The Special Project *Museums, Community Action and Decolonisation* (2020-2022), proposed by ICOFOM for this triennial, aims to foster international debates and develop theoretical bases for museum practice relating to the claims and actions of communities seeking greater agency through the forum of the museum. By "community action", we refer to groups moved towards voicing and making visible a common purpose or social cause that can lead to the decolonisation of the museum device.[1]

What does it mean to decolonise the museum in the 21st century? How are the current debates on museum decolonisation actually promoting the recognition of local practices and actions? Are communities and activists really being heard by museum professionals? What kind of museum experiences and actions are helping to reshape a post-colonial world? How can the museology and heritage studies curriculum best interrogate these issues?

Interpreting the impacts of colonisation on the present day is a fundamental challenge for institutions that aim to give new life to representations from the past. Combined with problems such as climate change, increasing social, health and economic inequalities globally and persistent racism, sexism and homophobia, the reproduction of historical exclusions inside the museum and in the performance of its authority show, once again, the need for a revision of practices and priorities in museums actions.

Building on these questions, which represent pressing contemporary matters for the museum world, this Webinar aims to present up-to-date research and case studies dealing with the social relevance of museums and to gauge the real influence of communities in the transmission and transformation of cultural heritage. This is the second Webinar in a series sponsored as an ICOM Special Project with linked seminars taking place in Rio de Janeiro, Montreal, the Cayman Islands and New Caledonia, among other venues. Proposals should consider decolonial views and experiences on the museum from the perspective of communities or specialists, in line with one of the following subtopics:

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[1] The terms and definitions of "museum", "community" and "decolonising" are acknowledged as topics of international debate within ICOFOM and elsewhere. On the "museum device", see the ICOFOM Monograph series on Defining the Museum here: http://icofom.mini.icom.museum/publications-2/the-monographs-of-icofom/. By community, we refer mainly to "communities of interest" motivated by common purpose or social cause. Taking "community action" as a starting point, we refer to decolonial practices as 'thinking-doing' processes that disrupt the established notion that theory must precede practice. The Webinar intends to show, rather than just tell how decoloniality happens. Our aim is not to learn *about,* but to foster learning *from and with* experiences, struggles, practices, thinkers, communities, and movements engaged in decoloniality. Of course, these terms will remain open to reconsideration and reinterpretation during our event.

- Decolonising pedagogical practices in museum, heritage and interdisciplinary studies

Contestation around "symbols of possession", including monuments linked to colonisation and the slave trade, has brought into sharp relief the urgent need and desire to dismantle prevalent systems of unequal power relations in society. In what ways can the academy respond to this call to action through pedagogical strategies in museum, heritage and interdisciplinary studies? What can be shared from countries with a long history in efforts to decolonise the curriculum, such as Brazil? How do curricula consider contemporary approaches to restitution and repatriation? What can be learnt from positive outcomes brought about by charged contexts in the past, such as the Round Table of Santiago de Chile in 1972? How can field work and participatory research be better integrated into pedagogical practices?

- Partnership working and decolonial strategies in museum and heritage studies

In the midst of a period of global crisis and contestation, how can the academy build a learning bridge that activates links between history and public dialogue, and advocate for sites of conscience? Recent trends in museology for "museum activism" and the "empathetic museum" offer ways forward through sensitive partnership working with activist groups and networks, but how are the relevant groups materially involved in institutional change? How effectively are museum professionals listening to the relevant groups? Papers considering the value of national partnerships working with government and the private sector are welcome, as well as international partnerships fostering mutual understanding between regions and leading to new pedagogical tools.

- Community museology and ecomuseology: holistic perspectives

Multi-ethnic societies with rich cultural diversity can also be fraught with issues of dependency, biases, unrest, and violence. Museology as a discipline can grapple with questions of community empowerment through researching the participatory governance structures of grassroots and informal types of museums and collective heritage sites that characterise much of the museum and heritage landscape in the global South. Building on research outputs of EU-LAC Museums research, this Webinar will include a session dedicated to the power of community museum and ecomuseum case studies from around the world where traditional knowledge is honoured.

- Pandemic and post-pandemic pedagogical tools – debating the digital

The unprecedented and tragic impacts of Covid-19 have driven much of the world online in the workplace and socially, and yet this potentially democratising tool has highlighted deep

rifts in society when populations in remote and marginalised communities do not have resources to access digital educational resources on equal terms. What solutions, alternatives and examples can be located to address this issue for heritage communities with little or no connectivity? How might we use digital museum objects to tell polyvocal stories which interconnect numerous narratives and histories? On the other hand, the internet is not a neutral container and thus to what extent do the tools created by educators and museum professionals perpetuate the systemic biases arising in physical contexts? For example, what do we choose to digitise and why? How do we choose to present, interpret and teach with these objects, and in what languages?

- **Copyright law and ethics: IPR management and curricular content**

By its very nature, a decolonised Museum and Heritage Studies curriculum needs to engage with objects of study from around the globe in order to visualise diverse histories, theories and practices of museums including conservation and collections management. What steps can be taken to ensure a polyvocal interpretation of objects, especially those linked to histories of colonisation or migration? What are the grey areas between law and ethics when collecting digital objects in the field and using them in teaching and learning? As digitisation is not neutral, what measures need to be in place or discussions had between lawyers, museums, libraries and archives concerning IPR management, Open Access and the sharing of knowledge?

- **Transformative strategies in museums and heritage through informal and formal education**

Decoloniality, postcolonial and transnational studies impact upon research into collections in countries with a shared colonial past. Such societal change also requires leadership skills that can demonstrate sensitivitiy to issues such as ethnicity. What can be done through museology to build bridges between the academy and the public sector in order to promote healing in the "hidden curriculum"? What systemic issues need to be addressed in order to promote and support lifelong education, the intergenerational transmission of knowledge, and transformative learning strategies for young people?

- **Creativity, innovation and sustainability in museums and heritage**

Under-represented or marginalised groups including women's and youth groups can engage in cultural heritage projects in order to find their own solutions to local problems. What examples of successful creativity, innovation and entrepreneurship can be given that demonstrate the effectiveness of academic collaborations in cultural heritage resilience? Within the context of decolonisation, in what ways can the sea, maritime and underwater

heritage be re-imagined as the connective tissue through which to understand difficult pasts? What relationships between traditional practices and innovative science need to be investigated and promoted by future research leaders in museum and heritage studies in relation to sustainable development?

WEBINAR FORMAT

15-minute online presentations ; 1 round table discussion involving members of the Scientific Committee.

At the end of the formal session, we will in addition run break-out group discussions on the 7 themes above, led by a moderator and rapporteur (maximum 12 participants per session). If you would like to participate in one of these group discussions, please inform Jamie Allan Brown as soon as possible at: eulacmuseums@st-andrews.ac.uk. While during the main Webinar selected talks will be open for all to listen to, this element will need to work on a first come, first served basis.

Deadline for proposals: 01 October

SUBMISSION DETAILS AND DEADLINE:

The Webinar will follow the ICOFOM tradition of producing a "Materials for Discussion" PDF in advance of the event. This allows all participants to read each other's work in advance in order to advance and deepen the discussion on the day as well as create a written legacy. For an example, please see here: http://icofom.mini.icom.museum/wp-content/uploads/sites/18/2018/12/Icofom_mono_Sacred_version_nume__rique2.pdf

Therefore, proposals will take the form of short manuscripts discussing the topic of **Museums and Community Action: Decolonising the Curriculum**, and should be presented as short articles, experience reports or essays of a maximum of 5000 words (not counting footnotes and bibliographic references). These papers should be in Arial font, size 11, without indentation and with no spaces between paragraphs. Footnotes and bibliographic references mentioned should also follow APA technical standards.

A short biography (maximum 350 characters for each participant/author) needs to be included in the first page, containing educational background, home institution, practice area and contact e-mail.

References, including all quoted works, should be listed at the end of the articles, reports and essays.

All proposals must be sent before 01 October 2020 to the following e-mails: mgci@st-andrews.ac.uk ; eulacmuseums@st-andrews.ac.uk, with the subject "Museums and Community Action (article)".

FORMAT

• The manuscripts should be submitted as a Microsoft Word file in A4 format, written in English, Spanish, French or Portuguese.
• Texts should be single-spaced with margins as follows: 2.5 cm (top), 2.5 cm (bottom), 3 cm on both sides (.98" and 1.18").
• Texts must be written in font Arial size 11; both are justified on left and right margins.
• Words in languages other than the conference languages should be put in italics, followed by a translation or explanation in parentheses.
• Title in font Arial 14 bold, centralized. A line space (still in Arial 14); next a line in Arial 12 with the name of the author, with first letter only capitalized. Another line space, followed by a line with the institution, city and country. Two line spaces follow, still in Arial 12.
• Quotes of more than 20 words should be set in a separate paragraph, without quotation marks, and be indented by 1.25 on both margins. If the quote is a translation, the reference must be to the text in that language. If the author has translated the quote from a reference in another language themselves, this should be mentioned in a footnote.
• Footnotes are not encouraged. If necessary, they should appear at the foot of the page in Arial 9. They should only be used for content notes for additional information and not for references. Use in-text citations (APA reference style).
• Avoid using underlines and bold font in the text. If the author wishes to emphasize some words, only italics should be used.
• Use of photographs is not encouraged, except for some cases approved by the editors. However, the author can use diagrams to illustrate theory. In both cases, the files must be sent separated and in high resolution.
• For quotations and references, see the APA guidelines, available at the ICOFOM website (http://icofom.mini.icom.museum/publications-2/icofom-study-series/)

Organisers
The Webinar **Museums and Community Action: Decolonising the Curriculum** is organised by the Museums, Galleries and Collections Institute School of the School of Art History, in association with the Centre for Amerindian, Latin American and Caribbean Studies located in Social Anthropology at the University of St Andrews in Scotland ( http://mgci.wp.st-andrews.ac.uk ; https://calacs.wp.st-andrews.ac.uk ). It is hosted under the auspices of the EU-LAC Museums project (https://www.eulacmuseums.net), and follows on from the first

international seminar series on the topic of "Museums, Community Action and Decolonisation" in Rio de Janeiro, Brazil: (http://icofom.mini.icom.museum/cfp-the-museum-experience-museums-community-action-and-decolonization/) supported by an ICOM SAREC Special Project. Bibliographic research is being supported by the University Undergraduate research assistance scheme (James Rowland).

## Scientific Committee

This Webinar is organised by Karen Brown, Jamie Allan Brown and Ana S González Rueda, along with an interdisciplinary scientific committee drawn from the University of St Andrews (USTAN) and international partners: Richard Bates (USTAN), Emma Bond (USTAN), Bruno Brulon Soares (UNIRIO Brazil), Heather Cateau (The UWI Trinidad and Tobago), Alissandra Cummins (Barbados Museum and Historical Society), Ana Paola Gutierrez Garza (USTAN), Elgidius Ichumbaki (University of Dar Es Salaam, Tanzania), Nicôle Meehan (USTAN), Natalie Urquhart (Cayman Islands National Museum), Karin Weil (Austral Univeristy of Chile).

Information about 30 years of Museum and Gallery Studies at St Andrews (Agnès Bos, Karen Brown, Kate Keohane, Nicôle Meehan, Ulrike Weiss [2020-21]) can be found here https://mgs30.wp.st-andrews.ac.uk/home/mgs-at-st-andrews ; http://mgci.wp.st-andrews.ac.uk/staff-profiles/