Even today many of them, under the custody of museums, have little connection with the “descendants” of those who produced these objects. How museums should develop joint actions with these peoples? What are the rights of these peoples to musealization, considering a legacy for the future?

The challenge of transforming the museum from a space of colonial legitimation to the representation of otherness and self-representations goes back to the 1980s. ‘Decolonization’ in museums, object of criticism and debate, refers to different experiences between museums and ‘source communities’.

In the 1990’s the idea of museums as a “contact zones” (Clifford, 1997) guided practices in which Western museums “democratized” museological processes. This resulted from social pressures, especially from the ‘native peoples’ in the case of the Americas. Museums were asked about the formation of collections and their representations. Who should control the representation of the meaning of the other, asked Stocking Jr in 1985.

These issues provoked the need for new ways of dealing with effective processes of participation of communities in museums. Museums as forums (Karp & Lavine, 1991) or museological practices in cross-cultural perspective (Kreps, 2003) point to different approaches. Complex experiences were developed, bringing with them conflicts and disputes, museums as “conflict zones” (Dean, 2009).

In the Brazilian context, we distinguish different meanings to ‘decolonize’ museums and observe that the inflection expands from actions “with” the communities to actions “from” the communities, distancing themselves from actions “about” the communities. Currently in Brazil many indigenous peoples are threatened (religious persecution, invasion of territories etc). In this work, we share some museological processes with indigenous peoples in Brazil that have contributed to valuing their cultures and giving visibility to their struggles, contributing to this reflection.

Adriana Russi

Post-doctorate in Museology (Museum of Archeology and Ethnology of the University of São Paulo (MAE-USP)), she investigates the interfaces between museums, collections and indigenous peoples. Develops multidisciplinary projects at the confluence of education, memory, cultural heritage and social museology. PhD in Social Memory, Universidade Federal do Estado do Rio de Janeiro (UNIRIO), she graduated in visual arts and has a Master’s degree in Anthropology. Professor of the Postgraduate Studies in Social Memory (UNIRIO). Since 2006 she’s a professor at Universidade Federal Fluminense (UFF). For more than a decade she was an art / educator and worked on educating educators. Over a decade (2008-2018) she coordinated the Heritage Education in Oriximiná program in the Brazilian Amazon.

Marilia Xavier Cury

Museologist and museum educator with a master’s and doctorate in Communication Sciences (University of São Paulo). Since 1992, she has been a professor at the Universidade de São Paulo at the Museum of Archeology and Ethnology, where she is part of the Inter-Unit Graduate Program in Museology. She has experience in the area of museology and public archeology, with an emphasis on critical and collaborative museology on the themes: museum communication, heritage and museum education, museum evaluation, cooperation in museums, university museums. Since 2010, from the perspective of social museology, she has dedicated herself to collaborative action research with indigenous people.

Anette Rein (*Germany*)

Who owns the Luf Boat?

Controversies and Aspects of Ethnological Postcolonial Provenance Research

Abstract

German scholar Götz Aly's recently published book "Das Prachtboot. Wie Deutsche die Kunstschatze der Südsee raubten" (The magnificent boat. How Germans Stole the Art Treasures of the South Seas) puts his finger in the wound of colonial amnesia in Germany. The German colonial era and the associated acts of violence and crimes – up to and including the genocide of the Herero and the Nana in Namibia – have increasingly become the subject of public discourse in recent years as a result of the broad discussions surrounding the Humboldt Forum in Berlin. It was brought to a head, among other things, by the example of the Luf Boat from the South Seas, which came to the Berlin Ethnological Museum during the colonial era and is now – firmly walled in the new Humboldt Forum – to represent an ethnographic highlight of the exhibition. However, Aly's book also led to controversies and other perspectives on acquisition circumstances that are part of postcolonial provenance research. Questions will be asked about the possibilities which, through an appropriate research, enable ways of healing and reconciliation. Diverse aspects and controversies will be explained in the lecture.

Anette Rein

Ethnologist and adult educator. After an academic career at the universities of Mainz and Leipzig, she was director of the Museum of World Cultures in Frankfurt am Main from 2000-2008. Since then she has taught at various universities on topics such as "Material and immaterial cultural heritage", "The institution museum" and "Professional fields of ethnology". She also offers workshops on "Creative Writing and Academic Thinking" and "Intercultural Competencies". She regularly publishes in MUSEUM AKTUELL and EXPOTIME as a specialist journalist. She is the president of the Federal Association of Freelance Ethnologists. She was member of the board of ICOM Germany (2004-2010) and ICME (2007-2017).





Elnur Hasanov (*Azerbaijan*)

Traditional Ganja Carpets as Samples of Ethnotourism and Modern Museum Studies

Abstract

Carpet and carpet items held an essential place in the daily life of the people of Ganja region. Based on local carpets in such museums in Ganja as State Historical and Local lore museum named after Nizami Ganjavi, Mahsati Ganjavi Museum, Ganja Castle gates Archaeo-ethnographic museum complex and Mirza Shafi Vazeh museum this traditional craftsmanship samples were researched as source of ethnotourism and modern museum studies. In these museums there are carpets for praying, horse cloths and other weaving products, in addition to carpets and kilims different sizes. Rich nature of Ganja lent special tints to the carpets of this region and endowed various dyes to the color composition. Colorful dyes are the main feature distinguishing the carpets of this region. In terms of the patterns and compositions of the carpets, the imagination, mythical views, and beliefs of the local people held an important place in their lives and their expressions were represented in the carpets. Mythological birds and animals, as well as semantic elements, resulting from their outlook on life were specific to the carpets of this region. Ganja carpets that have close ties with different carpet-weaving groups of Azerbaijan act as a main expression of thought and feelings of the people residing in this territory.

The main production centers of the Ganja carpet group consist of the city of Ganja, its surrounding villages, as well as modern-day Gadabay, Goranboy, Shamkir, Goygol, Dashkasan, and Samukh regions. In fact, the carpets woven in each of these centers are distinguished for their specific forms. Generally, the characteristic features of Ganja carpets are their long form, high pile, and great patterns. Flat weave carpets are observed in different densities. In the Ganja region, a small portable warping machine for weaving small carpets was installed in houses or yards but the large carpets were also used. A professional master conducted the process of laying warp on these warping machines.

In the past in addition to weaving carpets, the profession of felting widely used by the people in the cattle-breeding and nomadic economy spread in Ganja, as it was an old weaving center. The felts prepared by local masters were very useful for covering of the tops and sides of shacks in the mountainous fields of this territory, as well as for covering the floor and carts. The felts were made mainly from white and black wool. The tents were decorated with pile and flat weave carpets in addition to felts. Palas, jejim, and kilim, in addition to other flat weave carpets were distinguished for their beauty. Each family would have a silk jejim woven on the simplest "khana" in Ganja region, where silkworm breeding developed, because of the color, fine pattern, delicate knitting, and durability of these particular jejim.

Ganja weavers mainly use the depictions of gyol with stepped edges, hooked patterns, rhombs, cross-like-shapes, triangles, eight-pointed stars, gazelles, birds, and marks in carpets. Another kind of pattern is in the form of a flower or fantastic animal, but these do not hold the main position in the carpets, as they are woven in small sizes.

This covers the general character of the artistic features of the Ganja group of Azerbaijani carpets. In order to deeply understand the formation process of the Ganja group, one must examine the modern administrative territorial division of the main carpet-weaving centers of the region.

Elnur Hasanov

Senior specialist of Presidium of Ganja Branch of Azerbaijan National Academy of Sciences and Doctor of Philosophy (PhD) in historical sciences (in specialty "Ethnography and ethnology"). Graduated the bachelor (2009) and master degrees (2011) of Ganja State University with honors diplomas. Published about 200 scientific works in academic journals of over 20 countries. Awarded "Honorary Decree of ANAS" by the decision of ANAS Presidium, 2014, and the "Presidential Award for Youth" by the Decree of President of Azerbaijan, 2015.

CULTURAL PROGRAMME

Conference Tours

During the conference, the participants will be offered tours in Baku museums:

Azerbaijan National Carpet Museum (conference venue)

The Azerbaijan Carpet Museum was created under the Decree No. 130 dated March 13, 1967 of the Council of Ministers of the Azerbaijan SSR. From 1967 to 1993, the museum was called the Azerbaijan State Museum of Carpet and Folk Applied Arts, from 1993 to 2014 - State Museum of Carpet and Applied Arts named after Latif Karimov, from 2014 to the present time the Azerbaijan Carpet Museum. At the time of establishing, it was the only museum that was dedicated to the art of carpet weaving. The main purpose of the creation of the museum was to store, research, and demonstrate unique examples of the carpet weaving art, which are the Azerbaijan's national heritage.

More: www.azcarpetmuseum.az



National Museum of History of Azerbaijan

The National Museum of History of Azerbaijan is the largest museum in Azerbaijan, located in Baku, in the former mansion of Azerbaijani oil magnate and philanthropist Haji Zeynalabdin Taghiyev. It was founded in 1920 and opened to visitor in 1921.

More: www.azhistorymuseum.gov.az



National Art Museum of Azerbaijan

TNational Art Museum of Azerbaijan is the biggest art museum of Azerbaijan. It was founded in 1936 in Baku and in 1943 was named after Rustam Mustafayev, a prominent Azerbaijani scenic designer and theater artist. The museum consists of two buildings standing next to each other. The museum's total collection includes over 15,000 artworks. There are over 3,000 items in 60 rooms on permanent display. About 12,000 items are kept in storage. The museum changes the exhibits periodically so that more of these artworks can be displayed temporarily.

More: www.nationalartmuseum.az



Heydar Aliyev Center

The cultural center includes an auditorium (congress center), a museum, exhibition halls, administrative offices. The project of the center was developed in 2007 by the famous architect Zaha Hadid. The opening took place on May 10, 2012. In 2014, the Heydar Aliyev Center was awarded the Design of the Year. It is considered one of the symbols of modern Baku.

More: www.heydaraliyevcenter.az



“Icherisheher” Museum Center

The Charter of the State Department of the Historical and Architectural Reserve of Icherisheher under the Cabinet of Ministers of the Republic of Azerbaijan was approved by a Decree of the President of the Republic of Azerbaijan on May 16, 2007 and the Department has been operating since that time. The Department was established with the aim to develop a unique management system, combining the functions and powers of central and local executive authorities in order to preserve and maintain the monuments for future generations. In December 2000, the Old City of Baku, including the Palace of the Shirvanshahs and Maiden Tower, became the first location in Azerbaijan to be classified as a World Heritage Site by UNESCO.

More: <http://azhistorymuseum.gov.az>



POST-CONFERENCE TOURS

POST-CONFERENCE TOURS (3 OPTIONS):

1. **Absheron (Mardakan Castle, Atashgah Fire temple, Yanardag/Burning Mountain);**

Sights inscribed on UNESCO World Heritage List:

2. **Gobustan National Historical-Artistic Preserve, which is famous for the ancient rock drawings;**

3. **Sheki, the ancient city of handicrafts (Caravanserai, Khan's Palace).**

A day trip to Absheron:

Qala Archeological and Ethnographic Museum Complex

The Qala Archaeological and Ethnographic Museum Complex functioning in the open air was created in 2008 to preserve historical and archaeological objects discovered in the Absheron Peninsula. The museum demonstrates various archaeological artifacts covering the period from the 3rd-2nd millennia B.C. to the 15th century, including petroglyphs, tambourine stone, ceramics, domestic and adornment items, weapons and coins, remnants of an ancient residential complex etc.



Mardakan Castle

The Quadrangular Mardakan, or the Great Mardakan fortress is one of the oldest and tallest fortresses of Absheron. The height of the tower is 22 meters, the height of the walls is 7 meters. The thickness is 2.1 meters below the bottom and 1.6 meters from the top. Located in Mardakan settlement of Baku, Mardakan fortress was built by Shirvanshah I Akhsitan in the 12th century (1187-1188) to celebrate the glorious victory of Akhsitan over the enemy. The fortress was used as a shelter and observation point of feudals.



Ateshgah - Fire Temple

One of the most interesting and peculiar historical monuments near Baku is the fire temple of Indian fire-worshippers called Ateshgah. The history of Ateshgah goes back to the time of the Iranian Sassanids, when Zoroastrianism was the main religion in this region. The temple was constructed in the 17th by Indians came from Northern India and were members of the Sikh community. It is located not far from the sea, to the south-east of the village of Surakhani, on the Absheron Peninsula. The temple was declared a state historical-architectural reserve in 2007. Ateshgah - Fire Temple was inscribed on the UNESCO World Heritage Tentative List in Need of Urgent Safeguarding on September 30, 1998 and was granted "enhanced protection" status.



Ateshgah - Fire Temple

Yanardag (burning mountain) is a natural gas fire which blazes continuously on a hillside on the Absheron Peninsula on the Caspian Sea. Yanar Dag is located 25 km to the north from Baku, in Mehmeddi village. In 2007, Yanardag is declared as the Yanardag State Historical-Cultural and Natural Reserve. The reserve covering an area of 64.55 hectares features a 3-zoned museum, a 500-seat amphitheater for outdoor concerts, different exhibitions displaying ancient stones and pieces of craftsmanship used by locals, as well as, tombstones, ancient kurgans, 2 burial grounds with historic graves. The Yanardag flame burns fairly steadily, as it involves a steady seep of gas from the subsurface. The flames emanate from vents in sandstone formations and rise to a height of 10 metres (33 ft) at the base of a 10-metre-wide (33 ft) scarp below a hillside.



A day trip to Absheron - 62 azn

(Lunch included)

16th October

Departing at 10:00 am

A day trip to Gobustan

Gobustan National Historical-Artistic Preserve

Gobustan National Historical Artistic Preserve has been in operation since 1966. Gobustan National Park is located west of the settlement of Gobustan, about 40 miles (64 km) southwest of Baku on the west bank of the Caspian Sea.

Its outstanding collection of about 7000 rock carvings which depict people, animals, battle-pieces, ritual dances, bullfights, boats with armed oarsmen, warriors with lances in their hands, camel caravans, pictures of sun and stars, as well as 20 shelters (caves) and 40 kurgans (burial places) date back from the Upper Palaeolithic (20-15 thousand years BC.) to the Middle Ages.

The Gobustan Preserve is the one of the most popular touristic places in Azerbaijan. The Museum of the Preserve was awarded by The European Museum of the Year Award in 2013. Scientific materials have been found during exploration are exhibited through new methods and cutting edge technology in the museum. Gobustan is also a real open-air museum.

“Gobustan Rock Art Cultural Landscape” being under the enhance protection of the UNESCO was inscribed on the World Heritage List in 2007.

More: www.gobustan-rockart.az



**A day trip to Gobustan - 46 azn
(Lunch included)**

16th October

Departing at 10:00 am

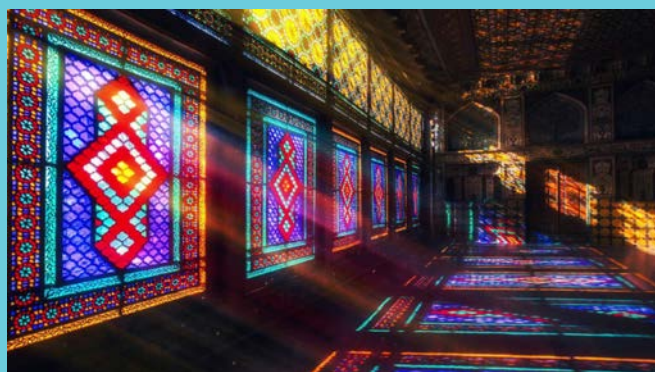
A two-day trip to Sheki:

Sheki Khan's Palace

The Palace of Sheki Khans was a summer residence for the Sheki Khans. It was built in 1797 by Muhammed Hasan Khan. The summer residence is famous for its lavish exterior and interior ornamental decorations. Along with its pool and plane trees, the summer residence is the only remaining structure from the larger palatial complex inside the Sheki Khans' Fortress, which once included a winter palace, residences for the Khan's family and servants' quarters. It features decorative tiles, fountains and several stained-glass windows.

The exterior was decorated with dark blue, turquoise and ochre tiles in geometric patterns and the murals were coloured with tempera and were inspired by the works of Nizami Ganjavi. The interior walls of the residence are covered entirely with frescoes painted at different times during the eighteenth century. Many of the frescoes feature flowers in vases, while a series of paintings on the first floor halls depict hunting and battle scenes.

In 2019, the Historic Centre of Sheki with the Khan's Palace was inscribed as a UNESCO World Heritage Site.



Sheki Caravanserai

Caravanserai in Sheki is a historical monument including two magnificent caravanserais which traditionally named "Yukhary" and "Ashaghy", or "Upper" and "Lower" Caravanserais. These caravanserais are dated back to the 18th-19th centuries. The Lower Caravanserai is used as a hotel.



**A two-day trip to Sheki - 239 azn
(Lunch included)
16th-17th October
Departing at 08:30 am**

NOTE

This image shows a full page of blank, lined paper. The paper is white and features evenly spaced, horizontal light blue lines running across its entire width. There are no margins, text, or other markings on the page.

NOTE

This image shows a full page of blank, lined paper. It features approximately 28 horizontal blue lines spaced evenly across the page, typical of notebook paper. The lines are thin and light blue, set against a plain white background. There are no margins, text, or other markings on the page.

NOTE

This image shows a full page of blank, lined paper. It features approximately 20 evenly spaced horizontal blue lines across its entire surface. The paper is otherwise completely empty, with no margins, text, or other markings.

NOTE

This image shows a single sheet of white paper with horizontal blue lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

