Museums, Decolonisation and Restitution: a global conversation
Expert seminar
Shanghai University
Monday, 20th and Tuesday 21st March 2023

DAY ONE -DECOLONISING MUSEUMS

Keynote 1: Bruno Brulon Soares Abstract
Title: Decolonising the museum paradigm: Unpacking museum theory for anticolonial practices

The presentation approaches the modern/colonial paradigm that defines the history of museums in the so-called West and determine museum practice until present time. By looking at the modern museum from its borders, i.e. from the perspective of its subaltern subjects, excluded from the narrative of major institutions, I intend to provoke an exercise of reflexivity. As part or such an exercise I propose to critically consider the "post-colonial" museum in its persistent reproduction of coloniality, notably in the context of European national institutions. I will argue that the recent discourse of "decolonisation" adopted by these museums and some museum scholars allow new ways for institutions to continue acquiring and exhibiting non-European materials, thus preserving coloniality as part of a national project grounded in modernity. I will, therefore, propose an introduction to anticolonial museum practice, based on a threefold and interrelated process that encompasses *deconstructing*, *reconstructing*, and *redistributing*. Going beyond the decolonial conception of the borders and the persistence of the divisions between *them* and *us* inherited from colonialism and that are no longer useful to understand relations of exchange and appropriation, this presentation seeks to theorise on the practical ways to tackle the margins and to disrupt the borders used to subjugate and dehumanise. Thus, I will argue that there should be no "decolonised" museum, because museums as we know them were an important part of colonialism. But museums can be part of the process of decolonisation, as anticolonial institutions that can be used to denounce the persistence of coloniality and to critically address our colonial heritage.

Session 1: Reimagining the museum

Paper 1: Dr Arapata Hakiwai Abstract
Title:

Museums can be much more than what they have been. Their entangled histories of colonisation and western imperialism speak to the historical past. Re-imagining the museum to be something far more meaningful is long overdue. What's needed is openness and courage to own and address the past for a better future. As a site of decolonisation the Museum of New Zealand Te Papa Tongarewa (Te Papa) is

committed to examining and interrogating our practices and traditions to enable a more inclusive and meaningful museum practice that empowers our communities we serve. Te Papa was created with deliberate intention and purpose to be a museum *'for the people, by the people'*. This intervention was a direct response to the outdated and stifling museum orthodoxy that placed Māori on the outside looking in. Te Papa's creation centered people and culture at the centre and addressed the colonial past by a declaration to share the governance of the national museum with Māori as the indigenous people of Aotearoa, New Zealand – *"Te Papa will be bicultural".* Decolonisation, re-indigenisation and community empowered approaches to museum practice is being advocated by Te Papa in our journey going forward. Te Papa is *'Our Place'* and giving affirmation, authority and meaning to this is what we are committed to doing.

Paper 2: Stephen Borys Abstract
Title: Qaumajuq, a new model for the museum in the south

Qaumajuq, Canada's new Inuit art centre at the Winnipeg Art Gallery (WAG) has given us the opportunity to shift our nation's eyes to the north. The WAG houses the world's largest collection of contemporary Inuit art, comprising carvings, drawings, prints, textiles, photography, and new media. Supported by an unparalleled record of exhibitions, publications, and research, this collection represents Inuit identity, culture and history. To celebrate the art and to honour the people who created these works, the WAG built Qaumajuq. This is a centre for exhibitions, research and learning, studio practice and artmaking. It is a bridge, enabling peoples from the North and South to learn and work together. It is a gathering place – a community hub for exploration and advancement – with art serving as a lens on the Arctic. Art is a living and dynamic force in the world capable of imparting ideas and perspectives, and shaping public thought. Qaumajuq is a transformative place led by the images and stories from the art, people and land. Linking northern and southern Canada is at the heart of the centre's mission where art is a vehicle for artistic, educational and economic development. Through regional, national, and international partnerships, the new centre has become a forum for innovation and exploration, helping shift the public experience through art, establishing new pathways to understanding and respect.
The development of Qaumajuq is grounded in strong partnerships with Indigenous and non-Indigenous stakeholders in Manitoba, across Canada and the Arctic. The Centre is at the forefront of a cultural renaissance as Canadians progressively recognize the importance of Indigenous art and its power to bridge past and future. Indigenous leaders and perspectives are helping guide all areas of operations within the Centre and the WAG. This process has been led by an Indigenous Advisory Circle, including members from all four regions of Inuit Nunangat as well as First Nations and Métis representatives.
Qaumajuq is a place where Inuit and non-Inuit can gather, share, and be inspired to create new pathways toward greater understanding. The WAG has engaged Inuit birthright organizations, governments, associations, arts organization to ensure the

centre is a place where Inuit feel welcomed and inspired. An all-Inuit curatorial team oversaw the inaugural exhibition, INUA, which represented all regions of Inuit Nunangat – the Inuvialuit region of the western Arctic; the territory of Nunavut; Nunavik, Quebec; and Nunatsiavut, Labrador. Art commissions, artist residencies, cultural-worker training programs and internships are being developed in partnership with the Government of Nunavut, Arctic College, and the Inuit Heritage Trust.

At its core, Qaumajuq is about connecting people to each other through art, building understanding and relationships. The new centre has become a home for reconciliation, helping educate and nurture a compassionate community and country. Art connects people, places and histories by breaking down barriers and creating shared understanding. Art is a voice. It reflects and shapes our experiences. It forms and shifts our perspectives. Qaumajuq is part of this evolution.

Paper 3: Sean Young Abstract
Title: Decolonizing Museum Practices at Saahlinda Naay "Saving Things House"

In recent times, museums around the world, including Canada, US, Europe, and Australia, have been trying to decolonize their institutions. Some have taken steps and created a process towards decolonizing while others have started to make structural change from within creating stronger approaches. While decolonizing is a relatively new process within the museum world, Saahlinda Naay "Saving Things House" (also known as the Haida Gwaii Museum) has been implementing change long before the word or the process of "decolonizing" was been used by any cultural or heritage field. Saahlinda Naay was given an opportunity in the late 1990's and early 2000's to add on to and expand their museum which was part of the creation of the Haida Heritage Centre at Ḵay Llnagaay which officially opened to the public in 2007.

From the early design and planning phase of the project to create Saahlinda Naay decolonizing was taking place, but on Haida Gwaii, and to everyone involved, it wasn't called decolonizing. Decolonizing wasn't even a word that was being used at that time. Ours was a process of following and implementing our Haida Ways of Being which are also known as our Haida Laws. Some of these Haida Laws that were followed and implemented during this early work were "Yahguudang" (Respect), "ad kyanang tlaagang" (to ask first, getting consent), "Tll yahda" (balance or make it right), giid tll'juus (balance) and "gina 'waadluxan gud ad kwaagid" (everything depends on everything else). I will present and discuss on how these Haida Laws were used in the early design and creation phase of Saahlinda Naay and how they are followed and implemented in the everyday operation of the museum today. This would include curation of exhibits, interpretation, labelling, collections management, repatriation, archives, and conservation. Saahlinda Naay is a unique and strong example of how decolonizing can work within our changing museum world and demonstrates how decolonizing museum practices are possible.

Keynote 2: Wayne Modest Abstract
Decolonisation as Infra-structure: Can the Museum be Decolonised?

"Decolonise" as a term, as a concept, has (re)emerged recently to describe diverse demands for and practices of "institutional" change. Coming mostly from grassroots activist initiatives, including *Decolonise this Place* in the USA and *Decolonise the Museum* in the Netherlands and other European contexts, these growing demands have pushed for the decolonisation of archives, universities, and museums, as well as curricula, methodologies and even disciplines. What are the promises of, as well as the problems with, such attempts at "decolonisation"? Indeed, these initiatives have not been without confusion or contestation, for example, with regards to the term itself or the inclusion and exclusion of certain voices. In this presentation, I explore the now almost decade long demand to decolonise museums, and museums' responses in the Netherlands. I remain close to my own experience of these initiatives in several contexts, focusing on the National Museum of World Cultures, where I have worked for almost ten years. My attempt here will not be celebratory but to explore the numerous issues that have emerged within our work while making broader comments about the global political moment in which these calls for decolonisation come and what it means for the museum. My interest will be to think about what decolonisation can look like when it is addressed not only at the level of the demographic, but also at the epistemic and social-technical practices (at the infrastructural levels) of these institutions and what this might afford for the promise of redistributive justice that should underpin attempts at decolonisation.

Session 2: Decolonising museum practice

Paper 1: Carissa Chew Abstract
Title: Inclusive Terminology for the Heritage Sector

There is power in description and language must be understood as a tool through which heritage professionals can create and curate socially conscious catalogues, collections, displays, and learning resources. Carissa Chew will share the rationale behind the Cultural Heritage Terminology Network (CHTNUK) and her Inclusive Terminology Glossary, two projects that she created as the former the Equalities, Diversity and Inclusion Intern at the National Library of Scotland (2020-2021). Whilst the Cultural Heritage Terminology Network is a space that promotes practice sharing and cross-institutional collaboration on inclusive description issues, the Inclusive Terminology Glossary is a collaborative project that provides specific language guidance on the historic and contemporary usage of terms relating to race, ethnicity, gender, sexuality, religion, and disability.

Paper 2: Tyne and Wear Archive and Museums Abstract (Jo Anderson, Adam Goldwater, Lylea Little)
Title: Decolonising a Regional Museums Service: From Strategy to Community

Tyne & Wear Archives & Museums (TWAM) has a collection that spans over 250 years of history, meaning that a number of our objects are linked with Britain's colonial past. Since 2019, TWAM has been committed to acknowledging and addressing the injustices of colonial legacies by platforming other voices and perspectives. Organisational practice and behaviours are under review to address fundamental issues about power structures and true community inclusion, as well as its specific work around repatriation. While we deal with what decolonisation means to TWAM at a strategic level, work has begun at an operational level to make our problematic colonial past transparent. Through continuing research, staff development and engagement with our communities we continue to highlight and embed previously hidden or unknown stories within the collections so as to present a more inclusive viewpoint in our narratives. This comes at a point where TWAM is redrawing its own strategic vision. In this way TWAM has the opportunity to embed decolonisation firmly within a single strategy for the service, making it core and lived. The ambition is for TWAM to be a radical and sustainable business as much as a relevant and inclusive cultural organisation.

Paper 3: Dr Roshi Naido Abstract
Title: Let's go round again – the museum carousel and its 'others.'

UK museums are currently embracing decolonisation as a discourse and as an institutional cultural policy. There has been a shift in the sector whereby discussions of colonial violence and white supremacy, for example, are more common. But should we feel universally optimistic at this turn, or should we also be wary? Is there enough understanding of the complex issues at play, or simply a mapping of the 'decolonial' over older practices of 'diversity'?

Just as the museum has historically helped determine the canon of knowledge, it can also determine the ways in which we unpack and critique that canon. It can seek to manage its troubling 'others' in ways which may both give voice to them, but also contain and limit those voices. It can be the means through which it manages a fear of its own engulfment and loss of authority. How will institutions deal with the fact that we are not coming for 'inclusion' but for power? Will they 'hear' only the parts of the agenda that can be absorbed into narratives that celebrate their democratic practice and assure their continued legitimacy?

Viewed through the prism of my own work with museums I will explore how a decolonial enthusiasm devoid of commitment to long-term structural change and understanding of positionality, can be counter-productive to building a genuinely progressive museum and will ultimately take us around in circles again.

Final Session: Hyun Kyung Lee Abstract
Title: Asia's difficult heritage-making between nationalism and transnationalism: Colonial prisons in South Korea, Taiwan, China and China

Based on a transnational study of de-commissioned postcolonial prisons in Chaiyi (Taiwan, China), Seoul (South Korea), and Lushun (China), this paper seeks to understand the role of difficult heritage between nationalism and transnationalism. Paying attention to the fact that three colonial prisons were transformed into three post-colonial museums, this paper examines the curation styles and stories of three museums, and in turn, discusses their contribution to the official narratives of Japanese imperial rule in three countries. Bring attention to the colonial prisons built by the Japanese Empire in the first half of the twentieth century, the paper illuminates how punishment has been considered a subject of modernisation. It notes too, however, that contemporary use of prisons as heritage tends to reduce the multi-dimensional processes of colonial modernity to a simple understanding of oppression and atrocity. Modern prisons, which were constructed to enact imprisonment (by depriving inmates of their freedom of movement), are oftentimes represented simplistically as a heritage of shame and death, with postcolonial societies today placing blame on the former colonisers. To understand how these particular narratives are made, we pay attention to those actors (i.e. curators, directors, and museum officials) who can directly affect heritagisation and collaboration processes at the three sets of case-study sites. In addition, taking the transnational perspectives, this paper explores how the visual representations and narratives of three post-colonial museums inter-connected, and how they have formed the transnational panel landscape in Asia.

DAY TWO- MUSEUMS AND RESTITUTION

Keynote 3: Samba Yonga Abstract
Title: Source Communities and Social Justice

The history of knowledge production in Zambia and many parts of Africa has been impacted by the colonial experience. Consequently, this disruptive contact dislocated and de-contextualised indigenous knowledge systems and artefacts by separating them from their source communities and rendering misrepresented meanings. This in turn caused generations of memory loss and knowledge asymmetries that till present-day have not been adequately addressed or restored. These inaccurately rendered meanings continue to be the source of knowledge for museums and knowledge institutions with very little consideration of meaning for the communities of origins.

The paper/talk will offer some insights into how to reverse the impact of collective loss of memory and erasure of indigenous knowledge systems by the restitution of appropriated objects and by collaborating with source communities as a pathway to

social justice, healing, creating ways of learning and producing knowledge. At the same time, this approach does the work of restoring important knowledge and also correcting the knowledge residing in museum institutions. It is hoped this that can lead to a new way of museum knowledge making for future.

Session 3: Restitution, Law and Policy

Paper 1: Yunxia Wang Abstract
Title: The Role of International Soft Law in Restitution of Cultural Properties Illegally Removed During Colonial Domination

The restitution of cultural properties illegally removed during the colonial domination is an important problem left over by history. It not only involves rational reflection on historical injustice, but also affects the political relations and long-term social development between concerned countries. The existing international conventions dealing with disputes over the restitution of cultural properties cannot be the legal basis due to their lack of retroactive effect. International soft laws such as the Washington Principles, the Vilnius Declaration and the ICOM Recommendations Concerning the Return of Works of Art Belonging to Jewish Owners, have played a great role in dealing with disputes over the restitution of Jewish looted works of art during World War II, and have accumulated experience for the resolution of similar problems left over by history. The new approaching for the restitution of colonial cultural properties in France and Germany explored new paths of restitution and greatly contributed to the international consideration of the necessity and feasibility of the restitution of colonial cultural properties. However, it is not enough to rely only on policies and actions took by governments or museums of countries concerned. Declarations, recommendations or principles should be issued by important international institutions such as UNESCO or ICOM in due course, or special international conferences convened by governments of countries concerned or international organizations to establish a unified framework for the restitution of colonial cultural properties, so as to provide a legal basis for proper resolution of the restitution of colonial cultural properties among countries concerned.

Paper 2: Americo Castilla Abstract
Title: On Coloniality and restitution from a Latin American perspective

Latin American policy makers are alert about the issues involving decolonial actions such as restitution, an important initiative, indeed, which induces us to think further about coloniality. As the eminent Peruvian sociologist Anibal Quijano defined it: "coloniality" is not a field of studies but a condition which modernity imposed globally. There is no modernity without coloniality and no coloniality without modernity. The recent Ibero- American Museums convening of Spanish speaking States, held in Mexico in September 2022, recommended the: "Incorporation of the decolonial perspective in the institutions and museum processes". That perspective includes as cultural goods not only those classified as such in colonial terms -catalogues that

became standard to museums- but rather respond to the feelings, use and adscriptions awarded by the diverse peoples who produce and live among them. Museum collections under this vision acquire a diverse meaning, that widens the discussion about restitution, not only centered on the displacement of goods -many times from a colonial museum that labels the piece according to its colonial standards to another museum that has not undergone a radical change and is still influenced by that pattern of coloniality- but mainly about the reconstitution of knowledge cancelled by modernity, which may give way to a new and liberated concept of the museum itself.

Paper 3: Yong Duan Abstract
Title:

The loss of cultural objects is a common international phenomenon that has accompanied colonization and globalisation over the last three centuries. Colonies lost a large number of representative cultural objects in the context of an unjust international political and economic order. With the gradual independence and development of some countries over the last hundred years, the conflict between those countries which lost artifacts and those which received them has become more acute. The *Declaration on the Importance and Value of Universal Museums* published in 2002 by the Bizot Group by 18 museums from seven countries, represented a position taken by some large European and American museums against the restitution of cultural objects. In the last decade, with the joint and continuous efforts of the international communities, UNESCO and ICOM, the countries represented by France, Germany and the Netherlands, from the government to the public, have gradually shown a new attitude and willingness to return cultural objects with a colonial background, and there are more and more promising cases and trends. It is worth noting that after 1840, China was embroiled in internal and external wars, and its society was in what scholars call a "semi-colonial" state, with a lack of government authority and socio-economic depression, during which time many valuable and precious cultural objects were also illegally lost. The author will share his practical reflections and advocate that Cultural objects from similar war-torn and semi-colonial contexts should also be brought to the attention of the international community in order to better achieve fair justice that balances history and reality through international understanding and cooperation.

Session 4: Restitution and innovation

Paper 1: Haidy Geismar
Title: Digitally distributing authority and care: the case of Hinemihi and her return

In this talk I reflect on my participation in a project linking communities in London and Aotearoa New Zealand to the National Trust (NT). Te Maru o Hinemini (Te Maru), meaning the embrace of Hinemihi, was first founded as a Friends group of the National

Trust, comprising a group of scholars, cultural stakeholders, and practitioners committed to opening up dialogue about the appropriate protocols of care for the Māori meeting house Hinehmihi, managed by the NT in the grounds of Clandon Park. Challenging existing practice at the NT from within the Trust's own structure, over time calls for Hinemihi's return to New Zealand strengthened from New Zealand. In 2016, after a catastrophic fire which almost completely destroyed Clandon Park, a formal request was made for her return by the New Zealand Government. In the wake of both the fire, which has resulted in the closure of Clandon, and the Covid-19 Pandemic, this international negotiation has moved online – managed by a heritage consultant based in Italy, and linking Te Maru, now an independent organization, and the NT to descendants of Hinemihi, with a group specially formed in New Zealand to carve a new meeting house in exchange for Hinemihi's return: Nga Kohinga o Whakairo o Hinemihi. The three groups meet regularly over zoom to negotiate the protocols and structure of this return, changing practice at the NT, and opening a third space for the negotiation of new relations of care and accountability. Put in the context of my earlier work which has explored the capacity of digital technologies to remediate both material collections and immaterial forms of knowledge and practice, I explore here some of the themes that have emerged during our intensive online work and explore the changes that this has precipitated within the NT. These discussions have taken place within a what has been a febrile moment for restitution and repatriation within the UK characterized by the current government laying down a mandate for "retain and explain" to arm's length national collections and the Head of the NT receiving death threats for publishing an inventory of properties connected to slavery and colonialism (Clandon Park being part of that list). In this politicised environment, I focus on the ways in which the Hinemihi project has enabled a less polarized, yet still effective pathway towards restitution.

Paper 2: Laura Evans Abstract
Title: How Artist-Made Reproductions Can Strengthen Museums and Their Communities: A Case Study

In this paper, the author argues that museums should consider, on a case by case, the repatriation of objects to source communities and the replacement of the original object in the museum's collection with a high-quality reproduction made by artists from the source community. This paper does not focus on other means of reproduction (like 3-D printing) that have become popular in museums. The author focuses on an example of a repatriation case – The Ghost Dance Shirt, formerly at the Kelvingrove Art Gallery & Museum – where the original object was returned to the source community and replaced by a high quality, artist-made reproduction. This paper discusses the benefits of this process and the outcome. Finally, this paper provides suggestions for how museums might recontextualize these contested objects and bring the visitor along with them during the complicated journey of return.

Paper 3: Anne Luther Abstract
Title: Digital Benin, Reconnecting Royal Art Treasures.

Digital Benin unites all identified historical objects from collections worldwide to provide the most accurate overview of the royal artefacts from Benin Kingdom looted in the late nineteenth century. The digital platform associates the objects and their data with historical photographs and rich documentary material. The historic Benin objects are an expression of Benin arts, culture, and history, and were originally used as royal representational arts, to depict historical events, to communicate, to worship and perform rituals. The digital platform also introduces new scholarship, which connects digital documentation about these translocated objects to oral histories, object research, historical contexts, a foundational Edo language catalogue, provenance data, and a map of the Benin Kingdom and of museum collections worldwide. Digital Benin's scope focuses on objects looted by British forces during the invasion of the Kingdom of Benin (now Edo State, Nigeria) in February 1897 and distributed in its immediate aftermath. Together, these events and processes led to the worldwide translocation of the objects shown on the platform. As of June 2022 Digital Benin received digital material from 131 institutions in 20 countries including over 400 datasets and more than 12000 2D and 20 3D images. The presentation will introduce the digital platform, processes and intentions for further development and research in an international collaboration.

Session 5: Museum and restitution case studies

Paper 1: Honoré Kouadio Kouassi Abstract
Title: The Repatriation of the Ivorian talking drum "Djidji Ayokwe" : Challenges and Perspectives

The repatriation of African cultural objects from European owned collections to their countries of origin following French President Macron's address of November 2017 in Ouagadougou (Burkina Faso), is a great opportunity to recover African collective identity and memory. With about 148 art collections inventoried in French museums, Côte d'Ivoire is also concerned by this repatriation process. This paper articulates the specific case of the "Djidji Ayokwe," an Ivorian talking drum whose formal repatriation process has been initiated by Ivorian Government through the Ministry of Culture. However, this process cannot be effective without the involvement of museum professionals, local communities, Ivorian and French authorities, sub-regional cooperation, the techniques of preservation, and an appropriate legal framework. From a critical-based approach, we intend to explore the challenges and the perspectives associated with this process. Additionally, the paper investigates the specific context of repatriation as well as the social meaning of the talking drum.

Paper 2: Duncan Dornan Abstract
Title: Glasgow Museums' repatriation of objects to India.

In 2023 Glasgow City Council approved repatriation of objects to 3 communities. Whilst this has generated substantial press interest the process used was established in Glasgow in the late 1990s. The fundamental approach was applied to the 2023 repatriation requests, including that from India, though the methodology was adapted as a result of experience. Ahead of the formal request for repatriation curatorial research was completed, with our partners in India, to confirm the provenance of the objects in question. Given the high level of interest in the repatriation in the UK, there was some concern about the public reaction, which was in the event positive. The signing ceremony to transfer title providing insight into the human aspect of the process and highlighted the care required in managing such events.

Paper 3: **Chaàbane Abdeljaouad Abstract**
Title: Egyptian efforts to preserve cultural heritage, combat illegal trafficking in cultural property, and recover what was stolen.

In the last ten years, Egypt has successfully repatriated more than 29 thousand archaeological objects. This astonishing outcome is the result of a complex system which integrates legislation, policy, policing, management, international coo-operation and community engagement to ensure that Egypt's cultural heritage remains in the country. This paper outlines the many facets of this system.

As early as 1896, the establishment of the Central Department of Archaeological Ports employed qualified archaeologists to monitor and prevent the smuggling of antiquities and cultural property outside of Egypt. Fast forward to the present day where three articles within the 2014 Constitution are dedicated to preserving Egyptian heritage, its antiquities and its archaeological sites in recognition of the link between cultural material and national identity. Other aspects of this framework include the Tourism and Antiquities Police, whose job it is to seize smugglers, stop illegal excavations and confiscate Egyptian artifacts removed as the result of theft from heritage sites and the Ministry of Tourism and Antiquities which has created a database of lost and stolen material to guide the search for items nationally and internationally.

Underlying the legal, policy and policing framework is a vast network based on co-operation. International co-operation with auction houses, museums, Interpol and through bilateral agreements to protect cultural and archaeological heritage and to facilitate the procedures for the recovery process with many countries. And internal co-operation with local communities through the Department of Cultural Development and Community Outreach and the National Committee for the Repatriation of Antiquities.

Paper 4: Jiazhen Shi Abstract

Title: The Loss, Return and Convergence of Longmen Grottoes Artefacts

At the end of the Qing Dynasty and the beginning of the Republic of China, the country was in decline and fragmented. There was a frenzy of theft, which resulted in objects being separated and scattered around the Longmen Grottoes. According to statistics, nearly 200 artefacts from the Longmen Grottoes have been lost overseas, most of them to the United States and Japan. Since China's the reform and opening up, eight pieces of lost objects have been returned to the Longmen Grottoes with the support of the government and private individuals. In recent years, we have respected the objective facts, rationally faced the lost, and innovated a "Longmen model" of "friendly cooperation, multiple tracks, data aggregation, result sharing" for the protection and use of displaced relics, so that displaced statue remnants have been reunited and reset with digital technology. These achievements are a testament to the experience and the attempts to find new approaches to the problem of lost cultural heritage in grottoes.

Paper 5: Michael Pickering Abstract
TITLE: Repatriation of Ancestral Remains in Australia: Resources for the world.

Australia has been repatriating remains to its First Nations people for over 30 years. Over this time it has had many successful experiences that have allowed the development of refined process to facilitate the return of remains. There have also been issues that have needed addressing.

In the process of repatriation, Australian researchers and First Nations communities have also revealed new knowledges about both past and present cultures. This knowledge can inform other repatriating agencies, domestically and internationally.

Repatriation activities in Australia have also had outcomes that can inform the decolonising museums debate. The principles and philosophies that have emerged through repatriation of Ancestral Remains are also those that can apply to the repatriation of other cultural materials.