

MANCHESTER  
1824

The University  
of Manchester

# Museums and Restitution

International Conference

University of Manchester, 8-9 July 2010



# Museums and Restitution

International Conference

University of Manchester

8<sup>th</sup>-9<sup>th</sup> July 2010

## Conference Handbook

Centre for Museology

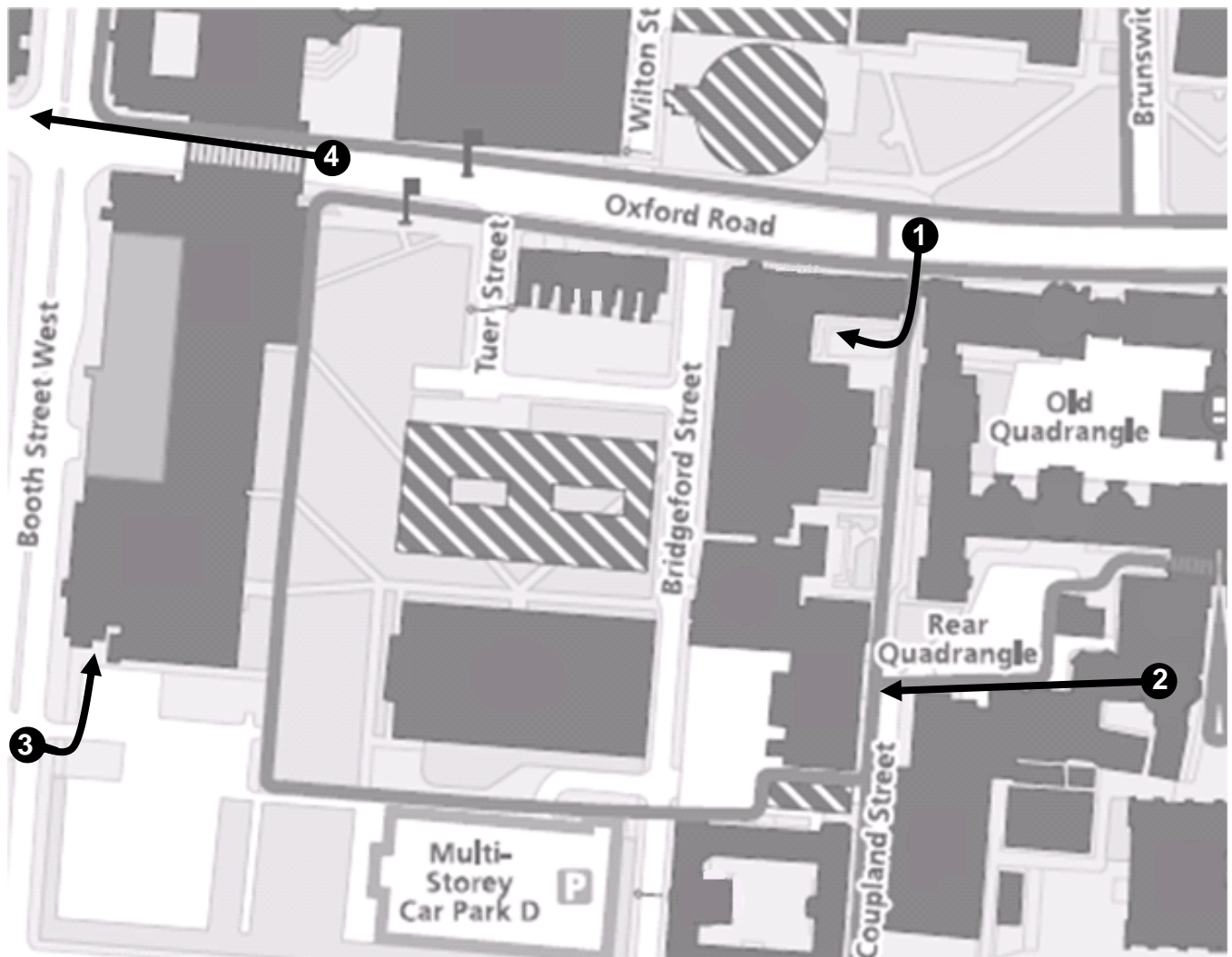


MANCHESTER  
1824

The University of Manchester  
The Manchester Museum

## The University of Manchester south campus:

The Manchester Museum and surrounding buildings



1. The Manchester Museum entrance
2. Martin Harris Centre entrance
3. Manchester Business School entrance
4. To Manchester city centre and stations

# Museums and Restitution

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## Conference Handbook

### Welcome

On behalf of the University of Manchester, welcome to The Manchester Museum. We hope that you will find all the information you need about the conference and your surroundings in this handbook; if you have any questions at all, please ask one of the conference team.

*Kostas Arvanitis and Louise Tythacott*

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### Emergency contact

If you need to contact the organisers from off-site during the period of the conference, the Museum front desk is 0161 275 2648, or if urgent you may call Kostas on +44(0)7815 870903 or Louise on +44(0)7904 230843.

### Programme Outline

'Conference' = The Manchester Museum Conference Room (second floor, through the lobby)

'Kanaris' = The Manchester Museum Kanaris Lecture Theatre (second floor, through the lobby)

'Martin Harris Centre G16a' = (see map opposite)

'Manchester Business School' = (see map opposite)

Lunch and coffee will be served in the conference room; please then take your refreshments into the lobby area.

# Programme

## Thursday 8<sup>th</sup> July 2010 - morning

09.15– 09:45	<b>Registration / Tea and Coffee</b>	<i>Conference</i>
09:45– 10.00	<b>Welcome / Introduction</b> Nick Merriman (Director, The Manchester Museum) Kostas Arvanitis and Louise Tythacott (Conference convenors)	<i>Kanaris</i>
10.00– 10:45	<b>Key Speaker: Tristram Besterman</b> , (Writer, adviser and mediator on museums and cultural issues) Chair: Nick Merriman (The Manchester Museum)  <i>‘Crossing the line: cultural equity and the sustainable museum.’</i>	<i>Kanaris</i>
10:45– 12:30	<b>Overviews: Power, Politics, Authority</b> Chair: Helen Rees Leahy (University of Manchester)	<i>Kanaris</i>
	<b>Maurice Davies</b> (Head of Policy and Communication, Museums Association): <i>‘The UK’s inconsistent policies on return - politics, power and influence’</i>	
	<b>Jonathan King</b> (British Museum): <i>‘Exchange and return: cultural relations and anthropology at the British Museum’</i>	
	<b>Conal McCarthy</b> (Victoria University of Wellington, New Zealand): <i>‘Decolonising museums: the poetics, politics and pragmatics of restitution in New Zealand museums.’</i>	
	<b>Eleni Korca</b> (Hellenic Ministry of Culture and Tourism): <i>‘The true merit of voluntary return of cultural property.’</i>	
12.30– 13:45	<b>Lunch</b>	<i>Conference</i>

## Thursday 8<sup>th</sup> July 2010 – afternoon

<p>13:45– 15:15</p>	<p><b>Reflections on Returns</b> Chair: Laura Peers (Pitt Rivers Museum, University of Oxford) <i>Kanaris</i></p> <hr/> <p><b>Neil Curtis</b> (Marischal Museum, University of Aberdeen): <i>‘Repatriation and museums in Scotland: who benefits?’</i></p> <p><b>Kokie Agbontaen-Eghafona</b> (University of Benin): <i>‘After restitution what next? An appraisal of public attitude towards the museum and museum objects in Benin City, Nigeria.’</i></p> <p><b>Maureen Matthews</b> (University of Oxford): <i>‘Repatriating agency: animacy, personhood and agency in the repatriation of Ojibwe artefacts.’</i></p>	<p><b>Digital, Visual and Knowledge Repatriation I</b> Chair: Kostas Arvanitis (University of Manchester) <i>Martin Harris Centre, G16a</i></p> <hr/> <p><b>Sophia Sambono</b> (National Film and Sound Archive, Australia): <i>‘Restitution of intangible cultural heritage from an Australian audiovisual archive.’</i></p> <p><b>Catherine Moore</b> (University of Kent): <i>‘Mimesis and recognition – the flash of the past in the present? The Powell-Cotton film archive in contemporary Namibia.’</i></p>
<p>15.15– 15.45</p>	<p><b>Tea and coffee</b> <span style="float: right;"><i>Conference</i></span></p>	
<p>15.45– 17.30</p>	<p><b>Local and National Power Relations</b> Chair: Piotr Bienkowski (University of Manchester) <i>Kanaris</i></p> <hr/> <p><b>Bryan Sitch</b> (The Manchester Museum): <i>‘We want you back again: the unsuccessful campaign to repatriate Lindow Man.’</i></p> <p><b>Demelza Van der Maas</b> (VU University Amsterdam): <i>‘Debating the restitution of human remains from Dutch museum collections: the case of Urk.’</i></p> <p><b>Eava-Kristiina Harlin and Anne May Olli</b> (Norwegian Sámi museum RiddoDuottarMuseat): <i>‘Repatriation – political will and museums facilities.’</i></p>	<p><b>Second World War Spoliation</b> Chair: Sharon Macdonald (University of Manchester) <i>Martin Harris Centre, G16a</i></p> <hr/> <p><b>Reesa Greenberg</b> (Art Historian and Museum Consultant): <i>‘Restitution exhibitions and identity politics: a case study of displaying art and artifacts stolen from Jews during the Second World War.’</i></p> <p><b>Ines Katenhusen</b> (Leibniz Universität Hannover): <i>‘A box in the basement. On the works of Kasimir Malevich loaned to the Hannover Museum.’</i></p> <p><b>Michael Franz</b> (Koordinierungsstelle Magdeburg): <i>‘The internet database www.lostart.de as an international service mean for museums.’</i></p>
<p>18.00– 19.00</p>	<p><b>Reception</b> <span style="float: right;"><i>Martin Harris Centre, G16a</i></span></p>	
<p>19.30</p>	<p><b>Dinner</b> <span style="float: right;"><i>Manchester Business School</i></span></p>	

## Friday 9<sup>th</sup> July 2010 – morning

09.00– 09.30	<b>Registration / Tea and Coffee</b>		<i>Conference</i>
09.30– 10.15	<b>Key Speaker: Piotr Bienkowski</b> , (Cultural, heritage and museums consultant, writer and researcher) Chair: Conal McCarthy (Victoria University of Wellington, New Zealand)  <i>'Authority and the power of place: exploring the legitimacy of authorised and alternative voices in the restitution discourse.'</i>		<i>Kanaris</i>
10.30– 12.00	<b>The Parthenon Marbles</b> Chair: Tristram Besterman (Former Director, The Manchester Museum) <i>Kanaris</i>  <b>George Vardas</b> (Research Director of Australians for the Reunification of the Parthenon Sculptures): <i>'Who is afraid of the British Museum?'</i>  <b>Tor Einer Fagerland</b> (Norwegian University of Science and Technology): <i>'The Parthenon Marbles: national and global heritage in today's Europe.'</i>  <b>Kalliopi Fouseki</b> (Open University of Cyprus): <i>'Displaying the Parthenon Marbles in the new Acropolis Museum: public perceptions within and outside the museum's walls.'</i>	<b>Digital, Visual and Knowledge Repatriation II</b> Chair: Malcolm Chapman (The Manchester Museum) <i>Martin Harris Centre, G16a</i>  <b>Hein Vanhee</b> (Royal Museum for Central Africa, Belgium): <i>'The idea of digital restitution: reflections on digital cultural heritage as a political concept and practice.'</i>  <b>Astrid Knight et al.</b> (University of British Columbia): <i>'Forging a partnership: developing the reciprocal research network.'</i>  <b>Friederike Krishnabhakdi-Vasilakis</b> (University of Wollongong, Australia): <i>'The virtual museum of the pacific: a digital ecosystem for a new museum environment.'</i>	
12.00– 13.15	<b>Lunch</b>		
	<i>Conference</i>	<b>12.15 – 13.00 - Question and Answer Session</b> Organised by <b>David Glasser</b> (Ben Uri Gallery): <i>Discussion on museum responses to the protocols of Washington, Prague and the latest legislation.</i>	<i>Kanaris</i>

## Friday 9<sup>th</sup> July 2010 – afternoon

13.15– 15.00	<p><b>Africa and India</b> Chair: Zachary Kingdon (National Museums Liverpool)</p> <p style="text-align: right;"><i>Kanaris</i></p> <hr/> <p><b>Frederick Asher</b> (University of Minnesota): <i>'Returning art to India: some cases, some impediments.'</i></p> <p><b>Aoiswarjya Kumar Das</b> (National Museum Institute, New Delhi): <i>'Politics of restitution of cultural properties: a south Asian dilemma.'</i></p> <p><b>Charlotte Joy</b> (University of Cambridge): <i>'The empty museum: contestation over world heritage in Djenné, Mali.'</i></p> <p><b>Johanna Zetterstrom</b> (University College London): <i>'Reanimating cultural heritage in Sierra Leone: a search for the "source community".'</i></p>
15.00– 15.30	<p><b>Tea and coffee</b></p> <p style="text-align: right;"><i>Conference</i></p>
15.30– 17.00	<p><b>North America</b> Chair: Louise Tythacott (University of Manchester)</p> <p style="text-align: right;"><i>Kanaris</i></p> <hr/> <p><b>Helen Robbins</b> (The Field Museum, Chicago): <i>'In consideration of restitution: understanding and transcending the limits of repatriation under NAGPRA.'</i></p> <p><b>Sita Reddy</b> (Smithsonian Institution): <i>'Re-claiming culture: intangibles in museum restitution and repatriation.'</i></p> <p><b>Laura Peers</b> (Pitt Rivers Museum, University of Oxford): <i>'Giving back: First Nations perceptions of restitution in two recent research projects.'</i></p>
17.00– 17.45	<p><b>Conference Closing Session and Discussion</b> Led by <b>Maurice Davies</b> (Museums Association)</p> <p style="text-align: right;"><i>Kanaris</i></p>

## Special events

8 <sup>th</sup> and 9 <sup>th</sup> July Lunch Time	<b>Tours of The Manchester Museum</b>  <i>The Manchester Museum</i>
8 <sup>th</sup> July 18.00-19.00	<b>Reception and Films</b>  <i>Martin Harris Centre G16a</i>  <hr style="border-top: 1px dashed black;"/> <p><b><i>Back to the Petrie?</i></b> (24 mins) Petrie Museum of Egyptian Archaeology</p> <p>A short film on the return of the major loan exhibition Excavating Egypt from the USA to the Petrie Museum of Egyptian Archaeology at University College London (UCL). Specially commissioned by the Petrie Museum, this documentary explores the wider issues around the 'return' of Egyptian objects to the museum. Debbie Challis, Audience Development Officer, at the Petrie Museum will introduce the film.</p> <p><b><i>NFSA engagement with the Martu peoples of the Australian Western Desert</i></b> (6 mins 35sec) National Film and Sound Archive of Australia</p> <p>A short documentary about repatriation and community engagement</p> <p><b><i>Return to country</i></b> (10 mins) National Film and Sound Archive of Australia</p> <p>An exploration of repatriation of audiovisual collections from the National Film and Sound Archive of Australia to Indigenous source communities in Arnhem Land.</p> <p><b><i>Primitive People: the Nomads</i></b> (10-15 mins) National Film and Sound Archive of Australia</p> <p>An excerpt of a film which the National Film and Sound Archive of Australia repatriated to traditional owners, described as "scenes of general camp life of the Mewite (Miwuyt) people of Arnhem Land. These include hunting, making bark shelters, sleeping platforms, fire making, collecting yams, fishing, cooking, etc. Part 1 of a three part series."</p>
8 <sup>th</sup> July 19.30	<b>Conference Dinner</b>  <i>Manchester Business School</i>
9th July 12.15 – 13.00	<b>Question and Answer Session</b>  <p>Organised by David Glasser, Ben Uri Gallery: Discussion on museum responses to the protocols of Washington, Prague and the latest legislation.</p> <p style="text-align: right;"><i>Kanaris</i></p>
9th July 17.00 – 17.45	<b>Conference closing session and discussion</b>  <p>Led by Maurice Davies (Museums Association)</p> <p style="text-align: right;"><i>Kanaris</i></p>



## **Abstracts and Biographies (listed alphabetically by author)**

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### **Kokie Agbontaen-Eghafona (University of Benin)**

*'After restitution what next? An appraisal of public attitude towards the museum and museum objects in Benin City, Nigeria.'*

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#### **Abstract**

In Nigeria, as in many African countries, museums are usually seen as an imported institution. On the other hand, the desire to collect, take care and display object is innate in humans. People of varied cultures have ways they prefer to relate to their cultural objects. Museums, as formal institutions for the collection of objects, can be viewed in the same light as we view formal education (globalized and international) and informal education (localized and indigenous). The formal museum setting just like formal education is commonly available in Nigeria. However, the effective utilization of the museums in Nigeria and appreciation of museum pieces, using Benin National Museum as a case study, is the issue being examined in this paper. This paper discusses the idea of museums and collection of objects in Benin City, Nigeria. Benin City has been known in the past for the production of art works. Special guilds existed in the erstwhile Benin kingdom under the benefaction of the reigning monarch, solely for producing art and craft objects. Vestiges of the Benin guild system and art work can still be found in the city till date. The National Museum Benin City displays objects of the Benin Kingdom, and other cultures in Nigeria. How successful the museum has been is the main thrust of this paper to find out how much appreciation will be displayed toward restituted objects in Benin? Public opinion in Benin City will be sought out in relation to the usage of objects if restituted. The survey questionnaires will be administered to a cross section people in Benin City; visitors to the Benin National museum, educational institutions and selected members of the public. Based on valid survey responses, the study results will be discussed with findings and implication of the results.

#### **Biography**

Kokie Agbontaen-Eghafona holds a B.A (Hons.) History, 1981 and M.A History 1984, from the University of Benin, Benin City Nigeria, M.Sc. Archaeology, 1988 from the University of Ibadan, a Professional Certificate in Museum Studies, 1991, from New York University and a Ph.D Archaeology, 2001 specializing in Cultural Resource Management and Museum Studies from University of Nigeria Nsukka.

She began her teaching/research career in 1984 as an Assistant Lecturer and Lecturer 11 in the Department of Archaeology, University of Ife (now Obafemi Awolowo University) Nigeria. She was Museum Educator on Internship at the New York Transit Museum, New York, February 1990 to Feb.1991. She was also an Intern in Department of Arts in Africa, Oceanic and the Americas, at the Metropolitan Museum of Art, New York, from March to August 1991. She has been a lecturer in the Department of Sociology and Anthropology, University of Benin since 1992 and currently an Associate Professor of Anthropology, and Head of the Department.

Her research interest includes Oral literature, Ethno-archaeology, Collections Management and Ethnography of Indigenous knowledge/technology.

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## **Frederick Asher (University of Minnesota)**

*'Returning art to India: some cases, some impediments.'*

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### **Abstract**

The issue of ownership and restitution is complex when the work in question is a product of a culture that no longer survives or a religion no longer practiced. It is very much more complex, however, when the work, once a religious image understood by devotees as inhabited by the deity himself, is transformed into a museumified object, one with accession number and commercial value. This paper considers as examples four works from India in U.S. collections that have had rather different histories: one resulting in a well-known court case, one that remains fitfully lodged in its museum home, one that in fact is not the antiquity that the museum imagines it to be, and one that has been returned to India. The claimants, however, are not just the museum where these objects are lodged or the government that seeks their return. Claimants include officials of temples in which the objects resided before leaving India and, still more complex, before passing into an Indian Museum from which they were stolen in order to enter a global marketplace. I will bring into this discussion current efforts by the Government of India to document works in the country and to support claims for the restitution of works held in collections abroad.

### **Biography**

Frederick Asher, Professor, University of Minnesota, focuses his scholarship on the art of India. In addition to a general edited book on the subject, *Art of India* (Encyclopaedia Britannica, 2002), he has written books on the art of Eastern India (University of Minnesota Press, 1980) and the site of the Buddha's enlightenment, *Bodh Gaya* (Oxford University Press, 2008).

Forthcoming are books on the fabrication of the sites associated with the Buddha's life and a co-authored history of India (Cambridge University Press). Still in the initial stages is a book on the visual culture of the Indian Ocean. Asher has served as President of the American Institute of Indian Studies and is currently President of the U.S. National Committee for the History of Art as well as a member of the Bureau of CIHA, the Comité International d'Histoire de l'Art. He recently concluded a term as editor of the online journal *caa.reviews*.

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## **Tristram Besterman (writer, adviser and mediator on museums and cultural issues)**

*'Crossing the line: cultural equity and the sustainable museum.'*

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### **Abstract**

The vast imbalance between those who benefit from the exploitation of the finite natural and cultural capital of the world and those who suffer its consequences, fuels a resentment towards

the west and gives a moral edge to the politics of sustainability. It is unsustainable, I argue, for western museums to act as though they are above the maelstrom: they are part of it and should act as beacons of *cultural equity* to mitigate the deep divisions in society that they may otherwise represent.

Cultural equity describes the values of the sustainable museum, reflected in the transparency and democratic accountability of its conduct. Equity in this context means both “fairness; recourse to the principles of justice to correct or supplement the law” and a shared interest in an enterprise. To the extent that it supplements the law, cultural equity lies in the purview of ethics; “Laws restrict activities and define methods or means of compliance. They serve as the minimum standards of social behaviour. Ethics defines and describes correct actions for persons working in a specialized profession.”

Cultural equity embodies a democratic principle of universal entitlement, of citizens participating in the museum, which does not presume to a monopoly on knowledge and authority, and is concerned with the accountable exercise of power. Cultural equity is conceived as an alternative to the ethic embodied in the *Declaration on the Importance and Value of Universal Museums*.

Museums are manifestly not in the business of saving the planet. But they are in the business of stewardship: of tangible cultural resources (scientific, technological and artistic) for the benefit of humankind. In recognising that they and their collections derive from, and are emblematic of unsustainable imbalances of power and consumption, the values of cultural equity become a symbolic means of redress. Museums send out a powerful message when they recognise their accountability to peoples, hitherto denied a voice, both within and beyond the borders of the state.

Museums, like philosophy, can afford to be “less interested in finding answers than in finding the right questions to ask. We may all be confused in the end, but we can share our confusion in a productive kind of way.” The challenge to museum practitioners is to relinquish the comfort of old certainties and embrace the richer, more egalitarian territory of productive confusion, the very antithesis of the taxonomies of knowledge and hierarchies of authority that have been the cornerstones of the western museum for so long. The dividend will be to bring humanity back into the museum, and the museum more sustainably back to humanity.

## **Biography**

Continuing a career in UK museums that has spanned more than thirty years, Tristram Besterman now works as a freelance in the museums, cultural and higher education sectors.

The social purpose of museums as trusted places of cultural engagement is of particular interest to him, and his work on professional ethics, engagement with source communities, management and leadership has focused on issues of social interaction, cultural identity, accountability and sustainability.

Tristram’s interest in innovative, interdisciplinary approaches to public engagement with issues of local and global concern draws on his experience in both the scientific and artistic spheres.

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## **Piotr Bienkowski (University of Manchester)**

*‘Authority and the power of place: exploring the legitimacy of authorised and alternative voices in the restitution discourse.’*

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### **Abstract**

Current restitution processes tend to be adversarial and privilege an essentialist view of cultural groups, the nation state, and the universalist claims of science. This paper explores and challenges these often self-evident categories by focusing on three issues:

- Authority and ownership: museums, and the nation state, fetishize ownership of cultural heritage. The paper reviews research on how the meaning and value of heritage changes when it moves from community to state ownership, and explores the premise that heritage can ‘belong’ to ‘place’ and be an essential part of a landscape.
- Legitimacy: I explore who is a legitimate or ‘authentic’ voice or claimant, and who is not, who sets the criteria and on what basis, and question why nations claim exclusive legitimacy.
- Value: heritage objects have different value to different individuals and institutions. The paper reviews recent research on heritage value – utilitarian (universal) value to museums, social value to connected communities – and questions the general privileging of utilitarian value in the restitution discourse.

I conclude that the current adversarial processes in restitution cases undermine what must be museums’ key role in today’s world: using their collections in innovative ways to foster understanding between communities and cultures. The paper proposes that museums forego an *a priori* assumption of their right to ownership, set aside bureaucratic processes that ask claimant communities to prove their legitimacy, and become loci of deliberative democracy, defined as recognition of the right to equal participation between conversation partners, i.e. all whose interests are actually or potentially affected by the courses of action and decisions which may ensue from such conversation.

### **Biography**

Piotr Bienkowski is a cultural, heritage and museums consultant, writer and researcher, Honorary Professor in the School of Arts, Histories and Cultures at the University of Manchester, and Chair of the North West Fed, which supports and represents museum people in the north-west of England. His current practice focuses on community participation in arts, culture and heritage, and the importance of intercultural dialogue and debate in fostering understanding and social cohesion. Previously he has been Acting Director of The Manchester Museum, Professor of Archaeology and Museology in the University of Manchester, and Head of Antiquities at National Museums Liverpool. His background is in Near Eastern archaeology, and for thirty years he has been researching and excavating in the southern Levant, particularly Jordan, on which he has published a dozen books and over a hundred papers. He is currently co-director of the International Umm al-Biyara Project in Petra, Jordan. A key research focus in recent years has been the ethics, decision-making and involvement of interested communities around human remains in archaeology and museums, and more generally on the issue of authority and knowledge in archaeology and museums and how heritage institutions can share authority and decision-making with communities working within different paradigms of knowledge.

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## Neil Curtis (Marischal Museum, University of Aberdeen)

### *'Repatriation & museums in Scotland: who benefits?'*

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#### **Abstract**

It is ten years since the return of the Lakota Ghost Dance Shirt from Glasgow Museums and the implementation of NAGPRA in the USA. In this paper I will focus on requests for repatriation from museums in Scotland, including the successful repatriation from the University of Aberdeen of a sacred bundle to the Kainai Horn Society, Canada (2003) and a collection of *toi moko* to Te Papa Museum of New Zealand (2007). In this paper I intend to consider a number of aspects:

To what extent has the absence of repatriation law, but the precedent set by NAGRA and similar legislation elsewhere in the world, affected how museums in Scotland have responded to requests for repatriation? Do ad hoc decisions encourage thinking about each request separately and so to positive outcomes, or does a simplistic reliance on conventional property law inhibit an understanding of the needs and desires of indigenous peoples and different conceptions of ownership? Developing relationships with source communities has sometimes been seen as one of the benefits of repatriation. To what extent has this happened in reality? Indeed, is this a justifiable aim of repatriation from museums? How can relationships be maintained? What do the procedures that different museums follow when considering repatriation requests reveal about those museums? Is there a 'Scottish' experience of repatriation? Has repatriation from museums raised questions about items found in Scotland. Are demands for the return of items such as the Lewis Chess-pieces analogous to the repatriation of human remains and sacred items? Do museum staff think differently about their collections after being involved in a repatriation case?

#### **Biography**

Neil Curtis is Senior Curator in Marischal Museum and Honorary Senior Lecturer in Anthropology, both in the University of Aberdeen. He studied Archaeology (Glasgow, 1986), Museum Studies (Leicester, 1988) and Education (Aberdeen, 1995). He has responsibility for the wide range of Marischal Museum's collections (Scottish history and archaeology, European and Mediterranean archaeology, Non-Western ethnography, Numismatics and Fine Art). His research has included young children's learning in museums, considerations of the social and cultural roles of museums today, including repatriation and the treatment of human remains, and studies of Scottish museum history.

In 2002 he was responsible for writing the University of Aberdeen's procedures for responding to requests for repatriation and led the University's response to requests for the repatriation of a sacred bundle to the Kainai Horn Society, Canada (2003) and a collection of *toi moko* to Te Papa Museum of New Zealand (2007). He also curated an exhibition 'Going home: museums and repatriation' in 2003-4 and is a member of Museums Galleries Scotland's Working Group on Human Remains in Scottish Museums and the Scottish Archaeological Finds Allocation Panel.

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## **Aoiswarjya Kumar Das (National Museum Institute, New Delhi)**

*‘Politics of restitution of cultural properties: a south Asian dilemma.’*

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### **Abstract**

The issue of restitution of cultural properties to the original source could be looked at three levels in relation to South Asian scenario. The first one engulfs an international context followed by the regional understanding within the SARRC charters. The third one could be considered in the national multi-cultural milieu. Besides these levels, the museums and heritage institutions vis-à-vis the community raises another context in the matter of restitution. Hence there is a complex multi-level situation South Asia, which needs exploration.

To address the international restitution problems there is hardly any national cultural policy so far to take up the question of repatriation of art objects exclusively. The national convention in terms of Indian Antiquities and Art treasure act 1972 is silent about the question of repatriation. In the regional forum within the SARRC Charters there is provision for cultural co-operation among the member states but the issue of repatriation of antiquities and art treasures remained as the under-current of the cultural exchange and co-operation agreement.

At the national scenario the matters of restitution comes up again and again in such forums as the Museum Association of India, National Committees of ICOM, Indian National Trust for Art and Cultural Heritage, ICOM Asia Pacific Organization so on and so forth. The issue remains at the dialogue level without outlining any parameters for policy formulation at the national platform.

However, at the individual level there are examples in which nationalism played important role in the matter of repatriation of a number of specific cases in recent times. The Nizam jewelry arbitration case in Supreme Court of India in between the Nizam’s heir and Ministry of Culture is an interesting case in which nationalism was pivotal in stopping the regalia items going out the country and to reconstitute it to the National Museum of India. There are examples such as the emotional reaction of the people on the auction of Sword of Tipu Sultan (one of the patriotic ruler of Southern India), Mahatma Gandhi’s personalia items and others in recent times. The question of restitution of these items is an interesting case for study.

All these are the macro-issues underlying which is micro-issues involving multi-cultural, multi-dimensional interaction within the South Asia at the grass-root level. These interactions involve archaeological, anthropological, religious and social dimensions in relation to the ownership of art heritage.

In this paper an attempt shall be made to find out the position of “restitution” in relation to museum and heritage institutions of South Asia.

### **Biography**

Dr Aoiswarjya Kumar Das was former Chair Professor of Museology, National Museum Institute, New Delhi. Presently he is the Director, Lal Bahadur Shastri Memorial and Research Center. Prior to the above assignment he was Director (Exhibition) of the National Museum of India.

He has a PhD in Cultural Anthropology and trained in Museology. He is a known scholar in India and has written books and many papers on art, culture and museology published in India and abroad. Prof. Das has been an active member of the ICOM and served as the executive member of the Indian National Committee of ICOM. He also held the position of the member of the Executive Board of the ICOM- ICTOP. He was the recipient of ICOM fellowship of 1998.

He has travelled extensively in USA, Europe, Australia, Japan, Korea, Taiwan and South-East Asia as well as SAARC countries.

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## **Maurice Davies (Museums Association)**

*'The UK's inconsistent policies on return - politics, power & influence'*

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### **Abstract**

UK policies differ for the return of different categories of contested item from museum collections. UK museums - and the UK government - very readily agreed to return Nazi-looted art, slightly less willingly agreed to return recently looted antiquities, took rather longer to accept the desirability of returning human remains and generally still struggle with objects that are 'merely' of great religious or cultural significance. Looking particularly at policy developments from 1990-2005, this paper will summarise the differences of approach and consider why different categories of material might have been approached differently.

### **Biography**

Maurice Davies is deputy director of the Museums Association, with particular responsibility for policy and ethics. Before that he was editor of *Museums Journal*. He's also been a curator at Manchester City Art Galleries and a Turner Scholar at Tate. He is currently working on sustainability and museums and is involved in a wide range of initiatives in the museum sector including the Mayor of London's Heritage Diversity Task Force. His recent work has covered areas including: the illicit trade in cultural property, human remains in museums, aspects of the MA's *Collections for the Future* report, entry to and diversity of the museum workforce and research into the impact of major lottery projects on museum visiting in London. He has a doctorate in art history from the Courtauld Institute, University of London and a first degree in pure mathematics from the University of Warwick.

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## **Tor Einer Fagerland (Norwegian University of Science and Technology)**

*'The Parthenon Marbles: national and global heritage in today's Europe.'*

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### **Abstract**

The main attraction in Athens' newly opened Acropolis Museum is the marbles which are not there. Half of the existing marbles from the Parthenon temple is today exhibited in British Museum in London, and the more reluctant the British are to return the marbles to Greece, the more important it seems to be for the Greeks to get them back to Athens.

Material manifestations of classical Greece play an important role as cultural capital in Greek efforts to bridge the gap between the centrality of Greece's classical past in the western

imagination on the one hand, and the relative marginality of the modern nation-state Greece on the other. The British refusal to return the marbles, based on the argument that these are world heritage that transcends ordinary national heritage values, is therefore not a calming argument for the Greeks. The marbles in London are from a Greek point of view exiled and imprisoned members of their national body and the refusal is perceived as yet another example of Europe's hesitation and ambivalence in dealings with present-day Greece.

Partly, or even mainly, due to their disputed status, the Parthenon Marbles are perhaps the most important icons of national identity in today's Greece. In this paper the interplay and friction between the marbles as national Greek heritage on one hand and the marbles as world heritage with universal meaning for mankind on the other will be addressed. The analysis will partly be based on an analysis of the public discourse between British Museum and the heritage authorities in Athens, partly on field work (exhibition analysis and interviews) in the Acropolis Museum and the British Museum.

## **Biography**

Since 2003, Tor Einer Fagerland has been a key worker in the development of a Bachelor and Master Programme in Cultural Heritage Management at The Norwegian University of Science and Technology in Trondheim. The programme is multidisciplinary, and is the first in Norway to address both Museology and Cultural Management (law, building conservation etc.). He has a PhD in history and have also practical experience as a Museum Manager. His main interests focus on the relationship between the past and the present, and the way historical objects and sites are interpreted and presented for uses in the present. His recent works deals with ambiguous and painful heritage, and on the relationship between National heritage, European heritage and World heritage.

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## **Kalliopi Fouseki (Open University of Cyprus)**

*'Displaying the Parthenon Marbles in the new Acropolis Museum: public perceptions within and outside the museum's walls.'*

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## **Abstract**

The inauguration of the New Acropolis Museum in Athens in June 2009 raised once again the local claim for the repatriation of the Parthenon Marbles into a global issue. The museum building in itself constitutes a political statement for the repatriation of the Marbles as well as a statement against any patronizing attitude by foreign powers. It is within this framework that the interpretation of the Parthenon gallery on the top floor of the museum can be conceptualized as a political process. It is worth noting, for example, that the extent to which the gallery would be empty or filled by casts of the Elgin marbles was a controversial and thoroughly discussed issue. While, initially the plan was to materialize the physical presence of the Marbles through their symbolic absence in the gallery as means of exercising pressure on the British Museum, the museum is currently displaying clearly distinguished from the originals casts of the Elgin marbles as a more powerful visualization of the extent of the loss.

International campaigns as well as media campaigns and political speeches have all highlighted the significance of the marbles as an integral part of Greek identity and heritage. Not surprisingly, this symbolic power of the marbles has often been used and abused in the case of the construction of the NMA for political actions at national and international level. However,



while the issue of the restitution has been registered extensively in official discourses (including press and media), little is known about the public attitudes towards the marbles.

This paper aims to present the ‘unofficial discourse’ that revolves around the restitution of the marbles. The analysis is based on unobtrusive observations that took place immediately after the opening of the gallery in 2009; semi-structured interviews with visitors to the museum; open ended interviews with the general public and virtual ethnographic analysis (analysis of on line forums). Although the research is in process, it is interesting to note the different approaches between the museum visitors –for whom the visit fits more that of a pilgrimage- and the web audiences who tend to adopt either a neutral or, occasionally, a negative attitude towards the repatriation of the marbles.

## **Biography**

Dr Kalliopi Fouseki is teaching at the Open University of Cyprus and working for the Audience Research Unit of the Science Museum as the *New Audience Advocate*. Her role focuses on the development and implementation of diversity policy in the museum. Prior to this, she worked as a Post-doctoral Research Assistant at the University of York on the *1807 Commemorated project*, an AHRC funded project that explored public perceptions on the commemoration of the ‘Abolition of the slave trade’. Her post-doctoral research followed after the completion of her MA and PhD thesis at the University College London. Initially motivated by her personal work experience at the New Acropolis Museum her postgraduate research focused on the multilayered conflicts that emerged in relation to the construction of the new museum. She is currently expanding her research regarding the public perspectives towards the museum and the Parthenon Marbles.

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## **Michael Franz (Koordinierungsstelle Magdeburg)**

*‘The Internet database [www.lostart.de](http://www.lostart.de) as an international service mean for museums.’*

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## **Abstract**

As Germany’s central and public institution for the documentation of looted art and trophy art, the Koordinierungsstelle Magdeburg (est. 1994) is based at the Ministry of Culture of the Land Saxony-Anhalt in Magdeburg where it is financed jointly by Germany’s Federal Government and all 16 Federal States.

The main task of the Koordinierungsstelle is the registering and documenting of cultural objects seized under Nazi persecution (“looted art”) and those taken away during and after the Second World War (“trophy art”) via its website at [www.lostart.de](http://www.lostart.de). Launched in 2000, [www.lostart.de](http://www.lostart.de) aims to achieve transparency in this field in line with the Washington Principles of 1998 and Germany’s declaration of the Federal Government, the Länder and municipal head organisations of 1999. As a knowledge portal, [www.lostart.de](http://www.lostart.de) is freely available; it contains numerous search requests as well as found reports nationally and internationally on looted art and trophy art. The database also offers information which goes beyond lost and found reports and can be retrieved through the provenance research module. With the assistance of [www.lostart.de](http://www.lostart.de), numerous restitutions of looted art and trophy art have been realized during the last years.

In addition, the Koordinierungsstelle provides targeted public relations work, raising public awareness by organising events as well as through publications and services. It also serves as the administrative office for Germany's Advisory Commission on the return of cultural property seized as a result of Nazi persecution, especially Jewish property. Starting in 2010, the Koordinierungsstelle will run the official website by Germany's Federal Government and the Federal States on national treasure ("national wertvolles Kulturgut"). The Koordinierungsstelle is supported in its work by an executive board, a board of trustees and an advisory committee.

## **Biography**

Dr. iur. Michael Franz was born in 1966. He took his first legal state examination in 1994, his doctorate in 1995 ("Civil Law Problems Arising in Cultural Object Exchange"), and his second legal state examination in 1997. He was an expert consultant for Germany's Federal Ministry of the Interior in 1998 (On the realization of an internet database on trophy art). Since 1999 he has held the position of Director at the Koordinierungsstelle Magdeburg, since 2006 he has been a member of the wissenschaftlicher Beirat der Zeitschrift für Kunst und Recht (Scientific Advisory Board of the Journal for art and law), and since 2008 he has been a member of the wissenschaftlicher Beirat der Arbeitsstelle für Provenienzrecherche /-forschung (Scientific Advisory Board of the Office for Provenance Investigation and Research). He was also an expert consultant in 2009 for the Austrian Federal Ministry of Science and Research (Project „forMuse“).

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## **Reesa Greenberg (Art historian and museum consultant)**

*'Restitution exhibitions and identity politics: a case study of displaying art and artifacts stolen from Jews during the Second World War.'*

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### **Abstract**

This paper examines the history and proliferation of the "restitution exhibition" genre with regard to art and artifacts stolen from Jews by Nazis and their collaborators. In the decade after the Second World War in France, government sponsored "restitution exhibitions" were organized to facilitate re-uniting stolen property with its rightful owner. These exhibitions also served as markers of post-war, post Nazi national justice and the restoration of national cultural patrimony. With twenty-first century "restitution exhibitions", the focus is on artifacts returned or ongoing efforts to make restitution. Recent exhibitions in Berlin, Vienna, Paris, Montreal and New York function as public demonstrations of the effectiveness of new legislation, open archives, digitized records and digital communication, and persistent investigation/research. These exhibitions are also designed to demonstrate justice, international as well as national, immediate as well as long-term. Equally important is the way recent "restitution exhibitions" work to implicitly counter stereotypes of Jews as "a nation without art" (the title of Margaret Olin's book) or as a people controlling culture. As such, these "restitution exhibitions" can be seen as a manifestation of identity politics: both in Jewish and State museums, they work to "restore" Jewish patrons and dealers to full citizenship and agents in cultural histories and to establish links between pre and post Second World War Jewish and national cultural histories.

The paper will also offer an explanation for why there are so many “restitution exhibitions” occurring at this moment in time, analyze their display modalities, and discuss their online presence.

## **Biography**

Reesa Greenberg is an art historian, independent scholar and museum consultant whose research focuses on exhibitions and display. Her recent work examines relationships between on-site and online exhibitions. She is co-editor (with Bruce Ferguson and Sandy Nairne) of *Thinking About Exhibitions*, Routledge, 1996, and the author of numerous articles on exhibition poetics, presentation, and politics ([www.reesagreenberg.net](http://www.reesagreenberg.net)) She has consulted on exhibitions and installations for the Art Gallery of Ontario, the Edmonton Art Gallery, the Jewish Museum in Amsterdam and *Mirroring Evil* at the Jewish Museum in New York. With Shelley Hornstein, she is co-director of [www.mosaica.ca](http://www.mosaica.ca), a website dedicated to contemporary Jewish culture and the digital diaspora. Reesa Greenberg is Adjunct Professor of Art History at York University, Toronto and Carleton University, Ottawa.

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## **Eava-Kristiina Harlin and Anne May Olli (Norwegian Sámi museum RiddoDuottarMuseat)**

*‘Repatriation – political will and museums facilities.’*

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### **Abstract**

The Sámi are the only indigenous people living in the European Union in the northern parts of Norway, Finland, Sweden, as well as the Russian Kola peninsula. The area is traditionally called Sápmi and is nowadays divided by national borderlines. The area is affected by four different legal systems and methods of cultural heritage management. The Sámi in Norway, Finland and Sweden have their own Sámi Parliament. The Norwegian Sámi Parliament, established 1989, has a broad task of dealing with issues that affect the Sámi, such as maintaining and developing the language, culture and society. Since 2002 it has had the political administration of the Sámi museums in Norway.

The tradition of documenting, collecting and studying Sápmi, the Sámi people and their culture is a long one. Therefore many of the older cultural objects are located in museums and institutions outside the traditional Sámi area. The amount of objects situated in museums has been examined by projects lead by Sámi museums, like *Recalling Ancestral Voices – Repatriation of Sámi Cultural Heritage*.

Nowadays the Sámi museums have the will and the best knowledge needed to maintain their own cultural heritage to the future generations and the Norwegian Sámi Parliament works with the political question of repatriation. The manager of the largest Sámi collection in Norway, the Norwegian Folk Museum has stated, that they wish to repatriate part of their Sámi collection. Norwegian Sámi museums wish to gain the objects back to the area where they originate from. However, the Sámi museums hope for a solution which is practically possible, since they struggle with inadequate facilities. They also wish to evaluate what should be prioritized in the process of repatriation.

## Biographies

Anne May Olli is a Norwegian Sámi, educated as conservator in the University of Oslo. She works as a conservator in the Norwegian Sámi museum, RiddoDuottarMuseat. Currently she works with documentation of traditional Sámi technology, in the meaning of using that knowledge in conservation.

Eeva-Kristiina Harlin is educated as archaeologist in the University of Helsinki and osteoarchaeologist in the University of Stockholm. She works as a curator in the Norwegian Sámi museum, RiddoDuottarMuseat. Previously she has worked with repatriation issues in a project in Finnish Sámi museum, Siida.

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## Charlotte Joy (University of Cambridge)

*'The empty museum: contestation over world heritage in Djenné, Mali.'*

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### Abstract

In this paper, I would like to present recent doctoral and postdoctoral fieldwork findings on the politics of World Heritage in Djenné, Mali. Djenné was declared a World Heritage Site in 1988 by UNESCO and since then its mud-brick architecture and surrounding archaeological sites have been subject to large amount of international scrutiny. Whilst the famous 'Djenné Terracottas' found in the region are now on the ICOM Red List of Endangered Objects, the objects themselves are still a long way from Djenné: in international museums, private collections, or still being illicitly exported. I would like to propose that a moral link should be made between the newly built Djenné museum, which is largely devoid of objects of universal cultural importance, and the retention of such objects in international institutions. In part as a response to Cuno (2009) *Whose Heritage*, I will argue that an 'ethnography of heritage' undertaken with populations in source countries can illuminate new ways of thinking about the relationship between people and their cultural heritage.

### Biography

Charlotte Joy is an ESRC funded Postdoctoral Fellow at the Museum of Archaeology and Anthropology, University of Cambridge. She has a BA in Archaeology and Anthropology, University of Cambridge and a MA in Museum Anthropology and PhD in Anthropology from University College London. The title of her PhD is *Enchanting Town of Mud: The Politics of Heritage in Djenné, a UNESCO World Heritage Site in Mali*.

She has undertaken a year of fieldwork in Djenné from 2004 to the present, as well as a two-month internship in the Intangible Heritage Department of UNESCO in Paris in 2005. She is specializing in developing a comparative ethnographic approach to the study of cultural heritage politics and its relation to development issues. She has published two chapters in edited volumes and is currently working on her first monograph, to be published in 2011.

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## Ines Katenhusen (Leibniz Universität Hannover)

*'A box in the basement. On the works of Kasimir Malevich loaned to the Hannover Museum.'*

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### Abstract

During the Weimar Republic, many works of pivotal avant-garde artists were given as private loans to the Hannover Museum, thus reflecting the reputation of its gallery director Alexander Dorner as internationally acknowledged supporter of modern art. From 1930 until 1936 the Hannover Museum hosted a box containing more than one hundred pieces of art of Kasimir Malevich that the artist had left with friends in Berlin in 1927. On Dorner's demand it was later transferred to Hannover where it was stored in the museum's basement.

As a consequence of the national socialist coming into power the fate of the Malevich box became precarious. Without being authorized to do so, Dorner, therefore handed over several loans, now considered "degenerate", to Alfred Barr, director of the MoMA, New York. Other works he took with him when he left Germany for the U.S. (1937). These pictures eventually landed in the Busch-Reisinger Museum, Cambridge. The rest of the box contents Dorner had sent to Hugo Häring, an acquaintance of Malevich. To the surprise of everyone involved, at the end of the 1950s Häring declared himself as sole legal owner of the loans, consequently selling them to the Stedelijk Museum, Amsterdam.

After the end of the Cold War, Malevich's heirs started tracing back the history of the eminent box, claiming for restitution. Whereas the Busch-Reisinger Museum quickly came to an agreement with them, MoMA as well as the Stedelijk Museum faced long lawsuits. The paper will trace these different museum policies of dealing with claims as well as elucidate the overall complex story of the box in the basement that initiated one of the internationally most carefully observed cases of art restitution in recent years.

### Biography

*Ines Katenhusen holds a degree in German Literature and Language and History (M.A. in 1992)* Between 1992 and 1999 she was the coordinator and deputy head for International Relations at the International Office, Leibniz University Hannover. She also holds a PhD in Art and Politics, Hannover's forays into modernity during the Weimar Republic (*Kunst und Politik. Hannovers Auseinandersetzungen mit der Moderne in der Weimarer Republik*); She is a recipient of the 1998 award from the Foundation of German Cities and Municipalities for the Promotion of Municipal Sciences. Since 1999, she has been associate professor at the Faculty of Philosophy, Leibniz University Hannover and a coordinator of the international Master's program "European Studies". Since 2000, she has conducted post-doctoral research on the life and works of the German-US art historian and museum reformer Alexander Dorner (1893-1957) including numerous research visits supported by German and American foundations, and lectures held in the USA, Germany and other European states. She has collaborated in the conception and management of various exhibitions in museums and galleries, as well as national and international colloquia and conferences. She has teaching experience at the Leibniz University Hannover, at the Academy of Art and Design in Braunschweig, the University of Siegen, and at various European universities, including a visiting professorship at Université de Paris 7 in 2005.

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## Jonathan King (British Museum)

### *Exchange and return: cultural relations and anthropology at the British Museum*

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#### **Abstract**

Relations of exchange and return are central to the anthropological mandate of the British Museum. Exchange of information, with source communities, small scale societies and national institutions includes training, knowledge sharing and data development. In practice this is about the two way return of information and objects – largely by loan and by electronic means, by visits and by fieldwork. All is predicated on the creation of a level playing field in which, for instance, small scale societies take their proper place in the *History of the World*.

This paper looks at a number of British Museum initiatives: with Hawaiians and the Maori, Australians and Tasmanians; with the Africa Programme, active in Nigeria, Ghana, Sierra Leone, Kenya and Ethiopia, and in South Africa; in North America with the Kwakawaka'wakw, and the Haida, with the Inuit and Iñupiat, the Nuu-chah-nulth and the Kainai, and in Latin America with Mexico and Ecuador. The activities include loans, long and short term, the return of human remains, project specific and general training initiatives, digitisation programmes, and exhibitions such as *Power and Taboo* (2006) and *Ife* (2010). Finally the paper compares two very different research projects *Melanesia* (2005-10), and *Inca Landscape: Ushnu* (2007-2010). The first is anthropological, the second archaeological and ethnographic: both relate to British Museum collections of contrasting scale: 20,000 and 200 item collections. Both relied on source communities, and their knowledge, on visits and placements in London, and especially on the return home of knowledge from the British Museum, and the empowerment of overseas partners to develop stand alone initiatives. The return and display of archaeological collections is scheduled in a similar fashion, the Lewis Chessmen to Scotland for instance, and Lindow man to Manchester.

#### **Biography**

Jonathan King recently became Keeper of Anthropology at the British Museum, after spending five years as Keeper of Africa, Oceania and the Americas. Before that he was curator of Native American Collections, 1975-2005. He is interested a broad swathe of cultural issues, including intellectual property, contemporary art, historic collecting, tourism, and the history of Native law in the US and Canada . He serves on the British Library Research Board, and variously as council member or adviser at the Hakluyt Society, *American Indian Art Magazine*, and the Bill Reid Foundation. Recent co-edited projects include *Arctic Clothing* (2005), *Iñupiat Engraving* (2006) and *Provenance* (2010).

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**Astrid Knight, Tristan Goffman, Nicholas Jakobsen, Ulrike Radermacher, Susan Rowley, Sivia Sadofsky, Andrea Sanborn, David Schaepe, Leona Sparrow, Hannah Turner and Ryan Wallace (University of British Columbia)**

*'Forging a Partnership: Developing the Reciprocal Research Network.'*

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## **Abstract**

Groundbreaking ways of connecting geographically dispersed originating communities with their cultural heritage held in museums has become a focus for museum practice. This paper examines the development of a new on-line research tool that accommodates community-based research with museum collections in order to reconnect aboriginal cultural heritage with traditional knowledge.

The Reciprocal Research Network (RRN) is a web-based project that allows access to multiple museum collections from Canada, the United States and the United Kingdom. It is in co-development with the Museum of Anthropology (MOA) at the University of British Columbia (UBC), Stó:lō Nation/Stó:lō Tribal Council, Musqueam Indian Band and the U'mista Cultural Society. It is an on-line tool created to facilitate reciprocal and collaborative research concerning cultural heritage from the Northwest Coast of British Columbia. The RRN enables communities, cultural institutions and researchers to work together, across distances. Users can research museum collections, build their own collections, collaborate on shared projects, record stories, hold discussions, submit their knowledge and create social networks. For both communities and museums, the RRN will facilitate communication and foster lasting relationships. Through this reciprocal networking, it is possible for originating communities and institutions to mutually contribute invaluable information and improve the knowledge presently available.

This paper documents the unique development process of the RRN. With input from three co-developing First Nations communities, it has been possible to implement changes in the software based on community input. Respecting the importance of aboriginal traditional knowledge is a major goal, and using web-based technologies like the RRN may help in this endeavour. Set to launch in the spring of 2010, the RRN intends to become a virtual space wherein First Nations community members, researchers, academic institutions and museum professionals can conduct collaborative research across multiple museum collections.

## **Biographies**

Astrid Knight works on user experience and software usability as a research assistant for the Reciprocal Research Network at the University of British Columbia Museum of Anthropology. Currently living in the UK, Astrid is also completing a M.Sc. in Material Anthropology and Museum Ethnography at the University of Oxford. Her research focuses on the history, use and meaning of replica and model objects in ethnographic museums.

Tristan Goffman is a Computer Science student at the University of British Columbia. He has worked on the Reciprocal Research Network as a co-op student since January 2009.

Nicholas Jakobsen is one of the Reciprocal Research Network's lead developers. He is a graduate of the University of British Columbia, majoring in Software Engineering. He joined the RRN project in May of 2007 and worked to develop both the technical infrastructure and the Web site front end. When not developing software, Nicholas enjoys running and camping.

Ulrike Radermacher is the Research Coordinator for the Reciprocal Research Network. Ulrike holds a PhD in Anthropology from the University of British Columbia. She taught courses on First Nations and Museum Studies at the UBC Department of Anthropology and is currently working on various projects with the Museum of Anthropology

Susan Rowley is an Associate Professor in the Department of Anthropology and a Curator at the Museum of Anthropology (MOA) at the University of British Columbia. She first travelled north in 1974 as a field assistant on an archaeological excavation in northern Baffin Island and was captivated by the people and the land. Sue has worked with Inuit elders on historical research and with Inuit youth on archaeology projects. She is currently working with First Nations communities in British Columbia. Sue is a member of the Reciprocal Research Network (RRN) Steering Group. This committee is tasked with overseeing the RRN. Recently she worked on installation of the new Multiversity Galleries - Ways of Knowing at MOA. She also acted as Lab of Archaeology Lead on the 'A Partnership of Peoples' project. Her personal research interests include public archaeology, material culture studies, representation, repatriation, intellectual property rights and access to information on cultural heritage.

Sivia is the Technology lead for the Museum of Anthropology's Partnership of People's Renewal Project. She juggles her time between other MOA IT related projects, and the Reciprocal Research Network. Sivia has been involved in enhancing MOA's existing IT infrastructure, developing an in-gallery access system to help visitors explore MOA's collections, ensuring that the Reciprocal Research Network integrates with other Museum systems, facilitating changes to content availability via MOA's website, sourcing and implementing digital asset and archival management systems, and developing an ongoing sustainability plan for IT at MOA by working closely with the IT Manager and the Information Manager.

Andrea Sanborn is the Executive Director of the U'mista Cultural Society. She sits on the RRN Steering Group. Andrea has worked to bring home cultural heritage to community members. She has worked with museums in Canada, Europe, and the United States on exhibits.

Dave Schaepe is co-director of the Sto:lo Research Resource Management Centre. Some of his primary responsibilities include administering Sto:lo Nation's heritage policy, archaeological permitting system, and artifact repository, conducting archaeological research and development related assessments of all types; facilitating university-run archaeological field school programs; and maintaining involvement in cross-cultural public education. He sits as the Sto:lo Nation/Tribal Council representative on the RRN Steering Group. Dave holds a PhD in Archaeology.

Leona Sparrow is the Director of Treaty, Lands and Title for the Musqueam Indian Band. As well as being Musqueam's member on the RRN Steering Group, Leona is Musqueam's liaison to the University of British Columbia and has been an invited Member of the UBC President's Community Advisory Committee. She is appointed to the Museum of Anthropology's Advisory Board. In addition to her law degree Leona has an MA in Anthropology

Hannah Turner received her Masters of Museum Studies from the University of Toronto, and is now working towards a PhD in Information studies. She also works as a research assistant for the Reciprocal Research Network (RRN) in Vancouver, BC. Her research interests lie in Aboriginal issues and museology, with an emphasis on the issue of repatriation and digital access to museum collections. She also has a broader interest in the connection between digital technologies and social issues globally. As a research assistant with the RRN in



Vancouver, Hannah produces the help section and the video tutorials for the website. She spends most of her time in Toronto, however, enjoying life without so much rain.

Ryan Wallace is one of the two lead developers of the Reciprocal Research Network. He graduated from the University of British Columbia with a degree in Software Engineering before joining the RRN project in May of 2007. During his time with the project, he worked to develop both the technical infrastructure and the user interface. In addition to working on the RRN, Ryan enjoys rock climbing and travel.

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## **Eleni Korka (Hellenic Ministry of Culture and Tourism)**

*‘Voluntary returns of cultural property.’*

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### **Abstract**

Over the last twenty years an extraordinary amount of cultural property has been returned, cultural property that was removed from its native environment before the UNESCO Convention on the Means of Prohibition and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (Paris, 1970).

These returns, all of which were made voluntarily, have established a new global standard of cultural practice based on moral grounds and respect for the cultural heritage of others, without any judicial measures. They were made in accordance with agreements containing a large variety of methods of cultural cooperation: exchanges, long-term loans, revolving exhibitions, reunification exhibitions. Most of these agreements were made between institutions, museum organizations, or states, mediated, in some cases, by international organizations such as UNESCO. There were as well, however, many cases in which private individuals acted on their own initiative or served as mediators in having an object returned. All these returns constitute an extraordinarily complex puzzle of ways and means as well as a message of hope for the return of cultural property.

### **Biography**

Eleni Korka is an archaeologist and Director of the Directorate for Documentation and Protection of Cultural Goods for the Hellenic Ministry of Culture and Tourism. She holds a degree in History and Archaeology from the National and Kapodistrian University of Athens, an MA from the University of LA VERNE, California, U.S.A, and gained her PhD from the National and Kapodistrian University of Athens with her thesis “The Reunification of the Parthenon Sculptures within the Framework of the New International Practice of Returning Cultural Goods”. She has given a number of lectures and papers at international seminars and conferences on the issue of the reunification of the Parthenon Sculptures, on topics regarding the protection of cultural heritage, especially World Heritage Monuments, and on cultural conventions of UNESCO and the Council of Europe. She has also taken part in various councils, committees and working groups including the Greek National Committee for UNESCO, the Central Archaeological Council and the memorandum for the return of the Parthenon Marbles to the Department of Culture, Media and Sport Committee of the House of Commons of U.K. She is vice-president of the Scientific Committee ICAHM of ICOMOS for the region of SE Mediterranean, a member of the Council of ICCROM (2008-2011), ICOM and ICOMOS, and an honorary member of the German Archaeological Institute at Athens.

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**Friederike Krishnabhakdi-Vasilakis, Peter Eklund, Amanda Lawson and Tim Wray (University of Wollongong, Australia)**

*'The virtual museum of the Pacific: a digital ecosystem for a new museum environment.'*

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**Abstract**

Debates about ownership, protection and nation-states pervade the museum industry in the early twenty-first century, played out in discussion over the Elgin Marbles, the trade in antiquities, repatriation of Indigenous artefacts and histories of race and nation. In Australia, where the antiquities issue is less highly charged, museums have become acutely aware of the connections between their cultural collections and living indigenous communities from which they originated.

The Virtual Museum of the Pacific (VMP) is a social media platform for a Digital Ecosystem, which enables a variety of user communities to engage with the Pacific Collection of the Australian Museum. The success of the system depends on facilitating the development of culturally relevant folksonomies and encouraging a conversation between on-line communities. In this paper we explore the relationships between stakeholders, folksonomy and taxonomy, to reveal the design strategies which inform this digital ecosystem. Our analysis defines the scope for the social tagging component of our information model and discusses how users might interact with objects in terms of their knowledge base and also contribute to ongoing taxonomic definitions. Given its capacity to span both collection and management and community access issues, we contend that the Virtual Museum of the Pacific is a significant model for online community interaction, as well as notions of power and authority in the contemporary museum environment. The VMP addresses issues of restitution, particularly visual and knowledge restitution, and offers innovative ways to establish networks of knowledge between source communities and other user communities such as museum staff, independent researchers, scholars, students etc.

The Virtual Museum of the Pacific is part of an Australian Research Council Linkage project between the Australian Museum (Vinod Daniel, Melanie Van Olfen, Dion Peita) and the University of Wollongong (Prof Amanda Lawson, Prof Peter Eklund, Dr Peter Goodall, Associate Professor Brogan Bunt).

**Biographies**

Friederike holds a Master of Arts degree in Ethnology, Art History and Media Science from the Philipps University of Marburg since 1994, Germany. She was awarded a PhD Creative Arts by the University of Wollongong in 2009, Australia. She has curated exhibitions in Germany and Australia, and has been teaching Art theory at the Faculty of Creative Arts since 2004, and more recently, Aboriginal Studies at Woolyungah Indigenous Centre at UOW.

Peter Eklund is Professor of Information Systems and Technology at the University of Wollongong. In 2007 Peter was on industry secondment to Objective Corporation - an ASX listed Enterprise Content Management company - as Principal Research Scientist. Peter is Director of the Centre for Digital Ecosystems. He is founder of the Knowledge, Visualization and Ordering Laboratory and an ACS Fellow. Before joining The University Wollongong (his alma mater), Peter was variously Chair of the Queensland Studies Authority Subject Advisory

Committee for Computer Studies, Research Leader in EDST CRC, Foundation Chair of Information Technology at Griffith University, and consultant to the Australian and US Department's of Defence. Peter has held Visiting Professorial appointments at INRIA's Acacia Group in France and Hosei University in Japan. Peter was a graduate student at IDA in Linköping, Sweden where he completed his PhD in 1991.

Dean of the faculty of Creative Arts, University of Wollongong (UoW) Amanda Lawson was appointed Professor and head of the School of Art & Design at the University of Wollongong in 2004. She has more than 20 years experience in the arts in Australia and during that time has been director of various arts organizations, the Meat Market Craft Centre in Melbourne, the Crafts Council of NSW and from 1998-2004 Bathurst Regional Art Gallery. She has also worked at the Australian Council for the Arts, with NSW State and Regional Development and AusIndustry and as an independent arts consultant. At UoW she teaches in the areas of curatorial practice and art history and theory. Amanda gained a BA from the University of Edinburgh and a first class honours degree in Arts at the University of Wollongong before completing a PhD in Australian Literature at the University of Sydney in 2002.

Tim Wray is an honours student and a member of the Centre for Digital Ecosystems at the University of Wollongong. Tim's research interests include social media and contemporary Web technologies along with the design and development of Rich Internet Applications.

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## **Maureen Matthews (University of Oxford)**

*'Repatriating agency: animacy, personhood and agency in the repatriation of Ojibwe artefacts.'*

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### **Abstract**

This paper explores the extent to which recent theoretical work incorporating objects in social analysis, work which treats objects as if they have a degree of personhood and social agency, contributes to a theoretically informed analysis of the restitution/repatriation of Native American artefacts. Based on a detailed analysis of a mistaken repatriation of Ojibwe ceremonial materials, this paper interrogates a repatriation event in which, despite excellent provenance and considerable source community involvement, artefacts from a small Canadian museum collection were secretly given to an entirely unrelated Ojibwe cultural revitalization group. The unconventional trajectory of this repatriation event reveals the weaknesses of existing anthropological literature on repatriation but also provides the detailed evidence for an intricate and nuanced theoretical analysis which acknowledges and accommodates harshly conflicting perspectives. Throughout this paper, a dual Ojibwe and anthropological perspective is sustained, and the voices of the parties involved in the repatriation are brought forward in audio clips making it possible to interrogate and compare Ojibwe and anthropological conceptions of animacy (the attribution of life), personhood (the attribution of social relationships), and agency (the claim that objects may make things happen), as they relate to this repatriation case study.

I adapt Alfred Gell's theory of Art and Agency to museum artefacts, treating agency as an emergent and provisional explanation of social events and I conclude that the social agency of artefacts is unstable and varies with perceived personhood and the strength of social relationships; the more immediate and complex the social relationships, the more agency is evident and the more isolated and relationally diminished, the less agency is perceived or

claimed by persons on behalf of objects. I suggest that in politically charged repatriation claims, a focus on agency and personhood helps to anthropologize and depoliticise analysis and enables researchers in these charged situations to keep key multiple and conflicting social relationships in analytic view.

## **Biography**

Maureen Matthews is a recent graduate of the Institute of Social and Cultural Anthropology at the University of Oxford. She is also an award winning radio documentary maker for the Canadian Broadcasting Corporation. She has worked in the Ojibwe speaking community of Pauingassi Manitoba for 15 years and has made five documentaries about the religious understandings of the elders in a community last studied 65 years ago by the well known American anthropologist A. Irving Hallowell. The subject of her paper, a botched repatriation of Ojibwe artefacts at a small university museum in Canada, was first treated as a documentary. In her recent thesis she returned to the events of the repatriation, making use of Hallowell's historic anthropological work as well as recent fieldwork, to develop a theoretically informed analysis of the parties involved in a very unhappy event.

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## **Conal McCarthy (Victoria University of Wellington, New Zealand)**

*'Decolonising museums: the poetics, politics and pragmatics of restitution in New Zealand museums.'*

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## **Abstract**

How do museums in former settler colonies take account of a historical legacy of conflict and dispossession as well as the contemporary demands of restitution and reconciliation? In Aotearoa New Zealand the last 30 years has seen a complex and contested process of 'domestic decolonisation' in which public institutions have reinvented themselves on the principle of 'partnership' between the Crown and the indigenous Māori people promised in the Treaty of Waitangi. The settlement of Treaty claims by tribes has given rise to complex political and cultural issues such as the return of disputed museum collections, the co-management of cultural and natural heritage, the compiling of 'taonga' databases (inventories of ancestral treasures), and the exploration of digital repatriation and independent cultural centres. This process is full of fruitful complexity. As museums struggle to negotiate Māori demands for 'rangatiratanga' (autonomy) guaranteed in the Treaty, do they risk losing not just their collections but their traditional role in society? In the effort to put things right, do museums risk creating new problems? Isn't the very idea of heritage fraught with troubling notions of truth, modernity, and nation? Is there a difference between possession and ownership? Do endless arguments over the spoils of restitution divert attention from constructive engagement with mainstream institutions? This paper considers these questions through a survey of recent developments in museums and heritage organisations around New Zealand, analysing case studies which illustrate developments in the repatriation of artefacts and human remains, but also innovations in governance, exhibitions and collection management which deal with historical grievances. It moves away from the common themes in the literature on this topic—representation, the politics of identity, cultural property—and explores the practical steps that museum professionals are taking to work with source communities to achieve negotiated outcomes that in the process transform museum practice.

## Biography

Conal McCarthy has strong links with museums, art galleries and heritage organisations around New Zealand and Australia and has worked as a lecturer, educator, interpreter and curator. His research interests include museum history, theory and practice, visitor research, Māori exhibitions, visual culture and contemporary heritage issues. His first book, a study of colonial architecture in North Otago, was published in 2002, and his second book *Exhibiting Māori: A history of colonial cultures of display* was published in 2007. Conal is currently writing his next book *Ngā kākano e rua: Biculturalism at work at New Zealand museums* which will appear with Te Papa Press in 2011. In 2009 he took up a Visiting Fellowship in the Research School for the Humanities at the Australian National University in Canberra. He has presented papers at several national and international conferences and has written articles on a range of topics for a number of journals including: *Museum History Journal*, *Museum and Society*, *Museum Management and Curatorship*, *The Journal of Australian Art Education*, *New Zealand Sociology*, *The Journal of New Zealand Literature*, *Te Ara: The Journal of Museums Aotearoa*, *Art New Zealand*, *Sites*.

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## Catherine Moore (University of Kent)

*'Mimesis and recognition – the flash of the past in the present? The Powell-Cotton film archive in contemporary Namibia.'*

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### Abstract

This paper and accompanying video projection outlines ongoing research involving the return of a 70 year old film archive to the community where it was filmed in Northern Namibia. It offers a view of the Kwanyama communities response to this digital repatriation. The paper argues that particular attention should be paid to physical responses and gestures of watching. Responses that could be explained by concepts such as the 'haptic visuality' (Marks 1999) or 'enactive memory' (MacDougall in Banks 1990). These multisensory reactions to the archive, it is suggested, are related to mimetic ways of knowing.

Significant work has been done on the return of photographs (Brown and Peers 2006, Wright 2004) where the temporal and tactile nature of holding and gazing upon is emphasised. With film, it is argued, it is the instant, the glance (Casey 2007), the momentary gesture and the flash of recognition (Benjamin 1999) that must be attended to. Gestures of watching are used as a means to understanding the way the viewer comes to understand and recognise through these instants. In Oshikwanyama to recognise, 'dimbulukwa', also means to remember. This interplay of mimetic understanding and moments of recognition are, it is argued, important routes for thinking about the digital film archive.

Attention to the mimetic reminds us that mimesis occurs not just in audience responses but also in the act of filming, in the creation and extension of the archive (Taussig 1993). Thereby, offering the possibility of fuzzying a possibly pernicious line between returner and returnee - of throwing attention back onto the act of restitution and avoiding an overly narrow focus on the reaction of the 'source' community.

The paper will be accompanied by short excerpts of video essay which combines the archive with new footage of contemporary responses.

## Biography

Catherine Moore is a second year PhD candidate in Visual Anthropology at the University of Kent, my research is funded by the ESRC and the Powell-Cotton Museum in Birchington, Kent. The project involves the digital return of a 70 year old archive of ethnographic film to the community who feature in it in Northern Namibia. Before returning to academia via an MSc in Anthropology at UCL I was a documentary film maker working for the BBC and Channel 4.

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## Laura Peers (Pitt Rivers Museum, University of Oxford), Alison Brown (University of Aberdeen) and Cara Krmpotich (University of Toronto)

*'Giving back: First Nations perceptions of restitution in two recent research projects.'*

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### Abstract

The word 'restitution' means 'to give back; to compensate'. Originally the term was used in the context of the restoration of peaceful relationships at the cessation of war, and to describe the return of humans (prisoners of war) and art to their original national contexts following seizure during war. This presentation will explore elements of two projects allowing direct access to museum collections for First Nations communities in North America: one involves a loan of 5 Blackfoot shirts to museums within Blackfoot territory and handling workshops with the artefacts for study, while the other involved a delegation of 21 Haidas working with objects at the Pitt Rivers and other British museums. Rather than focusing on ownership, both projects involve the restitution and strengthening of Indigenous cultural knowledge that is embodied within museum artefacts, and explicitly seek to do this work within the context of changing social relations between the Pitt Rivers Museum and the Haida Nation and the Blackfoot Confederacy. Comments by source community members throughout these projects have emphasized that they see the work as fitting the definition of 'restitution' in many ways-including seeing objects as persons, perhaps held captive, returned home in various forms. The paper will explore the cross-cultural understandings of the concept of 'restitution' across both projects.

### Biographies

Laura Peers is Curator of the Americas at the Pitt Rivers Museum in Oxford, and Reader in Material Anthropology. She is interested in relations between museums and Indigenous communities, and in the meanings of historic objects to Indigenous peoples today. Her major publications include the 2006 work *'Pictures Bring Us Messages/Sinaakssiiksi Aohtsimaahpihkookiyaawa: Photographs and Histories from the Kainai Nation'* with Alison Brown and members of the Kainai Nation; and the 2003 *'Museums and Source Communities: a Routledge Reader'* (edited with Alison Brown).

Alison K. Brown is an RCUK Fellow in the Department of Anthropology, University of Aberdeen. Her research concerns the meanings that historical artefacts hold for First Nations peoples and in relations between indigenous groups and museums. She is currently co-investigator (with Laura Peers) on an AHRC-funded project that has brought five Blackfoot shirts back to southern Alberta after 170 years for exhibition and study sessions with Blackfoot artists, elders and youth.

Her previous project, *Material Histories: Scots and Aboriginal People in the Fur Trade*, used family collections to show how artefacts from the past can be used to evoke knowledge and social memories of diaspora relationships. Brown's publications include *Museums and Source Communities: A Routledge Reader* (edited with Laura Peers) and *Sinaakssiiksi aohsimaahpihkookiyaawa/Pictures Bring Us Messages: Photographs and Histories from the Kainai Nation* (with Laura Peers and members of the Kainai Nation). She is currently editing *Reinventing First Contact: Expeditions, Anthropology and Popular Culture* (with Joshua Bell and Robert Gordon), which addresses the interplay between film, adventure travel and anthropology in the early twentieth century.

Cara Krmpotich is Assistant Professor of Museum Studies, at the University of Toronto. Her recent post-doctoral work at the Pitt Rivers Museum, University of Oxford, facilitated a multi-sited initiative, 'Haida Material Culture in UK Museums: Generating New Forms of Knowledge'. The project reconnected twenty-one delegates from the Haida First Nation in British Columbia with their material heritage at the Pitt Rivers Museum and British Museum. Her research interests include museum and source community relationships; memory, material culture and identity; and cross-cultural structures of knowledge and remembering. She obtained her D.Phil., entitled 'Repatriation and the Co-production of Kinship and Memory: Anthropological perspectives on the repatriation of Haida Ancestral Remains', from the University of Oxford in 2008.

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## Sita Reddy (Smithsonian Institution)

*'Re-claiming culture: intangibles in museum restitution and repatriation.'*

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### Abstract

In response to global cultural policy and international heritage law, museum collections have rapidly expanded to include not just objects and artefacts (the tangible culture) but intangible culture such as folklore, traditional knowledge, music, and oral histories. At the same time, museums around the world have become increasingly engaged with their publics, whether these are audiences, source communities or stakeholders. Museums have been called upon to document, safeguard, conserve, and digitize this intangible heritage, but have yet to develop a reflexive, critical museology to keep pace with these changes. Nor have they developed a comprehensive theory of museum 'returns' across genres that can trace continuities, ruptures and paradoxes in the politics of museum practice between tangible and intangible culture.

Heritage repatriation case law offers a valuable and understudied archive to address this gap. Even as the scope of global heritage interventions expands from tangible to intangible, actual disputes over ownership in museums are marked by an increasing *relocalization* of heritage to source nations and communities. Even as heritage protection efforts are marked by a rationalization of culture (through lists, inventories, registries), museum returns are characterized by the *resacralization* of heritage, pointing to specific ways in which the law accommodates intangibles such as sacred or ceremonial content as grounds for repatriation. And yet while there is a growing literature on heritage regulation, there has been little sustained analysis of the repatriation disputes themselves. A close reading of case law offers extraordinary insights into the process and practice of cultural adjudication, and the expanding role of cultural rights as legal justifications for heritage ownership in museum practice. The

archive also offers an alternative narrative to the rhetoric and history of cultural ‘takings’ ranging from loot and theft (on the one hand) and ethnocide and biopiracy (on the other). But it also traces links *between* tangible and intangible claims with new models of restitution, suggesting ways in which new cultural plaintiffs build on earlier legal definitions, arguments, precedents, even anomalies in the law.

This paper will use the Smithsonian Institution collections to trace two patterns in the archive of museum ‘returns’. The first is the use of ‘sacrilege’ (or violation of sacred content) as a legal category in disputes over museum heritage and cultural ownership, whether tangible or intangible. Through a close reading of repatriation test cases by region, it will contribute to a discussion of museum practice in which nation-states have become primary cultural litigants as well as beneficiaries in the policy of returns. Two, the paper will also address new models of museum restitution more resonant with intangible heritage collections, for example, the innovative ‘cultural licensing’ of music rights in Smithsonian Folkways Recordings (Tony Seeger’s ‘museum of sound’). Together, they will help to chart how cultural claims over heritage play out within museum returns policy. As a rapidly expanding legal strategy within cultural rights that straddles the tangible and intangible, museum restitution also chart a large middle ground between the jurisdiction of people and the jurisdiction of things. In the larger realm of international cultural adjudication, they help map the contours of what I call (to distinguish from the ‘cultural defence’) the ‘cultural offense’ strategy in museum law and policy – namely, the attempt by national plaintiffs and federally recognized tribes to re-claim cultural objects on the basis of collective privacy, secrecy or sovereignty.

## **Biography**

Sita Reddy is Research Associate at the Smithsonian Institution’s Centre for Folklife and Cultural Heritage and the Freer & Sackler Gallery. A cultural sociologist with a Ph.D. from the University of Pennsylvania, she also holds a museum studies certificate from the George Washington University. Her research, teaching, and curatorial interests lie at the intersections of critical museum studies, Asian medicine, and visual culture. She has taught courses at Penn, worked at the Penn Centre for Bioethics, and is currently teaching a regular course on museum studies through the Michigan in Washington program. She has helped curate exhibitions at the National Library of Medicine’s History of Medicine exhibit program, and will co-curate an exhibition titled *Yoga: The Art of Transformation* scheduled to open at the Smithsonian’s Freer & Sackler Gallery in 2013. She is also involved in a large research project on cultural heritage policy and intangible collections at the Smithsonian.

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## **Helen Robbins (The Field Museum, Chicago)**

*‘In consideration of restitution: understanding and transcending the limits of repatriation under NAGPRA.’*

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## **Abstract**

In the United States, repatriation is a vital component of contemporary museum practice and is becoming increasingly so. It is a way to address the changing nature of relationships between institutions and indigenous communities and provides an opportunity to establish mutually beneficial relationships among museums, individuals, tribes, and government agencies. For



most U.S. museums, the first priority and focus of repatriation efforts has been to meet legal obligations as defined by the Native American Graves Protection and Repatriation Act (NAGPRA) and its regulations, but NAGPRA alone does not define the repatriation process. It does not apply internationally and it does not account for the ethical obligations of museum staff members, anthropologists, or trustees. Further, because NAGPRA is essentially backward-looking, U.S. museums must look beyond the law to define forward-looking priorities that recast their place in the world as a resource and as a site of engagement and partnership with indigenous communities. Collaborative projects, such as co-curated exhibits and cooperative conservation initiatives on ethnographic objects, have enormous promise and create the opportunity for the formation of a new multilingual museum that reaches out beyond historical taints and physical constraints.

## **Biography**

Dr. Robbins is the Repatriation Director at the Field Museum where she coordinates domestic and international repatriation activities. As part of her work, she evaluates and conducts empirical research on repatriation claims and is actively involved in consultation with, and outreach to, Native American groups. She collaborates on exhibitions and manages an internship program. With General Counsel and curators, she is working to establish consistent standards of research and review and is actively involved in the ongoing development of Museum policy and procedures regarding international repatriation and other matters. Dr. Robbins received an M.A. and Ph.D. in anthropology from the University of Arizona.

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## **Sophia Sambono (National Film and Sound Archive, Australia)**

*'Restitution of intangible cultural heritage from an Australian audiovisual archive.'*

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### **Abstract**

Repatriation in general is controversial and involves a range of preconceptions. The use of the word repatriation is currently being used by some institutions, such as the National Film and Sound Archive (NFSA), as an uncomplicated description of the copying of archival footage, sound recordings and photographs for descendants of participants in the collection material.

While the meaning of the term 'repatriation' has evolved over time and is used to describe the returning of people, human remains, objects and even currency to its/their country of origin. In most recent times, particularly in collecting institutions, repatriation means returning human remains and secret or sacred objects from the collection to indigenous communities, back to country. If one uses the meaning of repatriation as used to describe the return of currency to its country of origin, repatriation is still a valid description of the work done by audiovisual archives as it is cultural currency being returned to communities.

My research explores how virtual repatriation does return something significant to source communities, an opportunity to reconnect to the past and to culture, despite not returning actual ownership of collection material like the act of traditional repatriation of objects and human remains. It is the Intangible Cultural Heritage (ICH) contained within the material, the films and audio recordings, which is returned. The NFSA participates in repatriation to facilitate cultural maintenance in Indigenous communities, to empower Indigenous cultural custodians in the control of material containing their culture, encouraging a sense of history instilling pride, a renewed interest in ancestors lives and in some cases even the restoration of cultural practices.

The paper will compare and contrast the repatriation of accepted type of material from (usually) museums with the type of repatriation performed by archives with particular reference to and images (and perhaps footage) from case studies. In particular a case study of a visit by a group of Arnhem Land Elders to Canberra, to review the collection for repatriation purposes and a subsequent trip to Arnhem Land to physically return the material.

Other questions explored include: Who benefits from the exchange of material and why? What is the community interest in repatriation of audiovisual material compared to other forms?

## **Biography**

Sophia Sambono is a Curator of the Indigenous Collections at the National Film and Sound Archive of Australia. Her people, the Jingili, from Newcastle Waters in the Northern Territory of Australia, laid the foundation of the development of traditional cultural knowledge by facilitating experiences of customs and traditions.

After completing a Bachelor of Arts in Screen Production at Griffith University in Brisbane Sophia moved to Canberra to pursue a Masters of Arts in Museums and Collections at the Australian National University (ANU). As part of this course of study she completed internships at the Queensland Museum in Collection Management and at the National Museum of Australia in Collection Development. During this time Sophia worked for International Conservation Services as Assistant Collection Manager before moving to the NFSA in 2008 as a Collections Assistant.

During her time at NFSA she has worked primarily on 'repatriation' and engagement projects with Indigenous source communities as well as collection management and event co-ordination.

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## **Bryan Sitch (The Manchester Museum)**

*'We want you back again: the unsuccessful campaign to repatriate Lindow Man.'*

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## **Abstract**

The issue of repatriation has often been discussed in relation to high profile international heritage such as the Elgin Marbles or the Rosetta Stone but it is equally the case that the demand for restitution of cultural material operates at local level too. This paper will focus on the debate surrounding the discovery and exhibition of Lindow Man. Found during commercial peat cutting in 1984 the body prompted an unseemly tussle even before the archaeological study had been completed. The body was acquired by the British Museum leaving local people feeling that they had been robbed of their heritage by a distant institution acting unilaterally. In the 1980s a campaign (with single by a local schoolchildren's choir) was launched to recover the body from the British Museum. Whilst it rejected any permanent restitution of the body of Lindow Man to the North West the BM lent the body of Lindow Man on fixed term loan to Manchester Museum on three separate occasions. The most recent exhibition seized the opportunity to involve members of the originating community in the planning of the exhibition, consulted with interested parties and presented fascinating memorabilia, including a campaign t-shirt from the campaign as exhibits in the exhibition itself. Twenty years after the unsuccessful repatriation campaign, the issue was less emotive but were still represented by visitors' comments and Blog responses. However, the controversy generated by the exhibition - even though it had employed new more inclusive ways of working with the community and

marginalized groups - tended to overshadow the case that was made for why the body should be so important to the local community and its representatives, archaeologists, peat diggers and pagans. This presentation will explore the demand to repatriate Lindow Man's body after the initial the discovery and set the less emotive response to the recent exhibition within the context of changing attitudes to human remains and developments in the wider museums profession.

## **Biography**

Bryan Sitch has worked with archaeological collections in local authority museums for over 20 years. He has been Curator of Archaeology and Head of Human Cultures at The Manchester Museum since 2006. His current role combines responsibility for the archaeology collection with management of staff and he leads a small team of curators of Egyptology, Living Cultures, Numismatics and Archery collections. He was part of the team that produced the award-winning *Lindow Man a Bog Body Mystery* temporary exhibition in 2008-9 and he is currently working with colleagues on new archaeology and Egyptology displays. He also helps to run the Museum's branch of the Young Archaeologists Club. He has a Masters degree in Roman Archaeology from the University of Durham and a Masters degree in Museum Studies from the University of Leicester. He is particularly interested in the history of collecting and has published research on a number of Yorkshire antiquarian collectors. He has also taught courses on archaeology and on monasticism for adult education classes.

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## **Demelza Van der Maas (VU University Amsterdam)**

*'Debating the restitution of human remains from Dutch museum collections: the Case of Urk.'*

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### **Abstract**

In 1877, a Dutch physician stole three skulls from the cemetery of the island of Urk, by distracting the gravedigger that accompanied him. The skulls were donated to Professor Pieter Harting (1812-1885) from the University of Utrecht, who used them for his physical anthropological research. Harting, like many in his time, wanted to prove that the – supposedly - isolated people of Urk were genetically related to the Neanderthal men.

Physical anthropology was a very common practice in the late nineteenth and early twentieth century, but the way these skulls were acquired was unethical, even for that time.

Today, the skulls are part of the collection of the University Museum of Utrecht. The community of Urk, represented by a committee, filed an official request for the restitution of the remains of their ancestors in 2008. Their main argument was that the deeply religious people of Urk were buried in anticipation of their resurrection, and their exhumation was a violation of grave as well as their religious beliefs. The University Museum denied the request for two reasons. First, the theft was barred by lapse of time and second, the museum considered the skulls a significant part of an ensemble within their collection. In their opinion, the skulls represent the character of physical anthropology in the late nineteenth century.

Because the two parties involved could not come to an agreement, the ethical committee of the Dutch Museum Association had to make a decision, based on the Code of Ethics. The ruling was in favour of the people of Urk, and the skulls will be returned in early 2010.

In this paper I would like to reflect on the current legal and ethical debate surrounding the restitution of human remains from museum collections, by highlighting the case of the skulls from Urk. Though mostly anonymous, human remains evoke emotional reactions in many source communities because they are often linked to memories of colonial suppression or the improper use of the physical anthropological research in a political context.

## **Biography**

Demelza van der Maas is a PhD Candidate at VU University in Amsterdam. She has a BA in Cultural Studies and a MA in Museum Studies, both from the University of Amsterdam. During her studies, she completed an internship at the curatorial department of the Tropenmuseum. Here, she studied the collection of colonial photographs from Surinam. Between 2007 and 2008 she worked at the Jewish Historical Museum in Amsterdam as a research assistant at the curatorial department.

Demelza van der Maas's special research interest lies in the historical construction of identity and its resonance in museum and heritage practice. Her MA thesis focused on orientalism as a narrative template in the representation of 'the other' in the Jewish Historical Museum of Amsterdam and Museum Park Oriëntalis, near the Dutch city of Nijmegen. Her current research focuses on identity construction and cultural heritage practice in the Dutch IJsselmeer polders.

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## **Hein Vanhee (Royal Museum for Central Africa, Belgium)**

*'The idea of digital restitution: reflections on digital cultural heritage as a political concept & practice.'*

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## **Abstract**

This paper examines the ways in which anthropology and archaeology museums across Europe have developed online access to their collections in recent years. The key arguments to allocate considerable resources to digitization and electronic database development have generally been about improving access for research as well as reaching a larger audience. Challenged by the discourse of the new museology, museums have sought to balance the authoritative voice of the exhibition curator with the use of ICTs to offer a parallel, more 'democratic' access to cultural heritage. Whereas collections databases may have initially been promoted predominantly by technology enthusiasts, the legitimacy of digitization practices has been greatly enhanced in recent years, by such policy driven initiatives as the EUROPEANA portal (and its many satellite projects) and UNESCO's paradigmatic concern with the preservation of digital heritage.

Against this background, our paper will primarily focus on digital cultural heritage as a political concept and practice. In their attempts to reach a larger audience through online applications, anthropology and archaeology museums have targeted in particular the communities from which their collections originate from. In a number of cases this has been presented as an alternative for – failed, or deemed impossible – material restitutions. Capitalizing on an increasing body of literature pointing to the nature of the museum artefact as a mere support for memory and knowledge, the 'working hypothesis' holds that technology effectively allows this support to become digital.

But has this ‘hypothesis’ been adequately tested? Does this really work? Can we be sure that the digital support does not dramatically alter the meanings embodied in cultural heritage, imposing a new ideological construct through technological innovations which are in itself cultural? Or can digital heritage be turned into a medium for communication in different directions, offering local communities the opportunity to challenge the institutionalized authority of museums, thereby inscribing meanings and interpretations that as yet have not made it to the museum’s catalogue?

This paper will draw on an analysis of current museum practice, and in particular will focus on a range of case studies, including the Royal Museum for Central Africa of Tervuren (Belgium), the National Museum of Ethnology of Leiden (Netherlands), the Musée du quai Branly of Paris, the Ashmoleum Museum of Art and Archaeology (Oxford), and the Egyptian Museum of Turin. From a critical examination of official discourse and real outputs we will move on to suggesting some viable alternatives and real opportunities to ‘materialize’ the democratic potential of the management and presentation of digital cultural heritage.

## **Biography**

Hein Vanhee has an MA in Art History (Ghent, Belgium) and Anthropology of Art (UEA) and is preparing a PhD in African History (Ghent, Belgium) about the development and implementation of indigenous policy in Mayombe, Lower Congo. He is currently head of the division of Collection Management at the Royal Museum for Central Africa (RMCA) in Tervuren, Belgium. He is in charge of a large scale digitization project for over 200,000 photographs at the RMCA, which operates with financial support from the Belgian Federal Science Policy. With funding from the Belgian Cooperation, he has managed a digitization project in the DRC (Congo-Kinshasa) and provided training to technical and scientific staff at the University of Kinshasa. Besides the history of early colonialism, his current research interests include colonial heritage and various issues of interpretation, dissemination and perception in a postcolonial museum context.

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## **George Vardas (Research Director of Australians for the Reunification of the Parthenon Sculptures)**

*‘Who is afraid of the British Museum?’*

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### **Abstract**

At the opening of the New Acropolis Museum in June 2009 Mr Koïchiro Matsuura, the Director-General of UNESCO, praised the activities of the International Committee for Promoting the Return of Cultural Property to its Countries of Origin or its Restitution in Case of Illicit Appropriation. Mr Matsuura went on to add that at its fifteenth session held in Paris in May 2009 the Committee adopted a recommendation jointly proposed by the Governments of Greece and the United Kingdom, inviting UNESCO to assist in convening necessary meetings between the two countries with the aim of reaching a mutually satisfactory solution to the issue of the Parthenon Marbles. He concluded “we stand ready to do so” and reaffirmed his resolve to assist in “convening necessary meetings between Greece and the UK with the aim of reaching a mutually acceptable solution to the issue of the Parthenon Marbles”.

The purpose of my paper is firstly to provide a brief historical review of the workings of the Intergovernmental Committee (first established in 1978) in the context of arguably its most celebrated case, the return of the Parthenon Sculptures.

I propose to analyse the purpose and effectiveness of the Intergovernmental Committee, particularly in its proposed adoption of stronger mediation and conciliation guidelines to assist in the resolution of cultural property disputes. At least one commentator, Ana Filipa Vrdoljak, in her work *International Law, Museums and the Return of Cultural Objects* (Cambridge University Press, 2006) has remarked on the Committee's perceived inability to encourage bilateral negotiations.

I will consider whether there is a meaningful role for mediation and whether, in the case of the Parthenon Sculptures, mediation or other interventions can help break through the entrenched positions of the Greeks and of the British Museum.

I will also draw on other examples of cultural property disputes, notably the Benin Bronzes and the litigation between the Government of Peru and Yale University over Machu Picchu, to explore the role of mediation as a practical and constructive aid to dispute resolution.

Finally, I propose to reflect on the procedures and dynamics of the Committee when it does meet to discuss the Parthenon sculptures, noting that the British delegation invariably is comprised of representatives from the UK Department of Culture Media and Sport and from the British Museum, and considering how a mediated agreement may be achieved.

## **Biography**

George Vardas is a lawyer and mediator (BA, LLB, University of Sydney) and is Research Director of *Australians for the Reunification of the Parthenon Sculptures*. He has been actively campaigning for the return of the Parthenon Marbles for over a decade, participating in various international conferences on cultural property and restitution over the years. In August 2000 George delivered a paper entitled "Who owns the past? Legal, ethical and cultural issues relating to the return of the Parthenon Marbles" at the Powerhouse Museum in Sydney, Australia.

Apart from the Parthenon sculptures, George's interests lie in the restitution of cultural property generally, with particular emphasis on the debate over the return of the Benin and Ethiopian artefacts, the return of indigenous remains and the ongoing litigation between the Government of Peru and Yale University over the Incan artefacts taken from Machu Picchu. He has a particular interest in the role of mediation in cultural property disputes and the role of the "universal museum" in the cultural property discourse.

George has also researched and written about the interplay of history, heritage and memory in cultural property disputes - or how the Parthenon Marbles came to be the spoils of empire - and the impact that the arrival of the Elgin marbles in London had on literature in 19<sup>th</sup> century England through the works of Keats, Shelley and other poets and writers of the Romantic Era.

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## Johanna Zetterstrom (University College London)

*'Reanimating cultural heritage in Sierra Leone: a search for the "source community".'*

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### Abstract

The last few years have seen an increasing focus on engagements with source communities designed to reconfigure relationships between museums and the communities from whence their collections originally derived. The focus has often been on the facilitation of knowledge networks through co-sharing of information and access to objects, often through visual or digital means. Successful examples have regarded the relationship as mutually beneficial for both museum and source community in widening interpretation and correcting information in the catalogue whilst also raising awareness of appropriate approaches to collections management and display, and laying the foundations for further access programmes.

Such initiatives have, however, tended to focus on localised groups with established cultural resources and political support for heritage claims. Many initiatives have, for example, been developed with groups who already have pending repatriation claims. Drawing on experiences with the 'Reanimating Cultural Heritage' project based at UCL, this paper raises questions about how museums should approach relationships with communities lacking in these cultural resources, and who have to date remained silent on the subject of access to collections.

Sierra Leone has recently come out of a prolonged and bloody civil war. Despite seven years of peace, infrastructure is only gradually being rebuilt and cultural resources are low on the list of priorities. One of the consequences of the conflict has been the widespread displacement of people, both internally within Sierra Leone and internationally leading to the development of a Sierra Leonean diaspora. In such contexts, the identification of a viable 'source community' is fraught with difficulties. In contrast to the impoverished collections of the National Museum of Sierra Leone, museums in the UK presently hold extraordinarily rich collections; only a fraction of which are on display. What role, if any, can these collections play in engaging with Sierra Leones post-conflict social, cultural and even economic recovery?

### Biography

Johanna Zetterström-Sharp is a doctoral student based at University College London currently working on an AHRC funded project entitled *Reanimating Cultural Heritage: digital repatriation, knowledge networks and civil society strengthening in Sierra Leone* as part of the *Beyond Text* programme. She spent the year prior to this working for an archaeological consultancy after completing a Masters in Cultural Heritage Studies with Distinction in 2007, also at University College London. She completed her undergraduate degree in Anthropology and Archaeology at the University of Cambridge in 2006.

## Participants

**Kokunre Agbontaen-Eghafona**

University of Benin  
[kokie@uniben.edu](mailto:kokie@uniben.edu)

**Kostas Arvanitis**

University of Manchester  
[kostas.arvanitis@manchester.ac.uk](mailto:kostas.arvanitis@manchester.ac.uk)

**Frederick Asher**

University of Minnesota  
[asher@umn.edu](mailto:asher@umn.edu)

**Tristram Besterman**

Freelancer  
[t.besterman@btinternet.com](mailto:t.besterman@btinternet.com)

**Piotr Bienkowski**

The Manchester Museum  
[piotr.bienkowski@manchester.ac.uk](mailto:piotr.bienkowski@manchester.ac.uk)

**Debbie Challis**

Petrie Museum of Egyptian Archaeology, University College London  
[ucwedch@ucl.ac.uk](mailto:ucwedch@ucl.ac.uk)

**Malcolm Chapman**

The Manchester Museum  
[malcolm.chapman@manchester.ac.uk](mailto:malcolm.chapman@manchester.ac.uk)

**Neil Curtis**

University of Aberdeen/Marischal Museum  
[neil.curtis@abdn.ac.uk](mailto:neil.curtis@abdn.ac.uk)

**Aoiswarjya Kumar Das**

(National Museum Institute, New Delhi)  
[aoisdas@yahoo.com](mailto:aoisdas@yahoo.com)

**Maurice Davies**

Museums Association  
[maurice@museumsassociation.org](mailto:maurice@museumsassociation.org)

**Tor Einar Fagerland**

The Norwegian University of Science and Technology  
[tor.e.fagerland@hf.ntnu.no](mailto:tor.e.fagerland@hf.ntnu.no)

**Kalliopi Fouseki**

Open University of Cyprus  
[kalliopi.fouseki@ouc.ac.cy](mailto:kalliopi.fouseki@ouc.ac.cy)

**Michael Franz**

Koordinierungsstelle Magdeburg



[michael.franz@mk.sachsen-anhalt.de](mailto:michael.franz@mk.sachsen-anhalt.de)

**David Glasser**

Ben Uri Centre

[david.glasser@btinternet.com](mailto:david.glasser@btinternet.com)

**Reesa Greenberg**

[reesagreenberg@gmail.com](mailto:reesagreenberg@gmail.com)

**Eeva-Kristiina Harlin**

Norwegian Sámi Museum, RidduDuottarMuseat

[eeva@rdm.no](mailto:eeva@rdm.no)

**Charlotte Joy**

University of Cambridge

[joycharlotte@gmail.com](mailto:joycharlotte@gmail.com)

**Ines Katenhusen**

Leibniz Universität Hannover

[Ines.katenhusen@dekanat.phil.uni-hannover.de](mailto:Ines.katenhusen@dekanat.phil.uni-hannover.de)

**Jonathan King**

British Museum

[jking@britishmuseum.org](mailto:jking@britishmuseum.org)

**Zachary Kingdon**

National Museums Liverpool

[Zachary.Kingdon@liverpoolmuseums.org.uk](mailto:Zachary.Kingdon@liverpoolmuseums.org.uk)

**Astrid Knight**

University of British Columbia, Museum of Anthropology

[asterixknight@hotmail.com](mailto:asterixknight@hotmail.com)

**Elena Korka**

Hellenic Ministry of Culture and Tourism

[ekorka@culture.gr](mailto:ekorka@culture.gr)

**Friederike Krishnabhakdi-Vasilakis**

University of Wollongong

[rike@uow.edu.au](mailto:rike@uow.edu.au)

**Sharon MacDonald**

University of Manchester

[sharon.macdonald@manchester.ac.uk](mailto:sharon.macdonald@manchester.ac.uk)

**Maureen Matthews**

University of Oxford

[maureen.matthews@linacre.ox.ac.uk](mailto:maureen.matthews@linacre.ox.ac.uk)

**Conal McCarthy**

Victoria University of Wellington, New Zealand

[Conal.McCarthy@vuw.ac.nz](mailto:Conal.McCarthy@vuw.ac.nz)

**Nick Merriman**

The Manchester Museum  
[nicholas.merriman@manchester.ac.uk](mailto:nicholas.merriman@manchester.ac.uk)

**Catherine Moore**

University of Kent  
[cmm38@kent.ac.uk](mailto:cmm38@kent.ac.uk)

**Anne May Olli**

Norwegian Sámi Museum, RiddoDuottarMuseat

**Laura Peers**

Pitt Rivers Museum  
[laura.peers@prm.ox.ac.uk](mailto:laura.peers@prm.ox.ac.uk)

**Sita Reddy**

Smithsonian Institution, Washington DC, USA  
[reddys@si.edu](mailto:reddys@si.edu)

**Helen Rees Leahy**

University of Manchester  
[helen.rees.leahy@btinternet.com](mailto:helen.rees.leahy@btinternet.com)

**Helen Robbins**

The Field Museum, Chicago  
[hrobbins@fieldmuseum.org](mailto:hrobbins@fieldmuseum.org)

**Bryan Sitch**

The Manchester Museum  
[Bryan.Sitch@manchester.ac.uk](mailto:Bryan.Sitch@manchester.ac.uk)

**Sophia Sambono**

National Film and Sound Archive, Acton  
[Sophia.Sambono@nfsa.gov.au](mailto:Sophia.Sambono@nfsa.gov.au)

**Demelza Van der Maas**

VU University Amsterdam  
[d.vander.maas@let.vu.nl](mailto:d.vander.maas@let.vu.nl)

**Hein Vanhee**

Royal Museum for Central Africa  
[hein.vanhee@africamuseum.be](mailto:hein.vanhee@africamuseum.be)

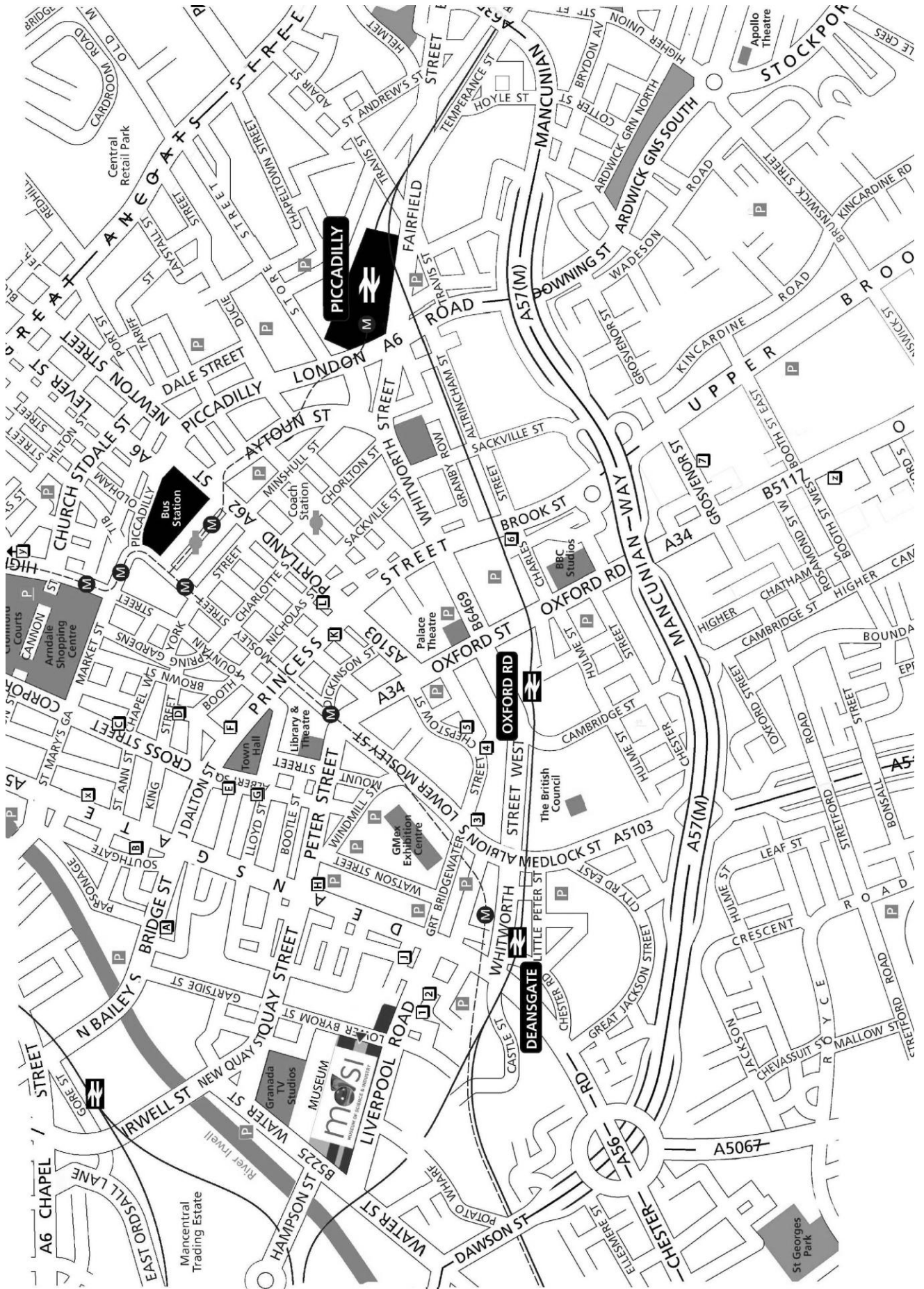
**George John Vardas**

Australians for the Reunification of the Parthenon Sculptures  
[gwardas@people.net.au](mailto:gwardas@people.net.au)

**Johanna Zetterström-Sharp**

University College London  
[j.zetterstrom-sharp@ucl.ac.uk](mailto:j.zetterstrom-sharp@ucl.ac.uk)

# Local Information: Manchester City Centre



**City centre restaurants:**<sup>1</sup> *Manchester is noted for its world-class offering in Chinese food: Chinatown covers the Princess Street/Portland Street junction and several streets to the north and east. The area around the Museum of Science and Industry has a particular concentration of Spanish restaurants. Many other cuisines are represented across the city centre. Advance booking may be advisable for most of the restaurants listed here.*

**Armenian Taverna (F)**, 3-5 Princess Street (on Albert Square) (0161 834 9025)  
Chthonic restaurant with a nice atmosphere — if you like Middle Eastern food, try this.

**Croma (D)**, 1 Clarence Street (near Albert Square) (0161 237 9799)  
Italian. The best pizza in the Northwest.

**Dimitris (J)**, 1 Campfield Arcade (0161 839 3319) The best Greek food in town.

**El Rincon de Rafa (H)**, 244 Deansgate (entrance off Longworth Street) (0161 839 8819) Spanish. Good tapas restaurant.

**Koreana (A)**, 40a King Street West (0161 832 4330) Authentic Korean cuisine.

**Rajdoot Tandoori (G)**, Carlton House, 18 Albert Square (0161 834 7092)  
Indian. Those of us who lament that the Curry Mile is not what it used to be tend to agree that it used to be something like this.

**Red Chilli (L)**, 70-72 Portland Street (0161 236 2888)  
Chinese, Sichuan/Beijing. Unprepossessing basement restaurant which has recently battled its way to a commanding reputation on quality of food alone. Provides separate Westerner-friendly and unexpurgated menus, the latter offering some keenly uncompromising offal specialities.

**Sam's Chop House (C)**, Chapel Walks, off Cross Street (0161 834 3210)  
English. Classic food in a historic building.

**La Tasca (B)**, 76 Deansgate (0161 834 8234) Excellent Spanish cuisine.

**Tampopo (E)**, 16 Albert Square (0161 819 1966) Good Asian fusion.

**Yang Sing (K)**, 34 Princess Street (0161 236 2200)  
Chinese, mainly Cantonese. Internationally-famed, old-established Manchester institution. Expensive by reputation, but carries a decent range of more affordable dishes.

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**City centre pubs:** *This list is partial. Experienced pub-watchers will know what to look for elsewhere.*

**Briton's Protection (3)**, 50 Great Bridgewater Street  
Multi-roomed pub on the way to the Museum. Outdoor seating. Great for beer, excellent for whisky. Has been known to close doors Saturday afternoons to deter sports crowds.

**Lass O'Gowrie (6)**, 36 Charles Street  
Friendly, handy for Piccadilly Station.

**Ox (1)**, 71 Liverpool Road  
Strangely abbreviated and promoting itself as a gastropub/hotel, this is ancestrally the Ox noble Inn, perhaps the only public house ever to take its name from a variety of potato (shipped in huge quantities to nearby wharves in the 19<sup>th</sup> century). Still a decent pub, with beers from local Holt's brewery.

**Peveril of the Peak (5)**, 27 Great Bridgewater Street  
Carefully-preserved gem (c. 1829): unusual tiled exterior, with rooms inside clustered around an island bar. Eccentric opening hours.

**RaIn (4)**, 80 Great Bridgewater Street  
Inevitably, a converted umbrella factory. Beers from local JW Lees brewery include the lethally strong Moonraker. Little character, but canalside outdoor seating is nice on a sunny day.

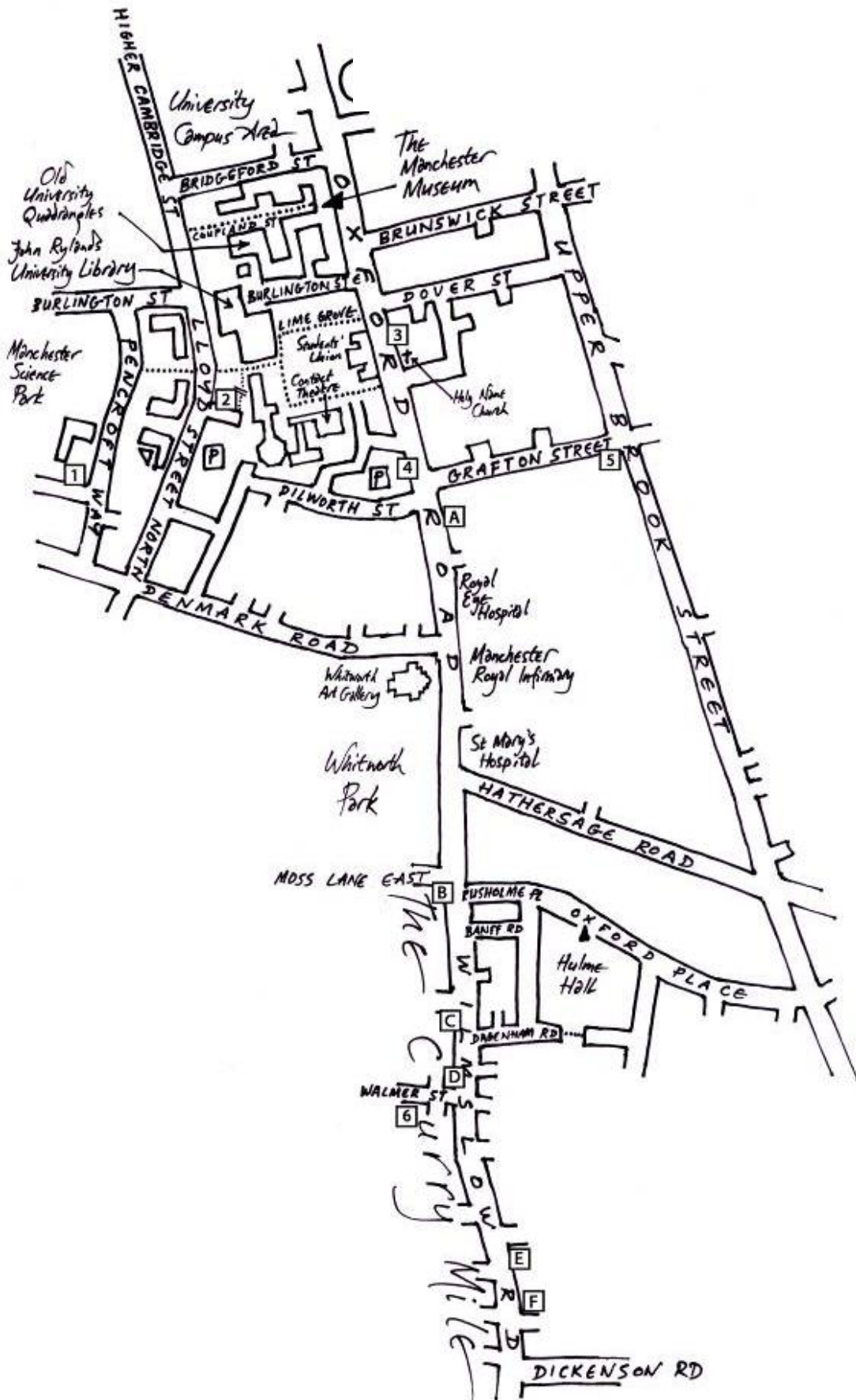
**Sandbar (7)**, 120-122 Grosvenor Street  
Rambling, multi-roomed entity with interesting beers.

**White Lion (2)**, 43 Liverpool Road  
Like the Ox, a venerable Castlefield pub. Plenty of outdoor seating but no potato connections.

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<sup>1</sup> Hand-drawn maps, restaurant and pub information kindly supplied by James Sumner.

# Places of refreshment and the 'Curry Mile'



### **Curry Mile restaurants**

*The Oxford Road/Wilmslow Road corridor is dominated by the University and hospitals. Ten minutes to the north is the city centre; to the south by there is the 'Curry Mile', a neon-drenched strip home to over 70 restaurants and take-aways. A common local complaint is that the overall quality of the Mile has declined: you have more chance of finding a truly top-class dining experience in the city centre. One or two local gems remain, however, and this area is a safer bet than the city centre for impromptu large groups.*

**King Cobra (C)**, 34-36 Wilmslow Road (0161 248 9999)  
Sri Lankan/Indian. Extensive menu including Sri Lankan specialities.

**Moso Moso (A)**, 403-419 Oxford Road (0871 2071632)  
Chinese. Very close to the Museum. Spacious, with a staggeringly extensive menu.

**Punjab Tandoori (F)**, 177 Wilmslow Road (0161 225 2960)  
South Indian. Small and quiet. Famous for its *dosas* (large, savoury pancakes)

**Saki Turkish Bar and Grill (B)**, 2 Wilmslow Road (0870 220 0560)  
Turkish. One of few Middle Eastern restaurants in the area, unfussy and reasonably priced.

**Sanam (E)**, 145-151 Wilmslow Road (0161 224 8824)  
Indian. One of the oldest-established Pakistani interpretations of the 'Indian' style in Manchester. Has its own 'sweet house,' selling traditional sweets and pastries. No alcohol on the premises.

**Shere Khan (D)**, 52 Wilmslow Road (0161 256 2624)  
Indian. Well priced.

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### **Pubs near south campus:**

*Compared with the city centre this is not strong pub-hunting territory, but we've listed a few here.*

**Albert Inn (6)**, 5 Walmer Street  
Best of Rusholme's few surviving traditional pubs. Beer from local Hyde's brewery.

**Big Hands (4)**, 296 Oxford Road  
Disorientating, character-building experience. Near-windowless cuboid, poster-strewn walls a monument to uncompromising Mancunian musical integrity. Superb array of continental beers behind bar virtually impossible to order owing to incessant sound and fury. Impressively heterogeneous seating. Quieter and (if possible) cooler afternoon-early evening. Late licence (2am). Toilets alarming.

**Bowling Green (5)**, 3 Grafton Street  
Decent traditional backstreet pub with some outdoor seating. Known locally for non-traditional burger menu (ostrich, kangaroo, springbok...)

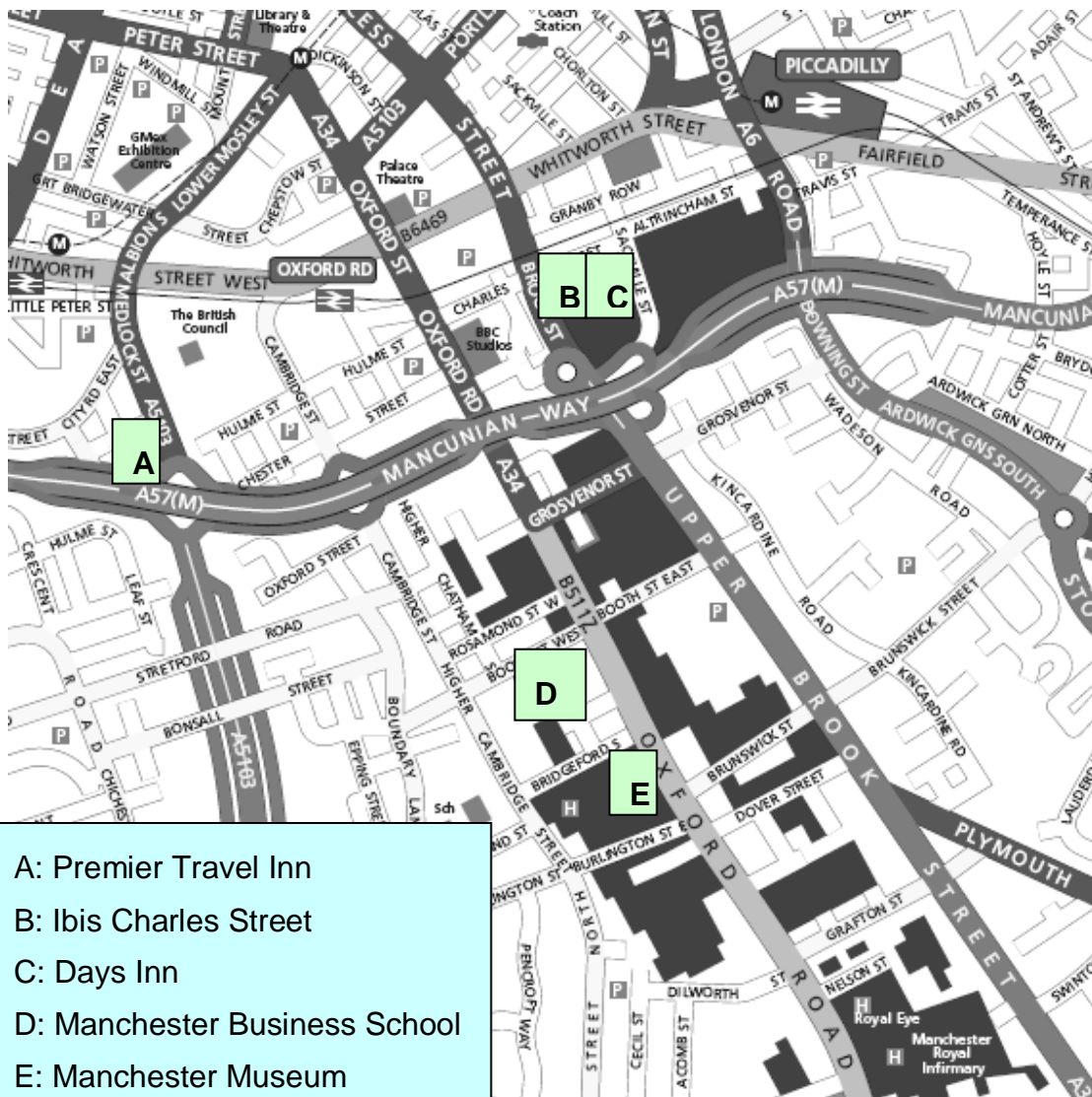
**Ducie Arms (2)**, 52 Devas Street (pedestrian access down Lime Grove and across car park)  
Split-level traditional pub with outdoor seating at front. Shares management and staff with Bowling Green, but exotic burgers not available evenings. Licensed drinking premises are among the oldest surviving structures in a sea of business developments and asphalted parking space: this was once the verdant Greenheys area memorably described in the opening to Elizabeth Gaskell's *Mary Barton*.

**Kro Bar (3)**, 325 Oxford Road  
Popular default option for both University staff and students. Flagship of local Anglo-Danish Kro chain, noted for the utter dissimilarity of its five Manchester sites. Outdoor seating front and rear; busy food trade including Danish specialities. Lovers of irony and the perverse should note building's status as a former Temperance Hall.

**Old Abbey Inn (1)**, 61 Pencroft Way  
Even more obviously than the Ducie, an isolated survivor of extensive redevelopment, now sitting in the middle of the Manchester Science Park. Actually another Kro. Traditional décor interestingly set off with vast golden relief carving on inside front wall. Off the beaten track, hence quiet but liable to unexpected closing times.



## Manchester city centre and The Manchester Museum:



**E-mail and Internet Access:** Please ask at the registration about details of how you can have access to a computer and Internet. Also, the nearest internet café is: Get Connected, 342 Oxford Rd (south of campus, towards the Whitworth Art Gallery).

**Digital print shop:** U-print.com, Barnes Wallis Building, Altrincham Street, University of Manchester North Campus.

**Nearest coffee bar:** Café Muse in the Museum, or Blackwell's coffee shop in the University of Manchester Precinct. Café Muse has Wifi. (*Lunches and coffee breaks will take place in The Manchester Museum conference room and the Kanaris Lobby.*)

**Nearest chemist:** Faith Pharmacy, 59, Booth St West 0161 232 8044.

**Nearest academic bookshop:** Blackwell's on Oxford Road, University Precinct.

# Credits and Acknowledgements

## Further information

<http://www.arts.manchester.ac.uk/museology/museumsandrestitution/>

[www.museum.manchester.ac.uk/](http://www.museum.manchester.ac.uk/)

[www.arts.manchester.ac.uk/museology](http://www.arts.manchester.ac.uk/museology)

<http://www.humanities.manchester.ac.uk/chimera/>

## Conference team

Kostas Arvanitis, Kayleigh Carr, Catherine Downey, Dan Feeney, Erika Kvam, Cordelia Mackay, Hannah Mansell, Louise Tythacott, Elizabeth Walley

## Programme Panel

Sam Alberti (The Manchester Museum / Centre for Museology, University of Manchester); Kostas Arvanitis (Centre for Museology, University of Manchester); Malcolm Chapman (The Manchester Museum); Zachary Kingdon (National Museums Liverpool); Sharon Macdonald (Social Anthropology, University of Manchester); Helen Rees Leahy (Centre for Museology, University of Manchester); Louise Tythacott (Centre for Museology, University of Manchester).

## At The Manchester Museum

Anna Davey, Ron McGregor, Nick Merriman

Information in this handbook is based on that available on 18<sup>th</sup> June 2010. While every effort will be made to realise the advertised programme, the organisers reserve the right to change any aspect of the programme and other arrangements should circumstances demand.