

ICOMCOL ICOM
international
committee
for collecting

ANNUAL CONFERENCE
GUARDIANS OF
CONTEMPORARY
COLLECTING &
COLLECTIONS

5–9 DEC 2017 · UMEÅ, SWEDEN

THE GUARDIANS OF CONTEMPORARY COLLECTING AND COLLECTIONS

Working with (contested) Collections and Narratives

A warm welcome to the ICOM COMCOL conference 2017!

Ten years after the Connecting Collecting conference in Stockholm, which was the starting point for COMCOL, we now have returned to Sweden, to Umeå in the northern part of the country. This year COMCOL jointly organises its annual conference with Contemporary Collecting Sweden (DOSS, the successor of Swedish Samdok), NORSAM (Nordic network for contemporary collecting and research at museums) and the host museum: the Västerbottens museum. Other important contributors to the conference are ICOM Sweden, Umeå university, the region of Västerbotten, the Swedish Arts Council and of course all you speakers and participants!

The contemporary collecting collaboration Samdok brought in the 1970:s innovation to museum work. Samdok argued over the years for a more problem-oriented way of working, studying the present day to arrive at descriptions of social and cultural processes, emphasizing the importance of both the historical and contemporary contexts. In the course of time Samdok became a forum for scholarly discussions on contemporary culture and society, a forum for professional development and further education, sharing experiences of the empirical, methodological and theoretical dimensions of the creation of collecting and collections.

During the conference we will connect to the legacy of Samdok, focusing on collecting the present; connecting the present with historical collections and collections with communities. We will look closer at good practices in museums concerning collecting and collections, practices that are possible to develop further. We will also investigate the difficult narratives. As our diverse societies put different demands on our collections, collecting strategies and presentations, it has become impossible to speak about cultural heritage without asking the questions: Which heritage? Whose? So how can we create democratic collections? Which new approaches to museum ethics can be used, and how can contemporary practices and collecting address or add to the discussion around difficult heritage? These are some of the questions that will be discussed during the conference.

The theme for the conference is *The Guardians of Contemporary Collecting and Collections – working with (contested) collections and narratives*, a theme that is very suitable for COMCOL and its collaborators to take on. You, curators and researchers from all over the world, working with contemporary collecting and collections in the museums or with research at the universities, are the true safe-keepers and guardians of collecting of our time, handling existing collections and developing them through collecting practices from different perspectives. I will hereby send a warm welcome to you all!

Åsa Stenström, ICOM COMCOL Chair

COMCOL is the International Committee for Collecting of the International Council of Museums (ICOM), which aims to deepen discussions and share knowledge on the practice, theory and ethics of collecting and collections development.

TUESDAY 5 DECEMBER

10.00–13.30	Registration
8.00–09.15	Board meeting DOSS (only DOSS board members)
9.30–10.45	Board meeting COMCOL (only COMCOL board members)
11.00–12.15	Meeting working groups within COMCOL & DOSS
13.30–14.00	Welcome and introduction to the conference Åsa Stenström, ICOM COMCOL and DOSS/ Contemporary Collecting Sweden; Ulrica Grubbström, Director, Västerbottens museum; Daniel Wetterskog, ICOM Sweden; Lena Palmqvist, Norsam representative

Session 1: Sustainability and Contemporary Collecting through Networking between Museums

Chair: Thomas Walle

14.05–14.20	Presentation 1: <i>SAMDOK and Contemporary Collecting Sweden (DOSS) – History and Present Day</i> Åsa Stenström, Västerbottens museum, Umeå; Birgitta Witting, Kulturmagasinet, Helsingborg, Sweden
14.25–14.50	Presentation 2: <i>Domestic Life and Leisure – Swedish Ethnologists Cooperate in DOSS – Contemporary Collecting Sweden</i> Asta Burvall, Skellefteå museum; Peter Du Rietz, National Museum of Science and Technology & Christine Fredriksen, Västarvet, the Regional museums of Västra Götaland, Sweden
14.50–15.20	Swedish fika (coffee break).
15.20–15.35	Presentation 3: <i>Finnish TAKO and its Working Groups</i> Riita Kela, Helsinki City Museum, Finland
15.40–15.55	Presentation 4: <i>NORSAM – a Network for Developing Contemporary Collecting and Research within Nordic Museums</i> Lena Palmqvist, Nordiska museet, Stockholm, Sweden
15.55–16.10	Panel discussion with speakers 1–4

Session 2: Contemporary Collecting

Chair: Åsa Stenström

16.15–16.50	Presentation 5: <i>Keynote: I'm Alive!</i> Peter Du Rietz, National Museum of Science and Technology (Tekniska museet), Stockholm, Sweden, awarded the Swedish Contemporary Collecting of the Year Award 2016
16.50–17.05	Discussion with speaker 5 and conclusion
17.05–18.10	Guided tours of some exhibitions in Västerbottens museum, about Umeå, TEXTILE and the Sune Jonsson Centre for Documentary Photography
18.10–18.30	Bus ride to restaurant REX
18.30–	Welcome reception at the restaurant REX

WEDNESDAY 6 DECEMBER

8.35–8.45 Good Morning and Welcome!

Session 2 continues: Contemporary Collecting

Chair: Birgitta Witting

8.45–9.05	Presentation 6: <i>Documentation 14.53 – Digital Collection of a Terror Attack</i> Elisabeth Boogh, Stockholm County Museum & Anna Ulfstrand, Stockholm City Museum, Sweden
9.10–9.30	Presentation 7: <i>The Ethics of Collecting (during) the Refugee Crisis: A Case Study from Lesbos, Greece</i> Alexandra Bounia, University of the Aegean, Greece
9.35–9.55	Presentation 8: <i>Fake Eyelashes and Artificial Nails – Contested Objects Igniting New Ideas on Connecting and Collecting</i> Mette Tapdrup Mortensen, Kroppedal Museum, Taastrup, Denmark
9.55–10.10	Panel discussion with speakers 6–8
10.10–10.40	Swedish fika
10.40–11.00	Presentation 9: <i>Is Popular Culture Popular in the Collections?</i> Kirsten Linde, MiA Museums in Akershus, Norway

11.05–11.25	<p>Presentation 10: <i>Punk, Politics and Youth Culture – The Archive of Umeå Hardcore</i></p> <p>Karin Holmgren & Susanne Odell, The Popular Movements Archive in Västerbotten, Umeå, Sweden</p>	16.20–16.40	<p>Presentation 18: <i>Resources and Participation – a Recipe for Successfully Inclusive Work</i></p> <p>Marie Nyberg, Gothenburg City Museum, Sweden</p>
11.30–11.50	<p>Presentation 11: <i>The Period Room as a Model for Contemporary Collecting</i></p> <p>Mayke Groffen, Erasmus University Rotterdam, the Netherlands</p>	16.45–17.05	<p>Presentation 19: <i>Priority: Minority. About an ongoing Dialogue Exhibition with Contemporary Collecting</i></p> <p>Sofia Breimo & Petter Engman, Västerbottens museum, Umeå, Sweden</p>
11.55–12.15	<p>Presentation 12: <i>When Everyday's Life Culture Enters the Museum – or How to Find the Right Method to Deal with Thousands of Objects, an Artist and Communities</i></p> <p>Susanne Gesser & Nina Gorgus, Historical Museum Frankfurt, Germany</p>	17.05–17.30	Panel discussion with speakers 16–19
12.15–12.30	Panel discussion with speakers 9–12	17.30–17.45	Fruit!
12.30–13.30	Lunch at Sävargården	18.00–19.00	Guided tours in the exhibitions: <i>Priority: Minority, Rock Art in Sápmi, We are Roma</i>
Session 3: Methodology		19.00–21:00	ICOM Sweden hosts a mingle reception at Västerbottens museum. The museum is open until 9 pm
Chair: Minna Sarantola-Weiss			
13.30–13.50	<p>Presentation 13: <i>Collection Management Standards in the Participatory Museum – a Mismatch?</i></p> <p>Thomas Michael Walle, Musea i Sogn og Fjordane, Norway</p>	THURSDAY 7 DECEMBER	
13.50–14.10	<p>Presentation 14: <i>Collections in Political Institutions – the Case of the Brazilian Chamber of Deputies</i></p> <p>Claudia Porto, Gilcy Rodrigues Azevedo & Juçara Quinteros, Brasilia, Brazil</p>	8.15–8.20	Good Morning and Welcome!
14.15–14.35	<p>Presentation 15: <i>Are the Young Museums Considered? Approaches about New Heritage</i></p> <p>Mariana Plá, Malvinas Museum and South Atlantic Islands-Culture Ministry, Buenos Aires, Argentine</p>	Session 3 continues: Methodology	
14.35–14.50	Panel discussion with speakers 13–15	Chair: Åsa Stenström	
14.50–15.30	Swedish fika	8.20–9.00	<p>Presentation/panel 20: <i>Oral Narrative as Heritage and Social Force</i></p> <p>Alf Arvidsson, AnnCristin Winroth, Katarzyna Wolanik Boström & Krister Stoor, Umeå university</p>
15.30–15.50	<p>Presentation 16: <i>Collecting as Connectivity</i></p> <p>Leen Beyers, MAS, Museum Aan de Stroom, Antwerp, Belgium</p>	9.05–9.25	<p>Presentation 21: <i>Curating Possibilities for Contemporary Views on Existing Collections, and Collecting of Difficult Topics</i></p> <p>Helene Larsson Pousette, the Swedish History Museum, Stockholm, Sweden</p>
15.55–16.15	<p>Presentation 17: <i>Collecting and Curatorial Practices for Contemporary Everyday Life</i></p> <p>Agnes Aljas & Pille Runnel, Estonian National Museum, Estonia</p>	9.30–9.50	<p>Presentation 22: <i>The Uhlmann Family – Jewish Live in Rural Areas of Westphalia. The Need for Integrative Collection Concepts</i></p> <p>Janina Raub, LWL-Open-Air Museum, Detmold, Germany</p>
		9.50–10.00	Panel discussion with presenters 21–22

10.00–11.30	<p>Presentation/workshop 23: <i>Deaccessioning and Collections Development</i></p> <p>Minna Sarantola–Weiss, Helsinki City Museum, Finland</p> <p>10.00–10.20: A background and introduction</p> <p>10.20–11.00: Workshop/round table-sessions Obs! Including Swedish fika</p> <p>11.00–11.30: Discussion/presentations.</p>
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Session 4: Democratic Collecting

Chair: Åsa Stenström

11.30–12.10	<p>Presentation/panel 24: <i>Of Interest of whom? Impairment and disability as empirics and perspective in museum collecting</i></p> <p>A panel discussion between Cecilia Bygdell, Upplandsmuseet and Diana Chafik, Sörmlands museum, with guests</p>
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12.10–13.10	Lunch at Sävargården
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13.10–13.30	<p>Presentation 25: <i>Ableist Life-paths, Collecting and Presenting the Precarious Lives of People with Disabilities in the Swedish Welfare State</i></p> <p>Christine Bylund, Umeå university, Sweden</p>
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13.35–13.55	<p>Presentation 26: <i>"Sorry that I exist" – About Homelessness in Helsingborg</i></p> <p>Birgitta Witting, Kulturmagasinet, Helsingborg, Sweden</p>
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13.55–14.10	Panel discussion with speakers 25–26
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Session 5: Letting Go – Identification & Shared Authority

Chair: Helene Vollgraaff

14.10 – 14.30	<p>Presentation 27: <i>Whose Heritage is it? Reflections on the Relationship between Ngoma Lungundu, 'Ark of the Covenant', Communities and the State in Zimbabwe</i></p> <p>Henry Chiwaura, Great Zimbabwe University, Masvingo</p>
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14.35 – 14.55	<p>Presentation 28: <i>The Triangular Relationship between Museums, Community and Collections</i></p> <p>Alex Bridgeman, Cricket Legends of Barbados Museum, Barbados</p>
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14.55 – 15.20	Swedish fika
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15.20 – 15.40	<p>Presentation 29: <i>Under the Surface of the Drum Skin</i></p> <p>Krister Stoor, Umeå university, Sweden</p>
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15.45 – 16.05	<p>Presentation 30: <i>Identity Flexibility in "Tamashii-nuki": Transformation from a Worshipped Object to an Exhibited one through a Religious Ritual</i></p> <p>Shikibu Horiuchi, Nara National Museum, Japan</p>
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16.05 – 16.20	Panel discussion with speakers 27–30
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Session 6: Inclusive Art Collections

Chair: Helene Vollgraaff

16.25 – 16.45	<p>Presentation 31: <i>Reclaiming Your City. Documenting Streetart in Berlin</i></p> <p>Koosje Hofman, Reinwardt Academy, Amsterdam, the Netherlands</p>
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16.50 – 17.10	<p>Presentation 32: <i>Collecting in the Underground: Political, Cultural and Curatorial Aspects in the Nonconformist Realm</i></p> <p>Anastasia Patsey, Museum of Nonconformist Art, St. Petersburg, Russia</p>
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17.15 – 17.35	<p>Presentation 33: <i>Visual Cultures of (In) hospitality? Equality and Diversity in Art Museums</i></p> <p>Ulla Angkjær Jørgensen, Norwegian University of Science and Technology, Trondheim; Sigrun Åsebø, University of Bergen, Norway</p>
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17.35 – 17.50	Panel discussion with speakers 31–33
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18.00 – 21.00	Bus ride to the Bildmuseet. We continue the art theme at the Bildmuseet with social activities, guided tours and a mingle meal
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FRIDAY 8 DECEMBER

8.50 – 9.00	Good Morning and Welcome!
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Session 7: The Triangular Relationship between Museum, Collection & Community

Chair: Claudia Porto

9.00 – 9.20	<p>Presentation 34: <i>Glass Museum of Bogotá, a Public Collecting Experience</i></p> <p>William Gamboa Sierra, Museology Department, Faculty of Cultural Heritage, Universidad Externado de Colombia</p>
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9.25 – 9.45	Presentation 35: <i>How Can We Address Issues around Contested Objects and Narratives in the Museums?</i> Rebecca Naidoo, Durban Local History Museums, South Africa	13.50 – 14.10	Presentation 42: <i>Contested Heritage: Collecting and Memorialising Material Culture of the War</i> Njabulo Chipangura, WITS University, South Africa and Zimbabwe Mutare Museum
9.50 – 10.10	Presentation 36: <i>The Museum and Collection as a Revitalization Strategy</i> Arjen Kok, Cultural Heritage Agency of the Netherlands	14.10 – 14.30	Panel discussion with speakers 38–42
10.10 – 10.35	Swedish fika	14.30 – 15.00	Swedish fika
10.35 – 10.55	Presentation 37: <i>The Triangular Relationship between Museum, Community and Collection – A Case of Ziwa National Monument in Eastern Zimbabwe</i> Takudza Beaumont Pasipanodya, Zimbabwe Military Museum; Tafadzwa Muchanyangi, Midlands State University, Zimbabwe	15.00 – 16.00	ICOM COMCOL Annual Meeting (COMCOL members only)
10.55 – 11.10	Panel discussion with presenters 34–37	16.00 – 17.30	Presentation 43/workshop: <i>Sharing Collections and Shared Collections – Some Initial Ideas</i> . A workshop facilitated by members of COMCOL Sharing Collections. Workgroup: Claudia Porto, Helene Vollgraaff, Juliana Monteiro & Njabulo Chipangura.
Session 8: Connecting & Collecting Memories Chair: Danielle Kuijten		18.00 – 21.00	Traditional Swedish Christmas dinner at Sävargården
11.10 – 11.30	Presentation 38: <i>Sustainability of Contemporary Collections: Collecting Memory and Thought</i> Gloriana Amador, TEOR/ética, San José, Costa Rica	SATURDAY 9 DECEMBER	
11.35 – 11.55	Presentation 39: <i>Collecting Children's Narratives on Escaping War</i> Anna Fredholm, National Army Museum, Stockholm, Sweden	Post-Conference Day	
12.00 – 13.00	Lunch at Sävargården	9.00–10.30	A visit to the Västerbottens museum's open-air museum Gammlia with guided tours and activities: <ul style="list-style-type: none"> • A guided tour of the museum • Meet Christmas traditions in the Wallmarksgården • Experience Sami traditions at the Sami site
13.00 – 13.20	Presentation 40: <i>Robben Island: Representation and Interpretation of Material Culture Objects of Apartheid Political Imprisonment</i> Ephraim Mwaita, University of Western Cape, Cape Town, South Africa	10.30–11.00	Christmas Fika
13.25 – 13.45	Presentation 41: <i>Revisiting the Relationship between Collection and Community in War Museums: a Comparative Study between the Nanjing Massacre Memorial Hall in China and the Yushukan in Japan</i> Lingling Xie, University of Leicester, United Kingdom	11.00–13.00	Free time to visit one of Sweden's best Christmas Fairs at Västerbottens museum. <u>Lunch at your own expense.</u>
		13.00	Bus ride to Umeå city centre
		13.30–15.00	Visit to and guided tour at the <i>Women's History Museum</i>
		15.00–15.30	Swedish Fika
		16.00–18.00	Visit to and guided tour at <i>Guitars – the Museum</i>
		18.00 –	Dinner at a nice restaurant and good bye for this time!

PRESENTATION 1

SAMDOK AND CONTEMPORARY COLLECTING SWEDEN (DOSS) – HISTORY AND PRESENT DAY

Åsa Stenström & Birgitta Witting

In the 1970s Samdok was established as a collaboration between cultural history museums in Sweden, focusing on contemporary collecting and on making broad qualitative contemporary research. Its goal was to use contemporary collecting as a way of studying the present to arrive at descriptions of social and cultural processes emphasizing the importance of both the historical and contemporary contexts, an innovation to museum work. Important tools were (and are) to analyse the present, making interviews, photography, film, participative observations, field journals, questionnaires and the collecting of objects. In the course of time Samdok became a forum for scholarly discussions on contemporary culture and society, a forum for professional development and further education, sharing experiences of the empirical, methodological and theoretical dimensions of the creation of collecting and collections. Samdok has worked as an inspiration for many networks around the world, so also for ICOM COMCOL.

At the Nordic museum in Stockholm there was a secretariat responsible for, among other things, a magazine, publications and the annual meeting. Different working groups were established and museums shared the responsibility for collecting and collections and created contemporary collecting projects together on different topics.

In 2012 the Nordic museum put the secretariat down and the existence of the collaboration was threatened. In March 2012, 23 museums met in Stockholm and decided the network needed to continue its important work. A board was created building the new network, with board members from different kinds of museums from different parts of Sweden. The new network was called Contemporary Collecting Sweden (DOSS in Swedish). Within the new collaboration the best of Samdok is preserved focusing on contemporary collecting and professional development. Some news are also developed, such as *The Best Contemporary Collecting Project of the Year-award*.

PRESENTATION 2

DOMESTIC LIFE AND LEISURE – SWEDISH ETHNOLOGISTS COOPERATE IN DOSS – CONTEMPORARY COLLECTING SWEDEN

Christine Fredriksen, Asta Burvall & Peter Du Rietz

In Sweden, we have a long tradition of co-operation in the field of collecting. In the late 1970's the organization Samdok was initiated, an organization for cultural historical museums that focused on contemporary history and the necessity of collecting stories and objects of today. This type of collecting had been neglected for many years. In several official reports, the lack of contemporary objects in the collections of the museums was pointed out. Later, in the year of 2011, Samdok was replaced by the new network DOSS (*Contemporary Collecting Sweden*), with a large amount of members among museums in Sweden.

DOSS has several working groups; the objective is that the museums associated with the groups collaborate on specific themes of investigations, working with joint projects within contemporary research and collecting. The working groups are a forum for discussions concerning the theories, methods and ethics in the collecting of the museums. The groups also constitute the basis for a fruitful cooperation with universities and other institutions. The Group for Domestic Life and Leisure is one of seven working groups; it is concerned with the significant, and in many ways also difficult, questions relating to society and everyday life in Sweden.

We intend to present the Group of Domestic Life and Leisure with some examples from our joint projects and field research, outlining our perspectives and methodological strategies. The examples concern sensitive matters such as the changes and depopulation of the coastal areas in Sweden, and our different collections in the field of migration. We have moreover worked with a joint project in cooperation with a North European network of scientists in studying the Nordic summer life, with all the dreams and expectations surrounding it. Further, we have conducted a joint field seminar during the summer of 2017 when we studied youth and computer games, and the largest Lan event in the world.

PRESENTATION 3

FINNISH TAKO AND ITS WORKING GROUPS

Riitta Kela

During the 2010s, museums of cultural history in Finland have created a network for collection management collaboration (Finnish acronym TAKO from *tallennus* and *kokoelmat*, documentation and collections), within which museums agree to a nation-wide division of tasks in collecting. The related agreement with the National Board of Antiquities on collecting and documenting has been signed by over a hundred professionally managed Finnish museums. Of the over 1,000 museums in Finland, 151 are professionally managed and partly funded by the state, which means that the network can truly coordinate the accessions in professionally run museums. All participating museums have a defined area of responsibility in collection and documentation of a specific thematic area, a geographic region or historical period regarding to which the museum collects and documents material. The agreement supports decision making in accessioning and also in deaccessioning.

PRESENTATION 4

NORSAM – A NETWORK FOR DEVELOPING CONTEMPORARY COLLECTING AND RESEARCH WITHIN NORDIC MUSEUMS

Lena Palmqvist

Swedish museums of cultural history started in 1977 the SAMDOK network to explore contemporary society and together carry on broad qualitative research into our own times. The interest for contemporary studies and collecting and the need for cooperation brought on the seminar that was arranged in Oslo in 1993 focusing on contemporary studies and collecting, the start for the Nordic network NORSAM with members from Norway, Denmark and Sweden. In 1995 Finland and Iceland was connected to the network.

Norsam are working to promote collaboration between Nordic museums and development in documentation, collecting and research as well as conveying information about the contemporary world. The network is open to all museums, research institutions, organizations with an interest in the aims of the network. NORSAM is led by a steering group with representatives from each country.

The Nordic network for contemporary collecting and research developed as a support for the museums to solve the collecting of the great offer of objects in consumer's society. It was important and necessary to spread the responsibility for collecting and research.

Questions arising today are how museums of cultural and social history can study the global society. When the concept of cultural heritage no longer has a taken-for-granted local, regional or national connection, collecting must be problematized in new ways, in relation to the world and the circumstances.

PRESENTATION 5
I'M ALIVE!

Peter Du Rietz

During the summer and fall of 2015, the world was overwhelmed by pictures from a massive refugee migration on the Mediterranean and through Europe. There were the tragic pictures of a drowned 3-year-old Kurdish boy, Alan Kurdi, that exhibited the enormous perils connected with trafficking over the Mediterranean. But there was also pictures from more successful journeys over the sea, images showing refugees with modern smartphones taking selfies on Greek beaches. While the images of Alan Kurdi woke our compassion, the pictures of refugees with smartphones often resulted in condemning reactions. Those images contested our notion of a refugee. In social media, the images were met with questions whether one could both be a refugee and own a new and expensive smartphone.

At the National Museum of Science and Technology we saw this as an example of a dated world view from around the turn of the millennium, when modern communication technology such as internet and cellphones was only available in the part of the world we define as the developed world. A lot has changed since then in areas as the Middle East and Northern Africa. Internet, smartphones and social media all had their breakthrough in that part of the world around 2010, and by 2015 those were common features of a city life in countries such as Tunisia, Syria or Iraq. Mobile Internet even played an amplifying role during the so called Arab Spring in 2011.

Everyone who owns a smartphone knows how convenient and helpful they are in our lives. In the documentation project Mobile on the run, we interviewed refugees about their experiences of smartphones in a refugee context and collected some of their smartphones. Why did they bring their smartphones? How did they use the phones? What did the smartphones mean to them?

PRESENTATION 6
DOCUMENTATION 14.53 – DIGITAL COLLECTION OF A TERROR ATTACK

Elisabeth Boogh & Anna Ulfstrand

At 14.53 on April 7th Stockholm was struck by terror. A high-jacked lorry was driven with high speed on Drottninggatan in the very centre of the city, leaving five people and a dog dead, and others severely hurt. During the course of the following weekend it became clear to us that we as city museum and regional museum had a role to play. It was important to empower people to share their stories, their reflections and images while the incident still was current. We also realised that traces made in social media were of great importance if you want to understand what happened the hours right after the attack and how people were affected. The digital is ephemeral and disappears quickly in the flow and has to be collected in real time. We created a temporary digital platform where we invited people to upload digital stories, photos and screenshots of conversations in social media or text messages

The collection resulted in 130 rich and very detailed digital stories, photos picturing the attack, people's efforts to get home and the huge stacks of flowers and objects left by people the following weeks. We have also collected a variety of these objects as well as a temporary wall protecting a demolished storefront, which turned in to a spontaneous place for condolences.

We will discuss the result of the collection but also on which grounds major events are chosen for contemporary collection. Did the fact that we, who are living in Stockholm and were emotionally affected, have an impact on our decision? What do we do if this happens again? Our initiative created a massive media interest. How did that influence the collection? The short time between the attack and the transformation of objects and memories into a cultural heritage raises ethical as well as social questions that we are addressing in our paper.

PRESENTATION 7

THE ETHICS OF COLLECTING (DURING) THE REFUGEE CRISIS: A CASE-STUDY FROM LESVOS, GREECE**Alexandra Bounia**

During 2015-2016 more than a million migrants and refugees, mainly from Syria and Afghanistan, but also other poor or troubled countries, like Iraq, crossed the Aegean Sea risking their lives in order to escape war, violence and poverty, and arrive in what they considered a safe haven, i.e. Europe. Many lost their lives, others saw loved ones perish at sea. Their experiences and drama were recorded in all possible media, volunteers from around the world rushed to the Greek islands to offer their help, international organizations created stations for the first time on European soil. The island of Lesbos, in particular, received more than half of the newcomers; the inhabitants of this small island attracted international attention overnight for offering help and support beyond their means: three old-ladies and a fisherman were even nominated for the Nobel Peace Prize.

What has been the role of museums within such a complex, tragic, difficult international situation? And, in particular, what has been the role of museums and museum professionals on the island of Lesbos who experienced this drama in their everyday lives? How did they record, collect and present such experiences? Is there a need for a new museum on the island of Lesbos, dedicated to this “refugee crisis” and the experiences that came with it? And who would be the narrators, the exhibitors and what would be the exhibits in such a museum? Is the presentation of human drama and despair within the scope of a museum? And how can this presentation be made in a respectful, truthful, and inclusive way?

These and many other questions have been raised during this last couple of years by museum professionals, anthropologists, sociologists and volunteers in the island of Lesbos, but also other parts of the world. This paper aims to discuss some of these questions within the light of the ethics of recording, collecting and presenting the refugee crisis in museums. It will focus, in particular, on Lesbos and will present a collecting initiative/process that took place in 2016 in order to record the crisis in an ethical and respectful way.

PRESENTATION 8

FAKE EYELASHES AND ARTIFICIAL NAILS – CONTESTED OBJECTS IGNITING NEW IDEAS ON CONNECTING AND COLLECTING**Mette Tapdrup Mortensen**

In March 2017 mayors from Hvidovre municipal and Brøndby municipal on the westbank of Copenhagen, wrote a letter in the Danish, daily newspaper Politiken entitled “We Are Not Just Those With Fake Eyelashes and Long, Artificial Nails”. Apparently, according to mayors, speaking on behalf of the entire Westbank.

What brought them to rush into print, was an article published in the same newspaper a month earlier. The article was a feature on Kroppedal Museum, a cultural history museum located west of Copenhagen, and the preparations for the upcoming exhibition 99xVSTGN: An experimental exhibition looking at 15.000 years of local history through 99 objects from the Westbank of Copenhagen. The exhibition is curated by using 4 dogmas; Co-creation, Diversity, Accessibility and Poetry, and 40 of the exhibited objects are lent from or donated by local citizens, organizations, workplaces e.g.

In the article, the journalist (and a photographer), follow the curator collecting objects from the local community. The curator stops by Siri Køster, a 24-year-old beautician living in a 1-bedroom flat in a high-rise block with her two bulldogs. The curator picks up a set of used fake eyelashes, a collection of both used and new artificial nails and hair extensions made of real hair from Brazil. Objects which, when placed in the context of a museum exhibition, turned out to be contested and drew a lot of attention.

I want to present the idea behind the exhibition and investigate how and why a few of the 99 objects caused such alarm and excitement. Finally, I want to discuss how “eyelash-gate” has been very educational for the museum. It has ignited a fruitful discussion on practises of collecting and collections, and has given the museum a deeper understanding of the value of connecting to the local community via objects and the many meanings and stories they carry.

PRESENTATION 9**IS POPULAR CULTURE POPULAR IN THE COLLECTIONS?****Kirsten Linde**

Popular culture has been characterized as a phenomenon within the mainstream of western culture. Today popular culture can be seen as differentiated from traditional local folk culture because of its attachment to global mass produced products. It would be more accurate to characterize contemporary popular culture as mainstream phenomena within a global setting of the early 21st century.

Cultural researchers claim that popular culture consist of elements of resistance against upper class hegemony. Popular culture is heavily influenced by entertainment, sports, fashion and technology – but also by the fact that it is cheap and therefore accessible for a large amount of people without high economic means.

This paper wishes to present a category of items that are less popular in the collections than they are outside in the real world.

When asking the question of which heritage the museums normally take care of. The answer must be that poorly fabricated items made in low cost countries and without any economic, cultural or emotional feelings attached to them, rarely make their way into the collections. Items made for throw and use in a short lifespan for less than approximately 1-2 years are threatened by extinction and oblivion.

Paradoxically the rareness of cheap contemporary items in the collections make a big contrast to the overwhelming endless abundance of fabrics, goods and ephemeras outside the museums walls. One can claim that what really characterizes our contemporary society is superficially consumerism.

When asking the question whose heritage the museums normally take care of. The answer must be that the lower and lower middle classes of contemporary society are underrepresented in the museums if their cheap mass-produced ephemeral items are not present in the collections.

MiA-Museums in Akershus has for many years taken an interest in popular culture and have implemented collection strategies for this field. At the presentation experiences will be shared from collecting projects with popular items from interior and exterior decoration, supermarkets and gas stations, politics and entertainment.

PRESENTATION 10**PUNK, POLITICS AND YOUTH CULTURE – THE ARCHIVE OF UMEÅ HARDCORE****Karin Holmgren & Susanne Odell**

In the beginning of the 1990s, hardcore (a music genre that grew out of the 1970s American punk) came to Umeå. Through the formation of the band Step Forward a youth movement started, that eventually would attract hundreds of youths, many of them embracing the concepts of Straight edge (meaning that you don't use tobacco, alcohol or any other forms of drugs) and animal rights. The hardcore bands in Umeå rapidly increased in number, and many started to tour abroad. In only a few years, Umeå had become known as the European Capital of Hardcore.

The Popular Movements Archive in Västerbotten is a county archive with assignment to collect and store documents from popular movements and associations. The archive holds documents from the traditional social movements, labor- and trade union movements and athletic societies to name a few, but also a vast collection of material from the fields of adult education, culture and leisure as well as personal archives et cetera.

In early 2011 the archive started a project to document the 1990s hardcore movement in Umeå. The goal was to create a research base and simultaneously add to previously missing elements of Umeå's cultural and social movement history. The project resulted in an extensive collection of photographs, films, newspaper clippings, posters and more. In order to make the collection more accessible for the public, umeahardcorearkiv.se was created. And later on, also an exhibition and a catalog, containing unique material of the youth movement, was conducted. All in all, the project also became an important experience in how to document movements that do not produce traditional archive documents, and formed a basis for documentation of new social movements.

PRESENTATION 11

THE PERIOD ROOM AS A MODEL FOR CONTEMPORARY COLLECTING**Mayke Groffen**

Working as a curator of modern city culture at Museum Rotterdam, I recently started my PhD-research on post-war and contemporary domestic interiors. Collecting Suburbia aims to compare various collecting practices in this field and analyse them in light of museological discussions on contemporary and participative collecting. In this presentation I will focus on what is probably the most debated museum tradition regarding housing culture: the period room.

Although many period rooms were dismantled in the 1970s and 1980s, a recent revival of the period room can be observed. These new museum displays often aim to be playful and interactive, and while authenticity used to be key, some of them even grant fiction an explicit role. Thus, it has been argued, period rooms are better equipped to evoke empathy and to connect visitors to history as well as their own lives.

With the renewed interest in period rooms on the one hand and the museological focus on contemporaneity on the other, it is remarkable that debates on collecting contemporary interiors have overlooked the concept of a modern period room. Outside the museum, however, furniture stores, lifestyle magazines and estate agents try to seduce potential buyers with modern period-room-like displays. Moreover, the period room has been designed and reviewed solely as a presentation model. Analysing the period room not only from a contemporary, but also from a collecting perspective, I will explore if this reviled tradition could provide a model for collecting contemporary interiors.

PRESENTATION 12

WHEN EVERYDAY'S LIFE CULTURE ENTERS IN THE MUSEUM – OR HOW TO FIND THE RIGHT METHOD TO DEAL WITH THOUSANDS OF OBJECTS, AN ARTIST AND COMMUNITIES**Susanne Gesser & Nina Gorgus**

The artist Karsten Bott works on an archive of everyday's life. He is collecting consumption articles, souvenirs, pots, packages, dishes, logos....mostly those things we use in our daily lives. In his art works, he put thousands of things in a special order and put it on display. For example, he install show cases with topics like: Birth, love, sport or camping. He also collects varieties of everyday's life like milk boxes, tooth brushes or coffee to go mugs. Thus, he constitutes an archive of the present time. A part of this archive will be on display in the new permanent exhibition „Frankfurt Once?“ of the Historical Museum Frankfurt.

In the 1970ies the museums started to collect every day's live culture. Also in the Historical Museum Frankfurt, many objects like dishes and clothes were added to the collection. Over forty years later, the curators have to deal with a vast number of objects. Most of the objects don't have a context or a biography. In times when the storage rooms are limited, those objects are threatened of deaccessioning.

We would like reflect about how to connect this art work of Karsten Bott with the historical collections. How can we create a link between his work and the museum collection and integrate in this process communities? As the opening of the exhibition is in October 2017, we want to present reflections about the concept and discuss strategies.

PRESENTATION 13

COLLECTION MANAGEMENT STANDARDS IN THE PARTICIPATORY MUSEUM – A MISMATCH?**Thomas Michael Walle**

In recent years, there have been two prominent strands in the development of museums, in Norway and internationally. There has been a call on museums to open up to new groups, not only when envisioning its audience but also in developing more inclusive collections and dissemination strategies. Democratisation and participatory practices have been high on the agenda of museum research and cultural policies. The authority of the museum professionals is challenged by the diversity of voices, perspectives and experiences of the public.

Furthermore, we have seen a move towards increasing standardisation and professionalization of the collection management. The Arts Council Norway have urged museums to adopt the UK developed SPECTRUM standard in their work, covering all aspects of handling museum objects. In the flow of objects into, through and in some cases out of the museum, a highly skilled museum worker is envisioned to play a prominent role. Similarly, a set of guidelines for the evaluation of museum collections have been published by the Arts Council Norway.

At Musea i Sogn og Fjordane, a consolidated museum in in Western Norway, we are in the process of developing common collection management procedures and establishing a shared storage facility for museum objects. In this process, the evaluation and potential deaccession and disposal of objects will be of vital importance.

In this presentation, I wish to investigate the potential mismatch between these two museum policies, arguing from the outset that we may risk to establish new set of regulations that excludes the public from important decision making in the museums. By the time of the conference, I hope to have found examples, nationally and internationally, that aim to overcome the apparent conflict between democratisation and professionalization. This will, hopefully, form the basis for the future work with the collections at our museum.

PRESENTATION 14

COLLECTIONS IN POLITICAL INSTITUTIONS - THE CASE OF THE BRAZILIAN CHAMBER OF DEPUTIES**Claudia Porto, Juçara Quinteros & Gilcy Rodrigues Azevedo**

GLAM collections belonging to institutions whose core activity is other than culture - such as those whose function is primarily political - have to deal with numerous challenges regarding financial sustainability, physical space availability and the creation and maintenance of Exhibition and Conservation Programmes, among others.

The Chamber of Deputies of Brazil holds an important part of the national history and memory. The collections date back to 1822. In 1960, with the change of the Capital of the Republic from Rio de Janeiro to Brasilia, a large part of the collections was transferred to the new headquarters, designed by modernist architect Oscar Niemeyer. There are about 1 million historical documents, 4,000 rare books (from the 16th century onwards), 800,000 audiovisual documents and more than 1,500 museum collections including panels by important Brazilian artists. Part of the works of art is displayed in spaces such as deputies' cabinets and temporary exhibition rooms.

Around 10,000 people a day pass through the Chamber of Deputies. The Congress is stage for political debates, ceremonies, intercultural events and intense popular demonstrations.

The preservation of the collections are the responsibility of the Coordination of Preservation of Informational Content (Cobec, in the Portuguese acronym). Since its inception in 1987 (the same year Brasilia was declared World Heritage Site by UNESCO), Cobec faced several challenges in managing its collections. To partly address these difficulties, actions such as the outreach campaign "Art Everywhere in the House" and a risk management project were implemented. Both represented a milestone for decision-making regarding the management of the collections, allowing the various departments to have a greater understanding of the significance and value of each other's collections, and also allowed internal and external audiences to better know the collections and the work carried out by Cobec regarding preventive conservation and restoration.

How to increase awareness among directors and staff about the relevance of the collections so as to guarantee long-term sustainability? How to raise awareness about collecting and preserving the recent intense chapters in Brazilian history? In this paper, we intend to discuss some of the successes and difficulties of the recent history of Cobec in the management of collections in a political institution, aiming to encourage a wider dialogue among similar institutions.

PRESENTATION 15

**ARE THE YOUNG MUSEUMS CONSIDERED?
APPROACHES ABOUT NEW HERITAGE****Mariana Plá**

The present paper arises from questions posed by the daily work in the Museology and Conservation area, particularly related to the addition and subsequent registration of the collections. We are a museum focus on contemporary and recent history; about a war in which its protagonists bring us their “treasures“ along with their stories. With this reality in mind, we require specific guidelines from a conceptual and practical point of view, which lead us to create our own policies of admission and subsequent registration of collections. That is why we strive in building relationships of plural belonging with the citizenship, as to guarantee the reception of donations and the stories that enhanced them. Describing a handful of cases (from their admission, to the registrar, to their exhibition, in the expanse of a year) provides a good glance into the situations we find ourselves on a daily basis. Being a museum of only three years of existence limit us, but also, provides us with an opportunity. First, because we have unique needs in relation to the other national museums and, second, because it gives us the freedom to experiment in policies and procedures that will provide opportunities to review our approach to the registry of this patrimony.

Recognizing the diverse approaches about the Malvinas islands, particularly about the 1982 conflict, reflected in our collections invites us to continue opening new trends in how to search and value patrimony.

PRESENTATION 16

COLLECTING AS CONNECTIVITY**Leen Beyers**

Antwerp is a city of a majority of minorities. The MAS as museum intends to show –and therefore also collect- a stream of stories of Antwerp’s present and past with an outlook on the future, connecting Antwerp to the world.

MAS opened in 2011 as a merger of four different collections. In the run up to its opening, the different ways of collecting and documenting objects became apparent. As did the shortage of representation of the contemporary Antwerp inhabitants. Thus the museum was challenged to find new strategies to collect.

As every Antwerp inhabitant belongs simultaneously to different communities and networks, MAS opts for a thematical approach. All curators are sensitive to categories such as gender, age, socio-economical, ethnic-cultural backgrounds, etc. Connecting objects to objects, objects to people, as well as people to people is nevertheless considered added value. By no means this implies the erasing of a multitude of minority-majority strata. Individuals and communities that are invited to participate to processes of collecting, research and presentation, naturally construct their own identities and communities (e.g. Christians, Jews and Muslims in ‘Sacred Places. Sacred Books’). This is treated with respect. MAS does document these identities more so than before. No objects without background are taken on anymore. A new collection policy on new objects (digital, physical) and their documentation interlinks old and new collections. Contextual information often unveils fresh perspectives and invites museum, participants and visitors to reflect on their own position. For instance, AIDS memorial quilts not only have significance to victim’s families and friends; they can also be put in line with local and international traditions of flags and quilts. Sneakers are unmeaning in mass production, but not when they connect a break dancer’s biographical story and Urban Dance in Antwerp. Significance is especially generated in these ‘contact stories’.

Information on finished mentioned projects:

Sacred Places. Sacred Books:

www.heiligeplaatsenheiligeboeken.be/en

AIDS memorial quilts:

www.mas.be/en/page/quilts-mas-collection-o

PRESENTATION 17**COLLECTING AND CURATORIAL PRACTICES FOR CONTEMPORARY EVERYDAY LIFE****Agnes Aljas & Pille Runnel**

How to study and collect contemporary culture at the museum? How to explore the cultures of children and young people? How to present the mediatization of everyday life at the museum exhibition? How objects represent contemporary daily life at the exhibition? For answering these questions, interdisciplinary participatory research methods have become useful. The questions are related also in terms of practical and ethical aspects.

The presentation discusses developing the research project for the exhibition development, including the value of different methods applied throughout the exhibition production project, using two examples from the Estonian National Museum. In October 2016, the Estonian National Museum opened its new building, including the new permanent exhibition *Encounters*. Parts of the exhibition show the contemporary culture, including *Times of Freedom* with the focus on contemporary daily life and the exhibition *Cities within a City* which explores how children and youth create urban spaces through their everyday practices and the use of media technologies. The research project relied on visual research methods (drawing competitions, mental maps, photographing and filming), combining it with city walks, written essays, media diaries, interviews and collecting the objects.

We will discuss the challenges, limits and benefits of different methods applied throughout this process and their outcomes in exhibition: how the exhibitions succeeded in showing participants voice in exhibition and how visitors have perceived the everyday practices and practices of young generations in mediatized urban worlds.

PRESENTATION 18**RESOURCES AND PARTICIPATION – A RECIPE FOR SUCCESSFULLY INCLUSIVE WORK****Marie Nyberg**

When Göteborg City Museum began working with the exhibition “We are Roma”, an initial year-long start-up process had already taken place. Together with other stakeholders, the museum applied for funding from one of the EU’s social funds and was granted a large sum of money. A total budget of SEK 10 million provided excellent conditions for a well implemented project. The overarching project, called *Rom san*, included plans for a big exhibition, interviews and portraiture, two books and extensive programming with different social institutions. Before the work began, a reference group and several different work groups were also appointed. Several Roma people were employed throughout the entire process and actively took part in the work before and during the exhibition period. The positions were one goal of the *Rom san* project. Another goal was to show how Roma people live today, and to present individual people rather than the group.

In my post, I discuss how the work functioned in the two work groups in which I took part – the exhibition group and the collection group – and what questions might emerge along the path. A functioning partnership with groups in socially vulnerable positions is based largely on trust in us as an institution, but also on participation. I also address a specific example of collecting while the project was underway.

Since 2014, “We are Roma” has also been a travelling exhibition.

PRESENTATION 19**PRIORITY: MINORITY. ABOUT AN ONGOING DIALOGUE EXHIBITION WITH CONTEMPORARY COLLECTING****Sofia Breimo & Petter Engman**

We will give a hands-on presentation of Västerbottens museum's exhibition and collection project *Prioritet: Minoritet/Priority: Minority* (8 nov 2017 – 2 sept 2018) which goes within the method development and community project *Mångfald – Minoritet – Kulturhistoria / Diversity – Minority – Cultural history* (2015 - 2018).

Prioritet: Minoritet is focusing on the five recognized national minorities in Sweden: Jews, Roma, the Sami people (which is also an indigenous people), Swedish Finns and the Torney Valley Descendets (Tornedalians).

As in the general case with museums and minority groups, or others who somehow breaks the majority norms, there is a lack of stories in the archives and a lack of representation. So is also Västerbottens museum lacking stories from people identifying as, and/or belonging to, the national minorities. *Prioritet: Minoritet* biggest aim is to change that.

We will share our reflections on:

- creating, and exploring, a method based on an inclusive and co creating mindset.
- the tangible, everyday collaboration between Västerbottens museum (the institution) and local organisations of the national minorities (the community).

And also on:

- Västerbottens museum's choice to be open about the lack of stories and on how that was used in the exhibition room design and concept
- the exhibition room as a place for collection and talks, reflection and encounters.
- the highway straight into the collection of the museum
- why opening an incomplete exhibition...

We will guide you through our aims, hopes, difficulties and successes and difficulties we found with working in this kind of project.

PRESENTATION 20 / PANEL**ORAL NARRATIVE AS HERITAGE AND SOCIAL FORCE****Alf Arvidsson, AnnCristin Winroth, Katarzyna Wolanik Boström & Krister Stoor**

Oral narrative have during the last decades come to have a distinct position in cultural heritage policy. It is seen as an important strategy for documenting and representing buildings, artefact collections, social institutions and folkways. There is also a process of defining, promoting and exposing oral narrative as cultural heritage in its own right. Furthermore, there is a tendency to view storytelling as an underestimated social power with a huge democratic, norm-critical and social potential.

This panel draws upon the Swedish research project of the same name. The project aims to analyze how oral storytelling is promoted as cultural heritage and as a social force, and how these tendencies intertwine.

Central questions are: how is oral narrative defined and presented as cultural heritage in greater social, political and economical contexts? How do culture institutions act to stage, document, and use narration and narratives? How is oral narrative used as identity-political strategy? What are the forms, genres and topics that dominate in different contexts?

PRESENTATION 21**CURATING POSSIBILITIES FOR CONTEMPORARY VIEWS ON EXISTING COLLECTIONS, AND COLLECTING OF DIFFICULT TOPICS****Helene Larsson Pousette**

Museums have always collected, classified and exhibited according to norms and values of the time. In turn, this practice has determined which interpretations of the historical material are subsequently possible today. Nevertheless, a large number of objects at museums has a complex history with rich biography that can be linked to several periods, peoples and events. Instead of pinning down the assumed essence of the artefacts, it is their multidimensional character and relationships that should be recognised.

History Unfolds – Contemporary Art Meets History at the Swedish History Museum is an attempt at making visible how history is created and used, and how it in turn has influenced and still influences our view of society. We have invited artists to create new works inspired by the museum collections and research. By working in an interdisciplinary way, bringing together artists with historians, archaeologists, and writers, and mixing theory with practice, we have created contexts that allow for new knowledge, understanding and interpretation of the collections and the museums role in society

Can contemporary collecting help us engage with difficult issues in society? I want to argue that it can. In 1997, I was part of the documentation of Ericsson's closure in Norrköping ("Varsel"), and in 2002, I initiated a documentation of the very problematic EU summit in Gothenburg 2001. When I later worked as cultural counsellor in Serbia, I soon realized that very few museums had archives covering the 1940s and 1990s. It turned out that it was the ideologically motivated artists who had created archives and sometimes small museums about the wars, using methods similar to ethnologists' methods for contemporary collecting. Based on my previous experiences, I initiated and led a five-year project on museum development that included contemporary collecting of difficult topics.

PRESENTATION 22**THE UHLMANN FAMILY – JEWISH LIFE IN RURAL AREAS OF WESTPHALIA. THE NEED FOR INTEGRATIVE COLLECTION CONCEPTS****Janina Raub**

The LWL-Open-Air Museum Detmold presents the regional culture from 1500 up to the 20th century in original buildings. The representation of Jewish life in Westphalia was recognized as a desideratum. Therefore, the house of the Uhlmann family was taken over and the research project "The Forgotten Neighbours" based on interviews, photographs and written sources was started.

The house was built in 1803/04 by a Jewish family. Until 1941 it was inhabited by families of Jewish faith. In 1931, the childless couple Uhlmann adopted Ilse, who came from another Jewish family. In December 1941, the entire Uhlmann family was deported to Riga and later to Auschwitz, where they were murdered. Their biographical approach is in focus of the museum's presentation.

A thorough discussion with museum experts from Jewish museums in Germany and colleagues from the Netherlands, as well as contacts with some Jewish communities, reinforced the concept of presenting the happiest years of the family. Very few traces of Jewish life at the countryside have been preserved, so this story is important to the Museum and the region. In contrast to memorials or museums that focus on Jewish culture and aspects of persecution and extermination, here inside a Westphalian village, Jewish life is shown in an everyday life, even before the National Socialist persecution. A method, that permits the perception of cultural similarities. Even by presenting the happiest years of the family, the visitors still recognize the fact of the family's persecution, even if it's only at second sight. Inspired by the approach of the Anne Frank House in Amsterdam, we decided to create a room for dialogues, where museum visitors can link their own reflections with the visit to the house of Ilse Uhlmann and her family while getting confronted with considerations for the future.

PRESENTATION 23 & WORKSHOP**DEACCESSIONING AND COLLECTIONS DEVELOPMENT****Minna Sarantola–Weiss**

Discussion on deaccessioning is a topical issue in museums in the 2010s. The breakthrough of the New Museology has led museums to pose fundamental questions regarding the significance of object collections. At the same time, collections are considered from the perspectives of economy and, for example, usability and collections logistics, since issues of money and management of premises and property have become prominent aspects in the professional running of museums. Internet-based collections management systems have, in turn, clearly improved opportunities to manage the collections of individual museums and to share information on collections among museums. In short, collections management is undergoing change not only in terms of content and relations with users, but also, with regard to the upkeep and logistics of collections.

In 2014–2016, six Finnish museums carried out a project to investigate how deaccessioning is practiced in Finnish museums and how the related process could be developed. The Finnish Museums Association published two reports in Finnish on the results of the project, *Kokoelmapoistojen hyvät käytännöt* (2015) and *Kokoelmapoistojen yhteiset käytännöt* (2016), and *Deaccessioning. Sharing Experiences from Finland* in English in 2016.

The workshop will include:

- a short introduction (15 min) based on the experiences from the Finnish project
- a learning café or post it -session about key problems and best practices of deaccessioning

PRESENTATION 24 & PANEL**OF INTEREST OF WHOM? IMPAIRMENT AND DISABILITY AS EMPIRICS AND PERSPECTIVE IN MUSEUM COLLECTING****Cecilia Bygdell & Diana Chafik with panel guests**

Disability in museum collecting has been connected to questions of empowerment and citizenship. Collecting with disability perspectives has often been seen as a way of interacting with individuals with impairments and disability movements today. By giving voice to unheard citizens historically and today, disability is made a visible social category in contemporary society, thereby legitimizing people with impairments.

The core question of this panel dialogue is how museums can make it relevant to a broader public or whether tends to create collections and narratives in museums only relevant for a few, designated citizens in society. Are collections that can tell about the history of the disabled and the way society has interacted with them only of interest for people with impairments? Collections that deal with disability as both empirics and perspectives can be seen as contributing to our understanding of society in past and present as a whole. They may for example tell us about processes of normalization, different understandings of citizenship during history or give important perspectives of the construction of the welfare states. Or is there actually a risk of again marginalizing people with impairments if we regard disability history as a way of getting sight of general development in history, instead of narratives about living conditions for those with impairments?

PRESENTATION 25

ABLEIST LIFE-PATHS, COLLECTING AND PRESENTING THE PRECARIOUS LIVES OF PEOPLE WITH DIS/ABILITIES IN THE SWEDISH WELFARE STATE

Christine Bylund

Since 2009 a dismantling of support and services for people with dis/abilities have taken place in Sweden. Several hundred are suffering drastic cuts or a complete withdrawal of their support. This complies with a European discourse of austerity in which cuts in support for sick and dis/abled people are seen as a solution for the economical struggles of the state.

In this process ethnographic material in the form of stories, texts and artefacts is produced and gathered by researchers, disability rights-organisations and individuals. This material is to be considered a vital documentation of everyday lives of a marginalized group in contemporary Sweden.

But is it recognized as such? Recently Furumark and Eivergård's (2017) project *100% Kamp – Sveriges historia* [100% Struggle – The History of Sweden] highlights how civil and human rights in Sweden have been put into place by marginalised groups themselves, stressing the museums role in presenting this part of Swedish history. Often standing in contradiction with the notion of Sweden as a benevolent and gracious welfare state

People with dis/abilities have a history of having their bodies, minds and societal conditions put on display for a predominantly able-bodied audience. In freak-shows, exhibitions and “inspirational” stories in the media often with little power over the images that are presented (Sandal, 2005). This breeds a justifiable distrust to institutions of power and knowledge-production such as the academia and the museum.

In this presentation I will be discussing the museum and ethnographic methods' role, responsibility and possibility in challenging hegemonic ideas of the Swedish welfare state and centring voices and expertise of people with dis/ability in ethnographic work. Presenting suggestions as to how this kind of material and the precarious living conditions that bring it forth be gathered and presented in the best way.

PRESENTATION 26

”SORRY THAT I EXIST” - ABOUT HOMELESSNESS IN HELSINGBORG

Birgitta Witting

Homeless EU migrants became a common sight in our cities in 2014. They gave acute homelessness a new face and resulted in much discussion in Sweden.

But homelessness is nothing new. Even local homeless people are right among us. Who are they and what is their everyday life like?

During one year, Kulturmagasinet documented homelessness in Helsingborg. The project included a photographer and a curator from Kulturmagasinet. The goal and purpose were to collect a “snapshot” of a type of life that is not represented in the museum’s collection, and increase the diversity of voices being preserved for the future.

When Kulturmagasinet started this documentation in spring 2015 there were 60-80 EU migrants living in five tented camps in parks and public places in Helsingborg. The municipality received daily complaints from the public and fires were started in some of the camps. The situation soon became unsustainable. In March 2015 all the camps were demolished and the EU migrants were moved to Stenbrogården campsite. The municipality considered it to be a short-term but necessary solution.

At the same time, the municipal grant for accommodation at Hemlösas Hus (The House for the Homeless) had been cancelled and, in April 2015, the overnight modules were demolished. Several of the guests had their only stability here, and uncertainty and despair were considerable.

Two vulnerable groups in Helsingborg were in the media focus and discussions were rife.

Kulturmagasinet visited Hemlösas Hus before, during and after the removal of the overnight modules and followed the EU migrants from when they lived in their original tented camps and at Stenbrogården until the camp was demolished.

The documentation consisted of participant observations, interviews and photo documentation. Some objects that were collected.

Parts of the documentation appeared in the Dunkers Culture Exhibition “Sorry that I exist - on homelessness in Helsingborg” 27/9 2016 - 5/3 2017.

PRESENTATION 27**WHOSE HERITAGE IS IT? REFLECTIONS ON THE RELATIONSHIP BETWEEN NGOMA LUNGUNDU, 'ARK OF THE COVENANT', COMMUNITIES AND THE STATE IN ZIMBABWE****Henry Chiwaura**

This position paper deals with contentious issues of an object in the Museum of Human Sciences collection, Zimbabwe. It is largely informed by documents, exhibitions reports and archival information. The Ngoma Lungundu drum 'Ark of the Covenant', has attracted national, regional and international research interest in Zimbabwe. Ngoma Lungundu a drum that thunders is an object that is contested between the Lemba and the Venda communities in Zimbabwe and South Africa. The drums narratives and structure have striking similarities with the biblical Ark of the Covenant. The Lemba group oral traditions points to then coming from the Arabian Peninsula into Africa. The paper observed that the object's origin, ownership and interpretation is a subject of contestations between the Venda, Remba groups and the State. The state had an influence on some of the narratives surrounding Ngoma Lungundu. Given the multi claims and interpretations over the Ngoma Lungundu, the true identity remains an enigma. The paper explores the trilateral relationship between the community, museum and the state in the interpretation of objects within a museum custody. Therefore, I recommend the museum to openly present all the opposing views so that the audiences make their own choices. Museums should try to be an intermediary between contesting communities and the state in a partial approach.

PRESENTATION 28**THE TRIANGULAR RELATIONSHIP BETWEEN MUSEUMS, COMMUNITY AND COLLECTIONS****Alex Bridgeman**

The relation between the three is practically nonexistent in my area of collection where a small percentage of people do value the artefacts. The majority of people in Barbados just think a museum is where old items are kept for display, collecting from the community is hard in that they don't value some of the items they may have in their homes or certain places in their community which held significant importance to their forefathers.

The role the museums can play is to make the community aware of the importance of memorabilia they have in their possession. Handling of objects is key in keeping them in the best condition possible and if they can't take care of it a museum will take care of it and document it so the individual wouldn't be worried about ownership. Museums could provide workshops so that if someone is not comfortable in putting their memorabilia in a museum they can take care of it at home because most times valuable items go straight in a garage, basement or storeroom without the proper care.

The Community plays a role in carrying the country forward but it is important that we take care of what we have that is precious so our future generation knows about the history of the country. Government along with museums have to make communities feel comfortable that people from all walks of life regardless of sexuality, religious, ethnicity and political views can share memorabilia with a museum which can bring inspiration to visitors who view museums.

It's my belief that every country should have a museum that is diverse which can show especially the minority groups their way of living and not to discriminate against said group. The museums should be the guardian of collecting, be active and get out there in the communities but with help of volunteers or a committee dedicated to collecting.

PRESENTATION 29

UNDER THE SURFACE OF THE DRUM SKIN

Krister Stoor

As an indigenous academic is it my obligation to serve my community and my people first hand and not to forget the old values. However, there are always obstacles to join the formal academic system with the traditional indigenous knowledge. How do we consider and recognise stories and traditions elders shared and value their knowledge in the global society? This paper will discuss Indigenous intellectual tradition and the dynamics of the concept of cultural intangible heritage and identity. There are about 90 Sámi drums in different museums in Europe today. Most of them are collected during the 17th and 18th centuries. The director of the Lappish Department at Nordiska Museet in Sweden Ernst Manker wrote two important books on the subject of the Sámi drum *Die Lappische Zaubertrummel I-II* (1938, 1950). For over hundred years were the tradition of using the drum lost among the Sámi peoples. Today do handicrafter and yoikers taking the tradition back, but how do they do it? Do Manker's work and the artefacts play any role for their search? Though, artefacts can be viewed as mobilizing agents, they might bring change and wellbeing. Will it be defined as repatriation, revitalization or vitalization? I will discuss the process of readback, how drum makers and drummers are telling their stories concerning the drum. Oral tradition is sources from the view of the insider, usually, and it gives a perspective, different from what an outsider can reach. It is important to value the storyteller as an authority and performer. What knowledges can we achieve from stories about lost artefacts?

PRESENTATION 30

IDENTITY FLEXIBILITY IN "TAMASHII-NUKI": TRANSFORMATION FROM A WORSHIPPED OBJECT TO AN EXHIBITED ONE THROUGH A RELIGIOUS RITUAL

Shikibu Horiuchi

During the Edo period (17th-19th century) in Japan, temples were owned by the Tokugawa shogunate, and the temples had connected the shogunate to the commoners in each area. Inheriting the tradition, present-day temples and communities have maintained ties even though their relationship has weakened to an extent.

In Japan, it is common to entrust fine arts to museums. Usually, owners and museums have good relationships. Under this system, owners can preserve their artifacts in a safe and controlled environment. On the other hand, curators can investigate about the history, origin, and components of the items and exhibit such objects in the gallery whenever they need to. When these artifacts are needed for rituals at the temples or other circumstances, they are temporarily returned. It could be said that temples, which have rooted in a community, and museums share their collections.

As for a Buddhist art museum, issues may arise about the identity of exhibited historical objects. Historically, these items have been worshipped at temples for a long time until the present time. Now, some of those Buddhist statues are collected at museums as fine arts and removed from the context of their original use as objects of worship.

To conquer this issue, in some cases a Buddhist ritual called "Tamashii (spirit)-nuki (remove)" is done by Buddhist monks before objects are lent to museums. In Buddhism, it is believed that each Buddhist statue has a spirit existing within it. Being a Buddhist, Buddhist monks cannot allow statues to be exhibited as "exhibited objects." After the ritual, an object of worship changes into an exhibited object.

The aim of this paper is to discuss the flexibility of the objects' identity and possibly find a solution/solutions to several ethical issues facing museums.

PRESENTATION 31

RECLAIMING YOUR CITY. DOCUMENTING STREETART IN BERLIN**Koosje Hofman**

While wandering through the streets of Berlin, one cannot miss the expressions of graffiti and streetart that emerge around you. Walls, traffic lights or signposts, they all show the signs from a subculture, created illegally and in the midst of the night. But more and more often, detailed super-aesthetic 'murals' are overshadowing the subversive signs, while at the same time small scale expressions of streetart, such as stickers, knitted decorations and even tiny streetyogi's made from cork populate the public space. All these signs have different meanings to the Berliners, tourists and makers. Some hold strong activist significance -those who are reclaiming their city against gentrification- whereas the yogi's remind us to take a deep breath in the continuous bustle of modern city life. Meanwhile illegal crews paint over complete houses at night or spray over trains at a stop, leaving the passengers in amazement.

All of these traces on the streets have significance and are of value to people inside and outside the Berlin community. Often cultural or societal, but also economically: some are now wrapping up travel guides and postcards and even used as city-marketing tools for the city of Berlin.

Streetart and graffiti originated as protests against the wall, but how did the graffiti react to reunification and the subsequent major changes in the city? And how are current creators dealing with increased appreciation, commercialization and even physical musealisation of Berlin streetart? Most of all, should the heritage sector play a role in collecting and thereby preserving this tangible and at the same time intangible practice? In Berlin a street art museum is to be opened soon, whereas commercial Banksy-museums are popping up all over the world. Two of the most famous Berlinmurals have been painted black by the maker himself as a protest against the commercial use of it, which was in almost painful contrast to the original anticapitalist significance.

On one thing, almost all the different creators of street art agree: they consider their own work important and document this themselves in their blackbooks and on internet. The recent discussion in the heritage institutions therefore calls for a Do It Yourself-approach, in which the self documentation of the makers plays a key part. Heritage institutions could take their part in retaining or connecting this process of documentation ex situ, in which the original work remains in situ: in the public space.

PRESENTATION 32

COLLECTING IN THE UNDERGROUND: POLITICAL, CULTURAL AND CURATORIAL ASPECTS IN THE NONCONFORMIST REALM**Anastasia Patsey**

I will present a paper that refers to the practice and strategies of collecting objects of the underground culture in Soviet Russia. The history of the St. Petersburg Museum of nonconformist art will be used as a case study and a starting point for discussing historical, cultural, ethical and political issues in the history of nonconformist collections.

The term "nonconformism" (also known as the "second", "dissident" culture) refers to a complex phenomenon in the underground culture that existed during the Soviet times as an opposition to the official discourse defined by the ideology of social realism. It found expression in visual and performative arts, music (the Leningrad rock) and literature (samizdat — DIY publishing). It is represented by such figures like M. Shemyakin, S. Kuryokhin, T. Novikov, B. Grebenshikov, I. Brodsky and others.

Despite the discrimination of independent artists who were not members of official professional organisations and their creative work, there has always been an interest in collecting their art both inside of Soviet Russia and abroad. The political context, as well as economical and technical factors formed the exceptional tradition of "nonconformist" collecting. Leningrad — the cradle and most important centre of nonconformist art, played an essential role in this process, that soon broadened to other Russian cities. It is here where a group of unofficial artists started collecting works by like-minded members of the Leningrad underground art scene in 1950-60's.

Several private collections, initiated and curated by individual artists later served as a base for founding the Museum of nonconformist art (MoNA) in 1998 — an institution that was created by the artists themselves and embodies their own unique visions of the Soviet unofficial culture and the way its heritage should be preserved, researched and represented.

PRESENTATION 33

**VISUAL CULTURES OF (IN)HOSPITALITY?
EQUALITY AND DIVERSITY IN ART MUSEUMS.**

Ulla Angkjær Jørgensen & Sigrun Åsebø

Working with diversity and equality is at the core of today's museum. Many art museums have taken action to meet the demands of a global diversified society (Stavanger Art Museum and Trondheim Art Museum). But is the visual culture of the art museum really a universal language and a neutral space for cultures to meet? Are the exhibitions and collections of the art museums as hospitable to "others" as the communication and pedagogy departments wish us to believe? In order to be collected and displayed, the art object should demonstrate its own quality "as art", in addition to, or often *before*, being seen as a cultural product. The individual character of the art object also owes to the role of art as an enunciation platform for the artist. The idea of art as both an aesthetic language ("accessible to all") and a product of culture, means that the work of the art museum in collecting, preserving, displaying and negotiating art as *cultural heritage* and part of contemporary culture, differs from museums of cultural history. Nevertheless, art museums share with cultural history museums the role as producers of cultural narratives. The aim of this paper is to discuss how Norwegian art museums practice their aims of equality and diversity. By looking at projects launched to promote and serve diversity, i.e. the museum performance "Sámi Dáiddamusea" (2017) and the exhibition "Goddesses" (2010), we aim to discuss what concepts of culture, cultural heritage, and ideas of cultural exchange are presented in the images, narratives, and possible subject positions that meet the eyes and bodies of immigrants, indigenous people, women and other "others" when entering the displayed collections of an art museum. Does the art historical dogma of quality still legitimize the omission of history of outside the walls of the art museum?

PRESENTATION 34

**GLASS MUSEUM OF BOGOTÁ, A PUBLIC
COLLECTING EXPERIENCE**

William Gamboa Sierra

The Glass Museum of Bogotá started as a virtual museum aiming to remember the handcraft glass making that was very popular in the neighbourhood during the last two centuries, but was partially forgotten in the last decades due to closing of most of the factories of the area. The Glass masters were involved in the project of the museum since the beginning, creating tours along the historical places and doing demonstrations and workshops.

In 2014, the museum got financial support to create a 'physical' museum in the San Cristobal area. Under the supervision of the Faculty of Cultural Heritage of the Universidad Externado de Colombia, the process was carried out with the participation of the different stakeholders in all the making decision process. They participated choosing the name of the museum, its goals, mission and vision, narrative outlines and the design of the exhibition rooms. One of the most important aspects of the process was the creation of a 'community wall', which was aimed to exhibit the objects that the museum expected the community to donate and curate in accordance with their point of view and the relation with the local development.

As a result, many objects were donated and the community expressed how proud they were of having their memories, their family and local remembrances, recognized and showed in a museum.

The museum opened with a massive attendance of the local community that felt proud to have a museum in their forgotten area, telling their personal stories and developing and boosting their memory and the importance of this area for the develop of the city.

This is not a big museum with lots of technology of big spaces, or thousands of visitors, it is a cultural centre that belongs to the community and allows them to stay, learn and enjoy by remembering, keeping alive and protecting their cultural heritage.

PRESENTATION 35**HOW CAN WE ADDRESS ISSUES AROUND CONTESTED OBJECTS OR NARRATIVES IN THE MUSEUMS?****Rebecca Naidoo**

Museums like many other public institutions, need to retell the story of the encounters of contested history in a way that does not dehumanise the victims of society. The story must not evoke and invoke sad and petrifying memories but bring back the pride of a society.

Museums should not underestimate the role they can play in healing the wounds of the past. Museums need to reach out more widely within the communities by creating an approachable environment and set an atmosphere that stimulates the community's cultural heritage and broaden the community's interaction by connecting with its challenges in a diverse society.

The Local History Museums' Collection is home to one of the largest diverse cultural community in KwaZulu Natal. Being South African within the context of the rainbow nation, museums as custodians of this collection, need to preserve and conserve these material for the use of further generations and make available these material to varied users interested in the study of the KwaZulu-Natal rich controversial culture.

PRESENTATION 36**THE MUSEUM AND COLLECTION AS A REVITALIZATION STRATEGY****Arjen Kok**

About the creation and development of a museum and collection as a strategy to regain a central position in a migrating community.

The Okanisi Maroon Community in Surinam has experienced major changes in its social and cultural cohesion during the late 20th and the 21st century. Youth move from the tribal centres in the Surinam jungle to Paramaribo for further education, young people have to look for jobs in Paramaribo and abroad, the civil war of the 80's and 90's has had a devastating impact, causing mass migration to neighbouring French Guyana. In short, the traditional culture of the Okanisi, organized around the Granman and his cabinet in Dritabiki, the traditional centre of the community, is under heavy pressure.

The Granman turned to the RCE for help to realize a museum for Okanisi culture and cultural heritage in Dritabiki. He is convinced that this can be a major asset in his campaign to revitalize the Okanisi community in Dritabiki and to strengthen Dritabiki as a centre of the wider Okanisi community in the diaspora.

Can a classic museum with a classic collection be the starting point for a revitalization of the community?

PRESENTATION 37

THE TRIANGULAR RELATIONSHIP BETWEEN MUSEUM, COMMUNITY AND COLLECTION – A CASE OF ZIWA NATIONAL MONUMENT IN EASTERN ZIMBABWE

Takudza Beaumont Pasipanodya & Tafadzwa Muchanyangi

The Nyanga tradition has been one of the cultures apart from the Zimbabwe culture well known in Zimbabwe with the flagship of the famous Great Zimbabwe monument from which Zimbabwe was named after. The Nyanga tradition is believed to have existed from the 12th -18th century and is associated with the ancient agricultural terraces, pit structures, iron smelting sites and furrows. Ziwa Cultural landscapes is endowed with all this material culture. Within this landscape is the Ziwa monument and a site museum which houses different material culture recovered from excavations within the landscape. The two galleried site museum showcases various traditional cultural and archaeological materials that explains the development of the Nyanga tradition and the complexity of the culture. The landscape also presents a living traditional site where the locals perform their rituals and rain making ceremonies annually. A living traditional site called Matumba is a burial site for the ancestors of the local Sanyangare people and therefore the Ziwa cultural landscape is at the heart of the community. The material culture is accredited to the Saunyama people who still live close to the monument. Ethnographic materials of the Saunyama people are also exhibited in the site museum and these include pottery, beads, a model of an iron smelting furnace, traditional utensils among several other materials. Such a scenario therefore presents a concrete case of a triangular link between the site museum, local Saunyama people and the collections in the museum. Such a discussion will be the niche of this paper as we try to explore such a relationship.

PRESENTATION 38

SUSTAINABILITY OF CONTEMPORARY COLLECTIONS: COLLECTING MEMORY AND THOUGHT

Gloriana Amador

“Feelings and emotional motivations can be crucial for the creation of not only private, but also institutional collections.”

Yvette Mutumba

Collecting memory and thought is conceived as a methodological alternative for sustainability of contemporary collections, that takes as a starting point different types of approaches like the spontaneity of the general public, the analytical and historical view of students and academics, and the affectivity of relatives and friends. As collection managers we are not just custodians who document, organises, cares for and preserves works of art and archives; but also care for treasured moments and narratives as well. But this is not just a one person labour; as a society, we build it. Sustainability of contemporary collections is a matter of collaboration.

As Yvette Mutumba, writer, editor and curator said in “Whose memories”: “empathy is an important tool to re-curate specific museum collections that raise more questions that they provide answers, and which are, as Jeffrey Schnapp calls it, an expanded sensorium of cultural memory”. Besides the academic and analytical perspective, the spirit of the time influences collecting practices in a way that embrace values of inclusion, freedom, spontaneity and affectivity. Collecting memory and thought will lead us to a wide and open intellectual practice.

Our commonwealth and self-sustainability process resides in our feelings, spontaneity and historical memory through arts and beyond. We need to understand that best practices for our resources and the way we can support and grow them, will be when we share them. To achieve these we will have to rethink our practices on: theoretical, social and economic. By creating long-term practices, equal access, and fund innovations within values of affectivity, historical and spontaneity, we will create a contemporaneity sustainability of knowledge, memory and thought. At the end, it is not just about being interconnected in this society, but building bridges between people.

PRESENTATION 39**COLLECTING CHILDREN'S NARRATIVES ON ESCAPING WAR****Anna Fredholm**

I work in a museum which has largely focused on collecting the history of adult white men. In our collections there are hundreds of thousands of objects which tell the stories of kings and prominent officers. Until not so long ago, women, children and minority groups were completely invisible in the history of war. Last year we adopted a new collecting strategy which concludes that the collection development shall be conducted in order to ensure that a diversity of people, memories and stories will be included in the cultural heritage that we produce today and save for future generations. This implicates that acquisitions and contemporary collecting which illuminate previous marginalized groups will be given priority.

This ambition came to life in the contemporary collecting project "Humans escaping war" at Army Museum during 2016. The project was initiated as a consequence of the extraordinary high amount of refugees who came to Sweden the year before. As a military-historical museum we saw a mission in collecting and saving memories from people who had escaped war and military conflicts. The aim with the project was to include the refugee's experiences in the cultural heritage.

We reflected a great deal on how to reach the children's stories. To approach children with such difficult questions require large consideration and sensitivity. We decided to try and ask the children to tell what they had been through by drawing pictures and hoped that this would be easier for them than putting words on their experiences. The attempt was successful and the museum collected a large amount of drawings that give insight to the children's life in their previous home countries and escape to Sweden. I would like to take the opportunity to share some of the emotional pictures and invite the conference participators to take part of the refugee children's narratives.

PRESENTATION 40**ROBBEN ISLAND: REPRESENTATION AND INTERPRETATION OF MATERIAL CULTURE OBJECTS OF APARTHEID POLITICAL IMPRISONMENT****Ephraim Mwaita**

This paper examines the interpretations and representations of the apartheid political imprisonment period on Robben Island. It is a critical archaeology of conflict, examining what survives, why is that material record important, who determines what to and not to include and what mechanisms exists for retaining its significance in a form that can benefit this and future generations. Robben Island Museum presents a narration of inhumane political imprisonment based on the oral histories and memory of former political prisoners, with much emphasis on the 'triumph' of political prisoners in enduring the inhumane prison conditions. Little is being done to engage with the inhumane Robben Island practices of apartheid political imprisonment through the use of material culture objects. Although the values we place on material culture objects are diverse, material culture objects usually provides an experience that is substantially different from oral histories, as oral histories and memory tends to change with space and time. Therefore, this paper intends to connect these oral histories and memories on material culture objects so that they can share their story of apartheid political imprisonment in a holistic manner.

PRESENTATION 41

REVISITING THE RELATIONSHIP BETWEEN COLLECTION AND COMMUNITY IN WAR MUSEUMS: A COMPARATIVE STUDY BETWEEN THE NANJING MASSACRE MEMORIAL HALL IN CHINA AND THE YŪSHŪKAN IN JAPAN

Lingling Xie

Under the Shenzhen Declaration on Museums and Collections (2016) adopted by the UNESCO High Level Forum on Museums, it is a responsibility for museums to provide opportunities for debates on history and controversial to build mutual understanding and peace, as well as a better future for our globalized and multicultural societies. Without reaching a mutually acceptable narrative toward reconciliation over the shared history of China and Japan, the Nanjing Massacre Memorial Hall in China still taps into anti-Japanese sentiments and emphasizes the barbarous actions of the Japanese invaders. However, at the Yūshūkan in Japan, there is no mention of aggression, massacres and atrocities committed by Japanese troops in China and instead Japanese suffering which is the only suffering on display. In offering a comparative analysis of the relationship between collection and community within two museums, the paper considers how the contested objects and narratives form the collective history and share memory of the Sino-Japanese War of 1937–45. This paper investigates the role of retired soldiers as a witness of community and an interpreter of old collections. In doing so, it explores the necessity for both two museums to collaborate with communities and to what extent it creates a better understanding and sympathy to recognise the existence of the Sino-Japanese War among a wider society in two counties. It also looks at museum platforms such as Facebook, Weibo or WeChat as a means of enhanced nationalist in personal and professional realm. Besides, the paper examines the mission of Samdok on collecting war heritage at the time and how the Samdok way inspires new collecting practices and the interpretation of old collections in war museums.

PRESENTATION 42

CONTESTED HERITAGE; COLLECTING AND MEMORIALISING MATERIAL CULTURE OF THE WAR

Njabulo Chipangura

Zimbabwe was a British colony formerly called Rhodesia, which obtained its independence in 1980 after a protracted liberation war between 1976-1979. The National Museums and Monuments of Zimbabwe (NMMZ) has of late been involved in exhumation projects in a bid to understand the painful histories of this liberation struggle. In this paper, I am going to speak on how NMMZ has championed the process of re-inscribing and recognizing the suffering of people on the landscape where the war was fought through declaring and making these spaces liberation war heritage sites. The main argument that I am going to present in this paper will be drawn from the recent exhumations, identification and reburial processes through which the dead were summoned from their graves and monumentalized as a 'new' form of heritage in the post-colonial nation. I will use examples drawn from three exhumations projects that I participated in as an archaeologist in Eastern Zimbabwe between 2013 and 2015. Ironically, these exhumations have been contested and regarded by the community as despicable and a sign of disrespecting the dead. The collecting of material culture from the mass graves by archaeologists for further analysis at the museum was viewed as unethical act of 'robbing' the dead. Sharing this part of contested histories of collecting the mosaics of the liberation struggle will allow me to reflect upon some of the ethical considerations involved in collecting human remains. The difficult histories associated with the war of liberation coupled with the need to memorialise these places through proper archaeological research has opened public debate with dissonant views on the necessity of such a process.

PRESENTATION & WORKSHOP 43**SHARING COLLECTIONS AND SHARED COLLECTIONS – SOME INITIAL IDEAS****COMCOL Sharing Collections working group with Claudia Porto, Helene Vollgraaff, Juliana Monteiro & Njabulo Chipangura**

Museums are about relationships: Relationships between museums and their communities and between museums. Sharing of information, joint programmes and participative community curation are not new ideas. In the COMCOL Newsletter 15, October 2011, Minna Sarantola-Weiss, wrote about the Finish project TAKO, consisting of approximately 60 museums that collaborate regarding collecting and documenting. In the same COMCOL Newsletter, Mille Gabriel wrote about the importance of museums to work with source communities to interpret and document collections. Current technology allows museums to digital access, communities to contribute to knowledge about collections. How are we dealing with ownership of collections and information and equal access to collections? Through collecting, museums remove objects from their environment and thereby change their function and meaning. This is not news either. What models have been developed to manage the sharing of objects between museums and the community with the objects remaining in the possession of the community member? Is that compatible with museum practice? And how can we enhance online and offline engagement between communities and museums' collections in order to foster creativity, a stronger sense of identity/empowerment and even local economy?

- The workgroup intends to focus on three areas:
- New collecting methods in case of collections shared with communities;
- Collections shared and co-curated by museums through digital access; and
- Dealing with shared heritage between countries where objects form part of more than one country's heritage.

Aljas, Agnes is a research secretary at the Estonian National Museum and museum studies lecturer in University of Tartu. She is also a curator dealing with contemporary everyday life and her academic research expertise lies in the area of audience participation and participatory design.

Amador, Gloriana Agüero (San José, Costa Rica, 1987). I studied Art and Visual Communication with emphasis in Painting, at the National University of Costa Rica. I have been dedicated professionally to the management of collections of modern and contemporary art. I have been responding to the call of papers of the International Council of Museums (ICOM), to present in: Dresden, Germany (2014): “The Blossom Process: The process of transforming a storage collection into a Documentation Center. The case of the Costa Rican Art Museum”; New Delhi, India (2015) “The Poetics of Diversity: Documenting the poetry of diversity seen from Central American and Caribbean contemporary art collections”; and Milan, Italy (2016) “Urban-artistic acupuncture: Collecting narratives in public spaces”. I work as the vice-president of the Board of Directors of the Costa Rica National Committee International Council of Museums (ICOM). I also work as the person in charge of the Virginia Pérez-Ratton collection in TEOR/éTica. And I work independently in my personal project ArtCollectionsMaker ©, which is a digital project that creates analytical mapping tools through a computer link code to gather, socialize and view data and files documented over the years.

Angkjær Jørgensen, Ulla is an Associate Professor of Art History at the Norwegian University of Science and Technology (NTNU) in Trondheim. Her research focuses on Nordic twentieth-century and contemporary art, feminist art history, post-colonialism, visual culture, and globalisation and technology and the arts. She has participated in interdisciplinary research projects on gender and aesthetics, Nordic art and globalisation, and at present, together with Sigrun Åsebø, she manages the network and project Gender and Diversity in Nordic Art Museums. Her publications include the book *Kropslig kunst* (2007), chapters in *Globalizing Art* (2011), *Kjønnsforhandling* (2013), and *Sámi Art and Aesthetics* (2017). In 2015, she was the co-curator of the exhibition *WOMEN FORWARD!* at the Museum of Contemporary Art in Roskilde, Denmark. She teaches undergraduate and graduate courses in art history and supervises doctoral students.

Arvidsson, Alf is professor in ethnology with a PhD from Umeå university. He has also worked as a curator at the archive of dialects and folklore in Umeå. His profile is in folkloristics and ethnomusicology, and his research include works on life stories, popular beliefs, and several works

on Swedish jazz history. He has also written handbooks for undergraduate level including *Folklore's former* (The forms of folklore). Currently he heads the research project *Oral narrative as immaterial cultural heritage and social force* together with Krister Stoor, Katarzyna Wolanik-Boström and Ann Cristin Winroth, where his focus is the contemporary storyteller movement in Sweden.

Beaumont Pasipanodya, Takudzwa is a curator of archaeology working for National Museums and Monuments of Zimbabwe. He is a holder of Honours Degree in Archaeology, cultural Heritage and Museum Studies and a Master of Arts in Archaeology. He has worked extensively in heritage management projects hence the interest in writing this paper on roles of Heritage. Another inspiring aspect that has triggered so much interest in the current trends in technology and digitization which in turn has casted a bright future for heritage conservation and management for posterity.

Beyers, Leen (1975) works as head of the curatorial department of the MAS in Antwerp, Belgium, which displays, researches and updates the MAS collection of about 500,000 objects associated with the history and culture of Antwerp, with maritime history and global connectedness and with worldwide cultural diversity. She has a PhD in History (KU Leuven) and a Ma. in anthropology (KU Leuven). Her expertise as a researcher and curator mainly relates to migration, urban history, food culture, oral history and memory and museum management. She is curator of the current MAS exhibition *Antwerp à la carte. On cities and food*.

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Boogh, Elisabeth has a background as a museum photographer with experience from several museums in Sweden, but she now holds the position as Curator of Photography Collections at the Stockholms läns museum. Since 2011 her work has been focused on the collection of vernacular digital photography, developing methods for working inclusively with the inhabitants of the Stockholm region. She is now part of the research project #collectingsocialphoto where the aim is to find methods on how to collect photographs from social media

Bounia, Alexandra studied Archaeology and History of Art at the University of Athens (Greece) and Museology at the University of Leicester (UK). Her research interests focus on the history, theory and management of collections and museums, museum ethics, museum sustainability, the role of museums in dealing with difficult and political issues. She has been a Professor of Museology at the University of the Aegean in Greece and she has published in Greek

and international journals and books. She currently holds the position of Degree Coordinator for the MA Course in Museum and Gallery Practice in UCL Qatar. She is also currently the Chair of the Hellenic Committee of ICOM (2016-2018).

She has published in Greek and international journals and participates in research projects in Greece and abroad, like the FP7 project EUNAMUS (European National Museums: Identity Politics, the Uses of the Past and the European citizen) (www.eunamus.eu). She co-edited with Susan M. Pearce the book *Collector's Voice: Ancient Voices*, which was published in 2001 by Ashgate Press. Her book *Collectors and Collections in the Ancient World: The Nature of Classical Collecting* was published in 2004 by the same publisher, while in 2009 her book *Behind the Scenes of the Museum: Collections Management in Contemporary Museums* was published in Greek by Patakis Publications. Her most recent book, written together with Theopisti Stylianou-Lambert, and entitled *The Political Museum: Power, Conflict and Identity in Cyprus*, was published in 2016 by Routledge.

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Breimo, Sofia works at Västerbottens museum as exhibition producer and ethnologist in the project *Prioritet: Minoritet/Priority: Minority* (19 nov 2017 – 2 sept 2018). Breimo has their background as freelance artist and culture coordinator. Breimo's most recent project is *Uppsala, Darling* – a project that focuses on norm-breaking, Uppsala-based stories and memories of gender, sexuality, love, family formation and the body. *Uppsala, Darling* is a collaboration with Uppsala art museum and Upplandsmuseet (Uppsala county museum).

At Västerbottens museum Breimo is coordinating and producing the exhibition and contemporary collecting project *Prioritet: Minoritet/Priority: Minority* which goes within the method development and community project *Mångfald - Minoritet - Kulturhistoria / Diversity – Minority – Cultural history* (2015-2018). *Prioritet: Minoritet* is focusing on the five recognized national minorities in Sweden: Jews, Roma, the Sami people (which is also an indigenous people), Swedish Finns and the Torney Valley Descendets (Tornedalians).

Bridgeman, Alex is a 30 year old Barbadian who works in the museum and heritage/tourism field in his country Barbados, also with an Associate Degree in Arts; Sports Management. He was recently selected to be on the Executive Board of ICOM Barbados as a Floor member which has opened up his eyes more of the importance of having museums world wide to preserve each country's heritage and for each country to have a museum dedicated to different ethnicity and religious background and to cover all minority groups.

He is an avid sports fan and plays the sport of cricket, The West Indies Cricket Team along with Manchester United and the New England Patriots in the NFL is his who he supports.

For the last 6 years as a museum tour guide at Cricket legends of Barbados he would have seen the way how the locals appreciate or lack of when it comes to museums and its importance to a society's future and learning its history. Alex would have benefited from past workshops held by ICOM Barbados in object handling but there are still areas in the operating of a museum he needs to get familiarized with in order to maintain a museum.

He is enthusiastic to learn about different cultures which shows how well he conducts tours by engaging the visitors sometimes not only about what memorabilia which is in the museum but by sometimes various topics.

Burvall, Asta is a curator and ethnologist at Skellefteå museum in Skellefteå, Sweden. She has been working mainly with contemporary documentations with special focus on Domestic Life and Leisure, and amongst other co-writer of the book *Memories of Dance. Youth dances in parts of Finland and Sweden from the 1940's to the 1979's* (2015). Asta Burvall is from December 2017 a member of the board of DOSS.

Bygdell, Cecilia is a researcher in human geography at Upplandsmuseet. Her interest concerns contemporary collecting and everyday life in rural areas. Cecilia is chair of the working group *Samtid i rurala miljöer* (Contemporary life in rural areas) within Contemporary Collecting Sweden (DOSS). For the moment she has a project about disabilities in Swedish rural areas together with a researcher at Uppsala University.

Bylund, Christine, is a doctoral student in ethnology at the department for Culture and Media studies at Umeå University. Bylund's research concerns sexuality and family formations for people with dis/abilities in relationships to the Swedish welfare state.

Chafik, Diana has a master's degree in Ethnology. She leads a project about migration at Sörmlands museum and diversity has always been of interest. The last years she has been developing education programs for museum workers, such as accessibility and integration of disability history in the collections.

Chipangura, Njabulo is employed by the National Museums and Monuments of Zimbabwe as an archaeologist and is based in Eastern Zimbabwe at Mutare Museum. His research interests include looking at the configuration and reconfiguration of museum collection and exhibition practices within colonial and post-colonial settings. He

has interests in looking at how ethnographic exhibition in museums depict the cultures of the 'other'. To this end, he has presented papers at international conference speaking on the need to re-organize ethnographic displays at Mutare Museum. One such presentation was at the COMCOL annual conference at Iziko Museum in South Africa in November 2012. He is a full member of COMCOL. The paper was subsequently published as a book chapter in a post conference publication which was done by ICOM South Africa and COMCOL in 2015. He has also carried out research on the hosting of cultural festivals at heritage sites specifically looking at the dissemination of public culture at these festivals and how they give communities a sense of heritage ownership. He is currently a Wenner Gren PhD Fellow in the Anthropology Department at the University of Witwatersrand in South Africa. His PhD research looks at the archaeological, ethnographic and historical characteristics of artisanal and small scale mining of gold in the Eastern Highlands of Zimbabwe.

Chiwaura, Henry is currently a PhD Candidate in Heritage and Culture Tourism with the University of KwaZulu-Natal, South Africa. He obtained his MA in Heritage Studies from the University of Zimbabwe. Chiwaura has worked for the National Museums and Monuments of Zimbabwe (NMMZ) before joining Great Zimbabwe University as Lecturer in Archaeology, Museums and Heritage Studies. His research interests includes but not limited to, heritage management, museology and public archaeology.

Du Rietz, Peter (b. 1971) has been working as a curator at the National Museum of Science and Technology in Stockholm since 2001. He is also a member of the steering committee of DOSS (Contemporary Collecting Sweden) and is currently heading a research project on digital games. His work on refugee use of smartphones won the Swedish Contemporary Collecting of the Year Award 2016.

Engman, Petter (b 1975) has a BA first class honours in Photography from Derby University (UK) and an MA in Photography from Gothenburg University (SWE).

Since 2009, employed as a Documentary photographer at Västerbottens museum, Umeå (SWE) where he works in close collaboration with the museums ethnologists as well as on independent projects. To mention a few of the more comprehensive projects completed over the past years; "Priority: Minority" focusing on the five acknowledged minorities in Sweden, "Nordic Cultural Traditions" where Engman followed the reindeer herders from Malå forest sapmi village for one full year to document their work. Other works include "Ön" the transformation of Umeå City, "Rock Art in Sapmi", and international collaborations with Odessa/Batumi Photofestival (UKR).

Fredholm, Anna is curator at the National Army Museum in Sweden, where she works with collecting and documenting practices. During the latest years, she has carried out a several contemporary collecting projects with different themes. Among them are Swedish soldiers in Afghanistan, a military camp in Kosovo, memories of military conscription, and more recently people escaping war.

Fredriksen, Christine works as an ethnologist and curator at Västärvet, The Regional museums of Västra Götaland, in Gothenburg, Sweden. She is responsible for the ethnological documentation and contemporary documentation. The main area of her work is industrial and maritime history. She is head of the Pool for Home and Leisure within the Swedish association of Museums and a member of the board of DOSS. She is also a member of the regional network of Industrial Heritage in Västra Götaland.

Gamboa Sierra, William. Conservator - Restorer Cultural Heritage, studied a post graduated degree in Cultural Management at the Universitat Internacional de Catalunya and the master in Museology at the Reinward Academie, Amsterdam. Since 1999 till 2010 worked as a collection manager in museums of the Ministry of Culture; since 2008 till the present has worked as a lecturer in different areas of the Cultural Heritage. Has participated in different projects in museums around Colombia and other parts of the world. Currently is the director of the post graduated degree in Sustainability of Museums and Cultural Institutions of the Faculty of Cultural Heritage, Universidad Externado de Colombia. His research is focused in the role of Cultural Heritage in the reconstruction of the historical memory of a country with high levels of displacement, violence and social inequality.
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Gesser, Susanne studied Art Education and Theater, Film and Television Arts at the Johann Wolfgang Goethe University in Frankfurt. Since 1992 she has worked as a curator at the Frankfurt Children's Museum, which she also heads since 1998. She has conceived numerous exhibitions for, and in collaboration with children, and dealt in depth with the medium exhibition in its practical applications for many years. Since 2003 she has also represented the Frankfurt Historical Museum in building planning matters; she has been a member of its New Concept working group since 2006, where she is also the project coordinator for the permanent exhibition Frankfurt Now! including the "City Laboratory".

In addition to her museum activities she has had lectureships at various German universities, has lectured internationally, and is active in the training of young museum educators and curators.

She has published many articles concerning Children's Museums, practical museum educational applications, and further museological issues. She is co-editor of the publication "The Participative Museum-Between Participation and User Generated Content" (transcript, 2012)", and is co-founder of the Federal Association of German Children's Museums as well as founding member of the German Association of Museum Education. Su Gesser is board member of the Federal Association of German Children's Museums as well Member of the Board of Directors of Hands On! International Association of Children in Museums.

Gorgus, Nina is a curator at the Historical Museum Frankfurt since 2010 and is responsible for the collection of popular culture and toys. She has been working as coordinator of "Frankfurt Einst?" (Frankfurt Once?), the new permanent exhibition about the city in former times (opening in October 2017). She graduated at the University of Tübingen, Germany in 1999 with a doctoral thesis about the French museologist and "inventor" of the ecomuseums, Georges Henri Rivière, ("Der Zauberer der Vitrinen", published in German/French). She worked at the Altonaer Museum in Hamburg and the Haus der Geschichte in Bonn as assistant curator and has curated several exhibitions in Germany, Switzerland and France. Since 2002, she gives regularly lectures at universities and was a guest professor at the Vienna University in 2008/2009. Her fields of interest are (French) museology, urban heritage and material culture.

Groffen, Mayke works as a curator at Museum Rotterdam. Since 2000, she is responsible for the collection of modern city culture. This extensive collection focuses on daily life in the city and encompasses many different spheres of interest, including home life, leisure, working life, health, and commonality. In September 2016 Mayke started her PhD-research on contemporary domestic interiors at Erasmus University Rotterdam. *Collecting Suburbia* aims to compare various collecting practices in this field and analyse them in the light of museological discussions on contemporary and participatory collecting. At the end of 2019, an exhibition will present the results of this initial phase. This exhibition will then form the basis for the final research phase in which the input from scholars, museum professionals, residents and the general public will provide insights into the potential and consequences of various methods of collecting suburbia.

Hofman, Koosje (Amsterdam, 1970) is a lecturer on Cultural Heritage at the Reinwardt Academie in Amsterdam, the Netherlands. Apart from her love for collecting with a focus on the contemporary, she teaches in exhibition making, both mainly object driven, once trained as an art historian at Amsterdam University.

With a background in making exhibitions and educational programs for museums and archives, she loves discussing with the young generation of heritage professionals. While teaching them, they help her to keep up with contemporary issues.

Her presentation will be on street art and the role of heritage makers in this experimental form where the tangible and intangible meet. Does musealization in or ex situ fits the dynamic character of this form of art?

Holmgren, Karin. 1st archivist at The Popular Movement Archive in Västerbotten County with a master's degree in sociology. Karin Holmgren was the project manager and, together with Susanne Odell, the initiator of the documentation project Umeå Hardcore Archive.

Horiuchi, Shikibu. Coordinator for international affairs at Nara National Museum, located about 45 km (28 miles) south of Kyoto.

She studied human geography and earned her bachelor's degree and Master of Arts at Nara Women's University.

During her five years at the university, she had been working at a sub-temple in Todaiji, which is part of the world heritage site "Historic Monuments of Ancient Nara". She is a member of the Steering Committee for ICOM Kyoto 2019.

Kela, Riitta works as chief curator in Helsinki City Museum and is responsible for the contemporary collecting and development of collections in the photograph team. Her main interests are new ways of sharing digital content and how to work together with different customer groups. She was a member of the steering group of the network for the collection management collaboration (TAKO) in Finland in 2010-2014 and is a member of the COMCOL board since 2016.

Kok, Arjen studied art history, was founding editor of *Metropolis M*, magazine on contemporary art, and curator of modern art for the Dutch state collection. He now works as senior researcher and museologist at the Cultural Heritage Agency of the Netherlands. He is currently involved in projects on cultural value assessment, transport heritage, museums and sustainability, collection policy and deaccessioning, heritage business models and the transformation of Dutch museums since 1990. As lecturer at the Reinwardt Master of Museology he teaches the Collections module, with a special focus on contemporary collecting.

In the Shared Cultural Heritage Programme of The Netherlands he promotes an integral approach of Museum and Collection development and the entrepreneurial challenges of the museum.

Larsson Pousette, Helene is curator and artistic manager for History Unfolds – Contemporary Art Meets History at the Swedish History Museum in Stockholm. She is focusing on the relationship between contemporary art performance, contemporary collecting, history and memory, and the role of museum in the contemporary society. Her previous position was as Acting Head at the Events Unit at the Swedish Institute. Between 2009 and 2012 she was the Cultural Attaché at the Embassy of Sweden in Serbia, working with culture diplomacy and building long-term relationships and exchange within contemporary culture and arts. In Serbia Helene initiated several projects such as the residence program Create in Residence, Museum Development in Serbia and founded the ETC group that later developed into the Creative Mentorship program. For several years she was curator at the Swedish Travelling Exhibitions and at the Swedish History Museum, creating interdisciplinary exhibitions combining culture heritage and contemporary art. Helene also held a position at the board of the Swedish ICOM, the ICEE - International Council of Exhibition Exchange, The Swedish Arts Grants Committee and represented Sweden in the International Holocaust Remembrance Alliance (IHRA). Currently she serves at the advisory board of the program Creative Mentorship, Serbia, on the board of Design Lab S, Sweden, and Voksenåsen Culture Centre, Norway. She is a frequent lecturer, author of numerous articles, and is the editor of the publication *This is not a Report - Cultural Exchange Sweden/Serbia 2009-2012* (2012), co-editor of *The Museum as Forum and Actor* (2010) and the anthology *History Unfolds – Contemporary Arts Meets History* (2016). She holds a BA in Ethnology, and her practice focuses on the relationship between contemporary art, history and contemporary collecting. Kirsten Linde is a curator at MiA – Museums in Akershus, Norway. She holds a degree in history from the University of Aarhus in Denmark. Her special responsibility at MiA is collecting contemporary objects and she has a research interest in consumerism. Her latest articles are about stores and shopping. She has written about topics of museology including photography and museum history.

Monteiro, Juliana is a museologist from the Federal University of Bahia, with specialization in Public Management from the School of Sociology and Politics of the São Paulo Foundation and a Master's degree in Information Science from the University of São Paulo. She has been working with collections management for 10 years, and has experience with museum documentation projects, development of controlled vocabularies and guidelines and collection policies. Juliana worked as a museologist at the Museu de Energia [Museum of Energy] of São Paulo (2007-2008); as assistant coordinator at the Unidade de Preservação Museológica [Museological

Preservation Unit] of the São Paulo State Secretariat of Culture (2008-2015), where she coordinated the Museums Collection Policy Committee; and as collection manager at the Museu da Imigração de São Paulo (Immigration Museum of São Paulo) (2015-2016). She is a member of the Editorial Committee of the Collection "Management and Documentation of Collections: reference texts", whose main objective is to make Portuguese reference works available in other languages, such as the norm SPECTRUM 4.0. She is also a member of COMCOL-ICOM. Coordinates cultural projects in the Wiki Educação Brasil Group. She teaches at the Museology Technical Course at ETEC Parque de Juventude since 2010, giving classes on documentation and databases for museums. She has been consulting for various cultural projects as a freelance museologist since 2016. Among her main interests are the discussions about expanding the access and use of cultural collections through tools and platforms present in the web universe.

Muchanyangi, Tafadzwa has had so much experience in a public archival repository as an internee and has managed to digitize the archives so as to enhance their preservation and accessibility as a public record. He has also participated in quite a number of archaeological/heritage fieldworks in Zimbabwe hence the interest in the discipline. Furthermore, a great passion for heritage studies has seen outstanding results in all modules studied thus the desire to explore this opportunity.

Mwaita, Ephraim has studied honors degree in Archeology with Midlands State University in Zimbabwe. From 2010 to 2014 he was a graduate trainee at the National Gallery of Zimbabwe in the collections and conservation department. From 2015 to 2016 Ephraim studied post graduate diploma in Heritage and Museums with the University of the Western Cape in South Africa. In 2015 Ephraim was an intern at Robben Island Museum in the collections department. Ephraim is currently a prospective MA student at the University of Wales in Wales.

Naidoo, Rebecca works as Museum Officer within the Durban Local History Museums, She curates the diverse collection, one of which is the Ethnographic Collection, thus making museum collections available to the public. The purpose of the Local History Museums is to preserve history and heritage of communities of this city for posterity

Nyberg, Marie is curator at Göteborg City Museum. She has produced exhibitions for many years, and has also worked with documentation and collection. Marie is interested in contemporary issues and has carried out several projects that revolve around difficult issues.

Odell, Susanne. Archivist at the Popular Movement Archive in Västerbotten County with a master's degree in ethnology. Together with Karin Holmgren, she was the initiator of the documentation project Umeå Hardcore Arkiv and responsible for collection and documentation.

Palmqvist, Lena, head of the Curatorial Department at Nordiska museet, Stockholm, Swedish representative in the Norsam network since 2005.

Patsey, Anastasia is a curator based in St. Petersburg, Russia and working internationally. She graduated from the St. Petersburg State Stieglitz Art Academy and holds a Master of Arts degree in curatorial studies from the St. Petersburg State University and the Bard College New York. Since 2012 she is a permanent member of the curatorial team and board of the "Pushkinskaya-10" — the oldest non-governmental cultural institution in Russia (f. 1989). She also works as an independent curator in collaboration with art institutions in Russia and abroad. In 2013 Anastasia Patsey founded the "2,04 gallery" at the art centre "Pushkinskaya-10" — a shared art laboratory and project incubator for emerging local art professionals. She is co-founder and board member of the "Paideia School" launched in 2014 as a platform for alternative art education. Since 2012 she directs the St. Petersburg International Art Residency (SPAR), which regularly hosts interdisciplinary art professionals to from all over the world. In Fall 2015 Anastasia Patsey was offered the directorial position at the St. Petersburg Museum of nonconformist art (MoNA) that she currently holds.

Plá, Mariana from Buenos Aires-Argentina. I'm 30. Since I was a girl, I love visiting museums. That is why after a long search, I discovered that it could be my profession. I studied at the National School of Museology specializing in Historical Museology. I was trained in different ICOM meetings, all of them very valuable. Currently, I work in collections management at the young Malvinas Museum. We work on receiving, adapting and documenting the heritage and what donors have to count. Working in an Institution for memory and Human Rights is a great responsibility and pride. In some way, in each work day I preserve memory for future generations. During the conference I will share my experience and I hope to learn from all of you.

Porto, Claudia is a museologist at the Preservation Department of the Chamber of Deputies/ Congress of Brazil. She has been a board member of COMCOL/ICOM since 2014, board member of ICOM Brazil and consultant for Education Wikimedia Group in Brazil. Since 2015, she teaches Museums & Social Media at the MBA Museums Management at University Candido Mendes in Rio de Janeiro.

Claudia holds a degree in Museology, a post-graduate degree in Conservation of Works of Art (UIA, Italy), an MBA in Business Management (UFRJ) and specialized in Management and Preservation of Scientific Collections (Fiocruz).

Claudia worked as Arts Coordinator for the British Council and directed Casa da Marquesa de Santos, a state museum in Rio de Janeiro. As a museums consultant she worked for Casa de Oswaldo Cruz/Fiocruz in a project for the requalification of historical and architectural heritage, developed online projects for museums such as Museu Histórico da Cidade and museum master plans. Until 2016, she worked as a consultant and producer for the British Council Transform Museums programme.

Claudia has been deeply involved in developing partnerships between museums in Brazil and abroad and fostering museum-related innovative projects. Together with a partner, she organised American and British initiatives "Drinking about Museums" and "Museums Showoff" in many Brazilian states.

Since 2015, she's been organising COMCOL events in Brazil such as courses, panels and two international conferences (2015 and 2017), together with other COMCOL members in the country.

Quinteros, Juçara is Chief of the Preservation Services of the Chamber of Deputies/ Congress of Brazil. She holds a Masters in Conservation of Cultural Property from the University of Canberra-Australia, a Specialization in Organizations and Legislative Political Processes from the Education, Training and Enrichment Center from the Chamber of Deputies – Brasília and a BA in Chemistry from Catholic University-Brasília. Juçara coordinated the creation of the Preservation Policy of the Chamber of Deputies. She is affiliated to ABRACOR - Associação Brasileira de Conservadores e Restauradores (Brazilian Association of Conservators and Restorers) and holds the following ICCROM's Certificates: Reducing Risks to Cultural heritage (March to October, 2011) and Safeguarding Sound and Image Collections (September to October, 2013).

Raub, Janina M.A. studied History, Art of History and Archaeology at the University of Bonn from 2008 until 2012 finishing with a Bachelor of Arts. She continued her education at the University of Valencia/Spain in 2013 and completed her studies in Bonn in 2015. Since then, she has been working for the LWL-Open-Air Museum Detmold, presently as curator for special exhibitions

Rodrigues Marquez, Gilcy is Head of the Conservation and Restoration Section of the Chamber of Deputies/ Congress of Brazil. She holds a degree in Literature from the University of Brasília (UnB), is a Specialist in Political Science (UnB), Specialist in Public Policies for Education (Universidade Cândido Mendes-UCAM) and Specialist in

Preservation of Science and Technology Collections (Museu de Astronomia e Ciências Afins -MAST). She directed Working Groups for the development of the Glossary and Controlled Vocabulary of the Chamber of Deputies, participating in the creation of several internal policies, including the Chamber's Preservation Policy. Some of her most recent papers published are: "Building Preservation in Political Institutions, at the 23rd General Conference of the International Council of Museums - ICOM 2013"; and "The Implantation of Preservation Policies in Government Institutions: the model instituted by the Chamber of Deputies in Brasilia", at the II Luso-Brazilian Meeting of Conservation and Restoration of Cultural Goods, 2013.

Runnel, Dr. Pille is a research director at the Estonian National Museum. She also works as a museum curator and documentary film festival director of the World Film Festival. Her academic research interests include museology, audience and internet user studies, new media, democracy and participation.

Sarantola-Weiss, Dr. Minna is Head of Research at Helsinki City Museum and responsible for the museum's collections policy process. Her interests include collections development, value assessment and contemporary collecting. She was the Chair Person of the steering group of the network for collection management collaboration (Finnish acronym TAKO) in 2009–2013 and board member of COMCOL in 2010–2013.

She is also Adjunct Professor in Cultural History at the University of Helsinki. Her research interests include the history of interiors, furniture industry, and design history, as well as history of the post-war consumer society.

Stenström, Åsa is an ethnologist and the head of the department of Collections and Ethnology at Västerbottens museum in Umeå, Sweden. Besides ethnology, she has studied museology and archaeology at the Umeå University. She has worked in the museum sector since 1991. Between 2004–2010 she has worked on a daily basis with contemporary collecting in an exhibition, developing a dialogue method for collecting. She has lectured both in Sweden and abroad about collecting and is a guest teacher at the Museology Department at Umeå university. Since 2012 Åsa is the chair of Contemporary Collecting Sweden, a Swedish national network focusing on contemporary collecting. She is a board member of NORSAM, a Nordic network for research and contemporary collecting. Since 2016 Åsa is the chair of ICOM COMCOL.

Stoor, Krister, Ph.D, senior lecturer, born in Jukkasjärvi parish 1959, he grew up in Kiruna and Orusjohka in northernmost Sweden. Developed the field of Sámi Studies at Umeå University, courses from undergraduate level

to Ph.D. Besides teaching his research field is folklore, narratives and yoik, the Sámi way of singing. Stoor is known as a yoik performer, he has been playing music with groups as Stuuris & Balddonas, Trio Moivi, Erik Westberg and solo. He has been publishing three CD:s. He is part of a research project Oral narrative as immaterial cultural heritage and social force together with Alf Arvidsson, Katarzyna Wolanik-Boström and Ann Cristin Winroth.

Tapdrup Mortensen, Mette (1975), PhD in history, curator of modern history at Kroppedal Museum, Greater Copenhagen, Denmark. Interested in the cross field between the history of the welfare state, everyday life, housing and home, suburban life and ideas of tangible and intangible cultural heritage. And also in questions of power, agency and materiality in relation to museum collections and the practice of collecting."

Ulfstrand, Anna is the head of Documentation and research at Stockholm City Museum. She has a background as a museum photographer and ethnologist and is in charge of several outreach projects at the museum where contemporary collection is combined with learning and social responsibility. After initiating the documentation of the terror attack in Stockholm April 2017 has she facilitated the project.

Vollgraaff, Helene is the Regional Manager: Cape Metro/ West Coast Museums, Western Cape Department of Cultural Affairs and Sport. She is responsible for the development of the newly established Cape Town Museum as well as creating a new governance and administrative structure for the Cape Metro/West Coast. Previously, she worked as curator/scientist focusing on the heritage of new social movements and memory projects at Iziko Museum of South Africa, Cape Town, South Africa and as Heritage Policy Research Specialist at the South African National Heritage Council. More recently, she worked as an independent heritage and museum practitioner and taught museum management in the University of the Western Cape's postgraduate diploma in heritage management. Her research interest is sociomuseology.

She is active in museum associations. She served on the Executive Board of the South African National Committee of the International Council of Museum (ICOM-SA) from 2006 – 2010 and 2013 – 2016, the latter term as Chairperson of the Board. She is currently the Secretary of ICOM's International Committee on Collecting (COMCOL). She also served on the Council of the South African Museum Association (SAMA) from 2000 – 2007 and in October 2017, was elected as Vice President of the SAMA.

Walle, Thomas Michael holds a PhD in Social Anthropology from the University of Oslo (2011). For 10 years (2007-2017), he worked at Norsk Folkemuseum, the national museum of cultural history in Norway, focusing on contemporary issues related to cultural diversity, indigenous communities, migration, gender and participation. He now works as Senior Advisor at Musea i Sogn og Fjordane, a consolidated museum in Western Norway. He has been Norwegian delegate to Norsam – Nordic network for contemporary collecting and research since 2011.

Winroth, AnnCristin (anncristin.winroth@umu.se) PhD, is a senior lecturer in ethnology and museology at the Department of culture and media studies, Umeå University, Sweden. She has written about conceptions of health, illness narratives and reincarnations narratives. Her interest concerns questions about narrativity, didactics in museums, exhibition in theory and practice, heritage and diversity in both education and research. She is currently engaged in the research project Oral narrative as immaterial cultural heritage and social force together with Alf Arvidsson, Krister Stoor, Katarzyna Wolanik-Boström where her focus is the use of narrativity in different forms of museums practices as a kind of social, diverse and democratic force and practice.

Witting, Birgitta is an antiquarian at Kulturmagasinet in Helsingborg, Sweden. She is responsible for the annual contemporary documentation, but is also working with the museum collection in several ways. Birgitta is a member of DOSS (Contemporary Collecting Sweden) steering committee since 2016 and will be the new chair from 2018.

Wolanik Boström, Katarzyna, PhD, is a senior lecturer in ethnology at the Department of culture and media studies, Umeå University, Sweden. Her research interests concern narrativity, intersectionality and professional mobility. She has written about Polish professionals' life stories after the fall of communism, how journalists frame environment-related topics in Sweden and Poland, on Polish physicians working in Sweden and on Swedish physicians who have worked for international help organisations like the Red Cross and Doctors without Borders. Her other publications concern reflexivity in narrative and migration

research. She is currently engaged in a research project about self-biographic storytelling, promoted by museums and adult education organisations as a social, creative and emancipatory practice. She is also involved in a research project about international mobility among Swedish Humanities scholars, focusing on professional learning, status, occupational cultures and family life.

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Xie, Lingling is a first-year PhD student at the School of Museum Studies, University of Leicester. She has earned BA in archaeology from the Nanjing University, China. Whilst at the University, she worked as visitor assistant at the Nanjing University Museum between 2012-2014. Before coming to UK in 2016, she spent a year volunteering in Canadian museums where she grown a great interest in museology. Received the President's Postgraduate Scholarship, she started MA Museum Studies course at the University of Leicester. She also undertook a two-month placement with the Shakespeare Birthplace Trust at Stratford-Upon-Avon, UK. As a current research student, she interests in museum globalization and collection exchange. Especially how western museums engage within the contemporary China.

Åsebø, Sigrun (PhD) works as Associate Professor in Art History at the University of Bergen, Norway. Her publications include articles on feminist theory and historiography, the status and work of women artists historically and today, and questions of gender, sexuality and identity in contemporary art. She also works as an art critic. Her current research focuses on gender and diversity in a museological context. She is the co-founder, with Ulla Angkjær Jørgensen (NTNU), of the Nordic Network for Gender and Diversity in Art Museums. The network brings together researchers and museum curators from the major art museum in the Nordic countries as well as the Baltic Area. It is funded by Norwegian Culture fund and Nordic Culture Point.

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